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VOL. 4, NO. 1

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Excerpt from Congressional Record

If anybody had told me in 1945 that I'd come back from the Pacific war and find that jazz was on the verge of a tremendous revival, I'd have thought he was just an over-enthusiastic new subscriber to the CHANGER. Like so many others, I'd become convinced that the honest-to-God stuff was just too deep for most people to take the trouble to discover, and that as long as there was an easier musical path for the average ear to follow that we'd have to consider the inner circle almost closed with only a thousand or so converts admitted annually.

Certainly I never thought that in December, 1948, ten thousand college boys would protest to ESQUIRE that the 1949 calendar featured Varga girls instead of portraits of Bunk Johnson, Louis Armstrong, Jelly Roll Morton, King Oliver, Johnny Dodds, Muggsy Spanier, George Lewis, Frank Teschemacher, Kid Ory, Ma Rainey, Baby Dodds, and George Brunies (one for each month of the year). Arnold Gingrich was forced to postpone publication of the next issue for two weeks while his presses rushed out the new calendars as demanded.

But within a year after the war was over, it became apparent that something was emerging from the constant pressure exerted by such men as Bill Russell and Gene Williams, the many "hot" labels in the recording field, and publications like the CHANGER, JAZZ RECORD, AND J.I. (revived shortly after the war by Ralph Gleason and Gene Williams). Columbia, Brunswick, and Victor prospered with their reissues, and overnight, it seemed, Eddie Condon Commodores were in every household, especially after Milt Gabler was able to cut the prices to 50¢ and 75¢. Condon's radio show was sponsored by one of those post-war international cartels PM warned us about, supplanting the Hit Parade and Lux Radio Theatre in public affection. Eventually Eddie had to do a special afternoon show for housewives, backed by a group of prominent soap manufacturers, in which each program ended in the middle of a Pee Wee Russell solo, to be finished the next afternoon. The suspense from Friday to Monday was terrific, especially on Pee Wee.

I guess you could say that the revival really began on the West Coast, where there were fewer reactionary influences to retard the trend. Shortly after the war ended, Lu Watters, Turk Murphy, Bob Scobey, and Wally Rose got their discharges from the Navy and went back to the Dawn Club with Ellis Horne, Clancy Hayes, Dick Lammi, and Bill Dart. But the big surprise came when the Bal Tabarin, a snotty joint near Bill Colburn's apartment up on Columbus Avenue, went into receivership and Bill pounded away at San Francisco jazz fans for two months and raised enough money to reopen the place under more simplified conditions with a band including Bunk Johnson, Jim Robinson, George Lewis, and Lawrence Marrero, all imported from New Orleans and looking rather nervous in their brand new dark suits, although Bunk took care of that by taking off his coat after the first set. It was not generally known, by the way, that Lu Watters was one of the chief contributors to the original cooperative investment, but I think it's all right to mention it now.

On opening night, with Bunk feeding it to San Francisco's most rabid (including the whole Yerba Buena Jazz Band, which took the night off from the Dawn Club, even though it was a Saturday), everybody got a scare when some veteran habitues of the Bal Tabaran, shocked at such goings on in their genteel hangout, called the cops, but a few quick drinks and an astounding fulfillment of a request for DOES YOUR MOTHER COME FROM IRELAND, climaxed by a batch of red beans and rice whisked up by Bunk while Paul Lingle took over for a half hour of Scott Joplin rags, settled the matter in favor of the new management.

An International Settlement night club owner, intrigued by the success of the Dawn Club and the new Bal, took on a band consisting of Benny Strickler (cornet), Bill Barden (trombone), Bob Helm (clarinet), Burt Bayles (piano), Russ Bennett (banjo), Squire Gersback (tuba), and a drummer whose name I've forgotten. I'll never forget Strickler doing the impossible and cutting the late Ward Pinkett on Morton's KANSAS CITY STOMPS.

Meanwhile, in Los Angeles, Kid Ory opened at a new spot run by a syndicate organized by Marili Morden and heavily financed by Orson Welles. The line-up was the same which had appeared on Welles' 1944 broadcasts: Ory, Mutt Carey, Wade Whaley, Buster Wilson, Bud Scott, Ed Garland, and Zutty Singleton. The between-sets entertainment publicized the place all over the world. Welles often appeared with a magic show, Bob Hope took an occasional run as emcee, Bing Crosby supplementing or relieving him now and then, and Hoagy Carmichael often played piano and sang when he dropped in.

Even Portland, Oregon, joined in when Harry Fosbury pushed and browbeat a place into installing Monte Ballou's Dixielanders, and the band, patterned after Muggsy's Ragtimers, rocked the joint from then on. It included Ned Dotson (cornet), George Phillips (trombone), Willie Pavia (clarinet), Monte Ballou (guitar), Bob Johnson (piano), Myron Shepler (bass), Alex Tyle (drums).

Two years ago in October, I believe it was, Bunk Johnson finally had to lay down his horn and rest. Still going strong on a three-nights-a-week basis with his band, Bunk was the wonder of every doctor and musician in the country, but in his middle seventies he felt the need to take a vacation at his home in New Iberia, La.

The band was at a loss as to how to carry on, for none of the admiring young Negro trumpet players were quite good enough to fill the old Master's shoes, and the Jim Crow union wouldn't let Bob Scobey, who was to be replaced by Al Zone in the Watters band, come in with Robinson, Lewis, and Marrero. They were about to send to New Orleans for Kid Shots Madison, when a break developed which turned out to be one of the most stirring in the colorful history of jazz.

Considered old, washed up, and unable to stand the competition of other commercial bandleaders on the road, Louis Armstrong was on the verge of retiring; Bill Russell, Bill Rosenberg, Hoyte Kline, and Gene Williams talked him into going to San Francisco; Bill Colburn took care of it at the California end. Within a month Louis was playing as he had not played since 1926, and having more fun than he'd had in years. When Bunk came back from New Iberia, it was decided to make it an Oliver-Armstrong affair,-- Bunk played first trumpet two nights a week and Louis took it alone the rest of the time. Transcontinental flying having become what it is, I assume all of you heard this band and need no description of the marvelous music it produced. Its many records are sufficient evidence, and Orson Welles' movie, which was finally made and made well, gave it a most prominent place. There was one dreadful period when it was rumored that Hazel Scott had been signed to play the role of Lil Hardin in the King Oliver Jazz Band sequence, but the band lined up on the screen with Louis, Lil, Baby Dodds, Kid Ory, Pops Foster, Lawrence Marrero, and Johnny Dodds' oldest boy portraying his father. Oliver's place was taken by none other than Paul Robeson, whose acting, based on his study of the marvelous letters quoted in JAZZMEN back in 1939, was the highlight of a great film. The sound track of this band, of course, was made with Bunk on first trumpet and George Lewis on clarinet.

The revival moved east, when, about eight months after the Bunk Johnson band opened in San Francisco, Ernest Byfield advertised the return of Chicago style at the Pump Room, and stranger still, produced it. Bud Jacobson's Jungle Kings lined up on opening night much like Frank Snyder's Subway Cafe band of the middle thirties: Carl Rinker (trumpet), George Lugg (trombone), Bud Jacobson (clarinet), Tut Soper (piano), plus Pat Pattison on bass and Frankie Rullo on drums. Earl Wiley came in on drums later, after several successful seasons in New York. This was the band which later moved up to the new Club Silhouette, on Howard Street, that remarkable thoroughfare which is still dark on the Evanston side (it's the dryest town in the country) and, since the Chicago city limits run blissfully down the center, garishly lighted till four every morning on the south side.

Bud's band became a greater institution on the Northwestern campus than their football team which annually shapes up as a powerhouse and winds up losing its biggest games. The band got a seven-page spread in LIFE after the 1951 Northwestern yearbook was dedicated to Bud, and several academically interested University of Chicago psychologists came up to analyze this phenomenon and stayed to listen to the music. They liked it.

Every night club owner in Chicago was appalled and astounded when the Famous Door, down at Diversy and Broadway, dropped the endless-floor-show-and-a-little-dancing policy which most operators had come to believe was written in their cabaret licenses. The Door caught visiting conventioners and meat packers unawares with Jimmy MacPartland's jazz band, and the customers surprised themselves and the whole night club business by deciding it was a welcome change from legs and briefly bared bosoms. Jimmy, back from France, and Jack Reed, still as strong as he'd been with Charlie Pierce even after a couple of years in the Southwest Pacific, proved that the army hadn't hurt their playing, and they made a fine brass team against Wade Foster's clarinet. The rhythm section was made up of Floyd Bean, Dick MacPartland, Joe Rushton, and Don Carter. Cripple Clarence Lofton did the honors during intermissions on nights when he wasn't down on the South Side playing for

April 1, 1955, Extension of remarks of Hon. Geo. M. Avakian, Senior Senator, State of New Dodds

kicks in some gin mill.

The South Sida mora than held its own, with Jimmy and Mama Yancay plus Richard M. Jones' Jazz Wizards. Startad on a shoa string at Franny Stanton's instigation, tha band made a sucaess of a new Apex Club, with Natty Dominique (trumpet), Preston Jackson (trombona), Albart Nicholas, who had given up music around 1941 to become a subway guard in New York, back on clarinat, Jonas on piano, Lonnie Johnson playing guitarand taking an occasional vocal, John Lindsey on bass, and of course Baby Dodds rolling his tummy bahind the drums. Punch Millar and Laa Collins often sat in with this band.

Maanwhile, in Naw York, Nick's businass grew so that ha couldn't handle all his customers, and he had to opan a new place on 50th Straat callad Rongatt's, with the result that aven the Broadway crowd got to like Nicksieland music. Tha naw place, in fact, was more strictly on a modified New Orleans kick, for the band there was none othar than the new varsion of Muggsy Spanier's Ragtimars, with Georga Brunies, Raymond Burka, George Zack (Jess Stacy coming in batwaan big bands at the timas when Jack's wanderlust got the better of him), Bob Casay, and Earl Wiley. After Wiley want back to Chicago,George Wettling was the most fraquant drummer, but his heavy studio schadule frequently brought Dave Tough or Rollo Laylan on the scana. Back at tha old Nick's,Wild Bill Davison's band faaturad Pee Wea Russell, Joe Sullivan, Joe Grauso, and Floyd O'Brien, who replaced Miff Mole when the latter want back to the studios. Eddie Condon was there now and then, too, but his radio success kept him pretty busy most of the time.

The owners of the Pied Piper could have retired, but instead thay improved thair post-war air conditioning system and quietly bought out a couple of joints naxt door to each other on 52nd Street, where the mortality rate increased from 69% a month to 212% after the public realized that all is not jazz that jumps. Thay knocked down the intervening wall, the inside of which was rotting away and smelled pretty bad as a result of what had been soaking into it so long, and produced a respectable-sized night club which they named the Chez Maxie in honor of Max Kaminsky, whose long run at the Pipar had put them in the chips. The Times Square crowd, thinking it was by Max Baer or Maxie Rosanbloom or Maxie Greenblatt, tha No. 3 salesman at Barney's upstairs showroom (little fellow in a mustache who specializes in $16 suits), so they mobbed this place, too, and evantually tha backers were abla to vote Kaminsky and James P. Johnson a lifatime pansion apiece any time thay retired. Neadlass to say, both are still going strong. Sidney Bechat's New Orleans Feetwarmers wera the big attraction at the Chez Maxie; Sidney de Paris, Sandy Williams, Cliff Jackson, Pops Foster, and Manzie Johnson helped make this a bedrock combination.

Jimmy Ryan's spot boomad when Santo Pecora, bored with Hollywood studio work, came to New York and teamed with Sterling Rose, Mezz Mezzrow, Jack Bland, Earl Murphy, and Danny Alvin in Art Hodes' great band. This put Pecora and Brunies, both vetarans of the old New Orleans Rhythm Kings, practically side by side,and Ryan's and Rongetti's cagily arranged their sets so that fans could rush back and forth to hear both tailgata artists. As a matter of fact, Pecora and Brunies ware the onas who started this movement. Thairs was a mutual admiration sociaty brokan up only when Kid Ory's band blew in from the coast for a six-month stay in the fall of 1953.

There were a lot of othar good bands around town, too,--Jim Moynahan's, with Johnny Windhurst on cornet and Fred Moynahan on drums;Brad Gowan's Original Dixieland Jazz Band, with Daddy Edwards and Tony Sbarbaro still going strong, Joe Marsala's band with Brothar Marty on trumpet. Tha downtown Cafe Society continued with its excellent entertainment: Teddy Wilson's band (Banny Morton, Ed Hall, Bill Coleman, Billy Taylor, Sidney Catlett), with Zero Mostel or Jack Guilford as master of ceramonies, Mary Lou Williams featured pianist, Big Bill Broonzy and Ida Cox singing the blues, and of course Josh White and Pearl Primus wara permanant fixtures. It was the Cafe, too, that reunitad thosa fiva marvalous zanias, the Revuers, who are still the best night club act in town.

New Orlaans had a modest life, with Kid Rena, Kid Shots Madison, Johnny St. Cyr, Big Eya Louis Nalson, Sidney Arodin, Sharkay Bonano, Monk Hazel, Raymond Burke, and Julian Laina appearing frequently at various spots around town. The conversion of Lulu White's Mahogany Hall to a jazz museum was unexpectedly successful, and contributed to a larga extent to the possibility of this revival.

Even staid old Baantown broka down and the stirring begun by tha late Charlie Vinal bore fruit at last. Boston's jazz fratarnity finally got the backing and cooperation it naeded, and inspired by the addition of a clarinetist who came close to filling tha gaping void left by Charlie's sudden death in 1944, tha remaining mambars of this fina band stomped off with such widespraad success that aighteen statutes, all passed befora 1682, wera dug out of the musty Massachusetts Bay Colony lawbooks in an effort to put a stop to such violent activities as a jazz band in Boston. Cotton and Increase Mather were invoked along with John Winthrop and Jonathan Edwards, so the boys want underground and you couldn't get in unless Boraschi sent you and your card was countersigned evary monthby Ed Barnes, Stan Warren, Georga Frazier, and Charlie Miller. However, tha conservatives were smashad whan Beacon Hill was exposed in Bill Cunningham's column as secretly patronizing the Jam Cupboard during an unscheduled raid,pulled on the eve of Police Chief Timulty's alevanth indictment, which trapped Governor Saltonstall, President Conant of Harvard, Mayor Tobin, and several dowagers in high Victorian collars who had just raquested I AIN'T GONNA GIVE NOBODY NONE OF MY JELLY ROLL.

When the boys came out in the open, they took over the Copley Plaza Hotel. It was then discovered that they were Paul Watson (cornet),Ralph Ferrigno (trombone, Evan Schwarz (piano), Inky Ingersoll (banjo), Johnny Field (bass), and George Soule (drums). The man who replaced Charlie was none other than his old friend, Ted Locke, already known as a versatile musician. After returning from the South Pacific, Ted finished his tour of duty in the army at Fort Benning, where ha added clarinat to his instrumental accomplishmants for the axpress purposa of playing with this band. The boys still went under tha old name: Charlie Vinal's Rhythm Kings. Old Timers didn't naed any axplanation; thay knaw that the band's music would always ba Charlie's, and that's what counted with tham.

Thara's one more thing that I think ought to ba covered in this statemant; one of my constituents has written me asking who was Leonard Faather, whom ha'd seen mentioned in an old copy of some obscure trade paper. Well, Faather was a prass agant who devoted several years of his life to promoting a business which was supporting him fairly well and bolstering his personal morala. His chief aasthetic flaw was that he violatad tha gantlaman's code of tha early American jazz critics by continuing to pose as an independent critic long afar ha had gona into businass, and he had the bad taste to malign some musicians ha didn't like, with disastrous results to himsalf.

For quita a whila Feathar puffad and huffed until he finally blew down his own house of cards. Tha only publication which would print his allaged racord reviaws and slurs was tha INFANT'S WEAR AND BOOTIES MANUFACTURERS' QUARTERLY CATALOGUE. When ona of his supar record dates faaturing Coleman Hawkins,Art Tatum, Oscar Pettiford, Hugo Zacchini, Roy Eldridge, seven alactric guitar players, and vocals by Leo Watson, sold only fourteen copies of each disc, the bottom fell out of his radio quiz show and the royalties of his latest tunes (HIP HIP, HEP HEP, and INFANTS' WEAR AND BOOTIES MANUFACTURERS' QUARTERLY CATALOGUE JUMP) fell off so badly that Leonard had to live for awhile on his $60 as contractor for tha session. Everyone agraad it was raally a shame that the records didn't sall, for thay had evarything, including a last chorus with Lionel Hampton, baads of water from a naarby drinking fountain dripping from every pore, sawing a woman in half.

Whan last heard of, Feathar was a pitch man and advance agent for savaral traveling flea circuses, also writing up thair reviews after avary performance and trying, on the side, to breed biggar, better, nawer, trickier,and necessarily improvad fleas.

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THE DANCE—BASIS OF JAZZ

By Roger Pryor Dodge

It seems quite strange that I should have to say that jazz is dance music,--that it has a close bond with the dance, and that it is not mere coincidence that we find it enjoyable to dance to. To have to point this out to people who like dance music, who see it danced to, who on occasions dance to it themselves, is something I would never have thought needed talking about. But there are those who think that the rhythm of jazz comes naturally from the music itself and that people dance to it because it fits in with what they are doing.

The little controversy there has been on this subject stems from Hammond's remark after the Duke's concert that "Duke is dissatisfied with dance music as a medium for expression and is trying to achieve something of greater significance" and Feather's answer: "...who the hell wants to dance in Carnegie Hall?"

It is quite a problem to point out that the whole rhythmic structure of our CLASSIC music has its origins in dance music, and that dance music, in turn, is due to the dance. The excursions away from dance that classic music has taken and the romantic non-dance interpretations of music essentially dance in character have quite completely confused us as to the real origins of classic music.

An important critic who considers Ellington the greatest figure in jazz, told me after hearing the Ellington concert and subsequently hearing him at the Hurricane, that it seemed Ellington had to play for dancers in order to play well. Weaver in JAZZ (Dec. 1943) says: "But does jazz require dancing? It was first played for parades, and modern dancing grew up around jazz rather than vice versa. Jazz must have a definite beat, which dancing needs, but the fact that most musicians are employed for the purpose of supplying music for dancing should not mislead us into believing that the music is subordinate to the dancing or to the dancing public." I find that critics and public feel the same way. They do not concern themselves about the importance of dance to jazz but seem to take it for granted that jazz is what it is because of some quality innate in the music itself.

The jitterbugs with their not too impeccable taste in jazz, prefer a jump rhythm consisting of riffs, and this might seem to be good proof that good jazz is not dance music. But the writers of the Jazz Record Book have a broader view when they say "that American hot jazz owes much to the dance, the mother of the arts, SHOULD BE SELF-EVIDENT." (Caps mine). Yes, it should be self-evident, but I am afraid that too short a view point allows the present dance music to hold up to ridicule any long view we may have.

I may also quote Sir C. Hubert Parry, writer of the best articles in Grove's Dictionary of Music. Says Parry: "Dance rhythm and dance gesture have exerted the most powerful influence on music from prehistoric times till the present day... the connection between popular songs and dancing led to a state of definiteness in the rhythm and periods of secular music... in fact dance rhythm may be securely asserted to have been the IMMEDIATE ORIGIN OF ALL INSTRUMENTAL MUSIC." (Caps mine).

The reason for so many divergent ideas arises from the fact that there is no definite instance we can point to of just how the music derives from the dance. We cannot demonstrate how certain rhythms executed by dancers were taken up by musicians, or how these rhythms influenced the melody, etc. There may be some instances where we can point this out, but these cannot explain the whole of jazz music. However, it does seem to me somewhat pertinent that when jazz musicians do leave the dance, they leave rhythm. We see this in concerts and stage presentations.

The cause of most of the misunderstanding concerning the mutual interrelationship of dance and music is due to the long life an art can have away from its origins. Great art is no weed that immediately withers upon picking. We know that cultivated flowers will even grow after being picked if they are artificially nourished. The buds will even bloom. They do not immediately wither and die. And so it is with art, and in this case jazz. It can live away from its soil for a very long time.

Let us take the case of a jazz pianist who has been in a band for some seven years or more. We all know that a good piano-man must come from a band. The rhythm he learns there he could never acquire by playing at home, and what he has absorbed through his contact with the band will stay with him all his life. He may not get any better and he may make excursions into a less rhythmic jazz, but on the whole most of what he has will stay.

Let us further suppose that he has a pupil,--a talented pupil but one who has never played in a band. The pupil studies hard and plays many hours a day, emulating in every way the style of his teacher. Though he will not play with the lack of rhythm that our classic piano students do, he will not quite have the rhythm of his teacher. Assuming these conditions, what will this do to him?

We must realize that certain activities produce certain effects on their participants. Certain attributes react upon those possessing them. Whereas the classical pianist has the whole realm of musical literature to work with and to activate him, the jazz pianist has practically nothing but some popular tunes or simple blues. He is entirely dependent upon his own resources, his own improvisational powers to satisfy himself.

Rhythm is one of the most satisfying elements. It completely drains the human system. Musical exhibitionism and self expression fall within the pattern of art; they do not remain on the outside as artistically undigested emotions. So, a pianist with a good rhythmic background will either float away under its spell, saying much of nothing, or be prompted to say something. Either alternative brings self-satisfaction.

The pianist without rhythm is not so completely satisfied. He is ill at ease, he is bored, and so he tries just a little harder than he would otherwise, to say something. He becomes occupied with musical material which he is not able to digest rhythmically and in turn is carried further from rhythm. Expression is his only outlet. He pursues it further and further. Should this pupil have any students of his own, they would be in a less advantageous position than was he. Since they would not be studying with a band man, they would get their rhythms in a diluted fashion. These so-to-speak third generation piano men would have such a poor rhythmic background that they would go in wholeheartedly for music of no rhythm. Of course we can have no such simple laboratory experiment produced before our eyes, but I think it can be easily understood how rhythm would diminish in the process I have delineated.

Now if such an experiment could be carried out, the retreat from rhythm in the piano man would be extremely quick. In the case of the jazz band removed from the dance hall (that is, playing for listeners) the divorce from rhythm would proceed at a less accelerated rate. Since the band has grown to maturity as a band, it can survive away from the dance hall for a long time without showing any marked effect. But when it leaves the dance, jazz loses two strong supports. One is the pulse of a mob moving in time, and this is far more solid than an orchestra playing; the other is the reduction in the number of musicians to a very few since they are now playing only for those who like to LISTEN to jazz.

Just as we cannot point to precise elements as coming from dance and going to music, so we cannot point to precise elements that go from a band into a band piano-man. Nor is it these elements which make him a solid piano player, but rather being in the presence of the band itself. So too it is with the band. The band must be in the presence of the dancers themselves. Association plays a strong part here. To associate your playing with the feel of a human body moving in rhythm is to tie yourself down to a rhythmic pulse that the body MUST keep but which a musician MAY stray from.

When away from the dance over a long period of time, the general public, as well as the musicians, will think more of the thing listened to, first not demanding the rhythmic pulse and later disliking it. Though the jazz enthusiast is not at either stage as yet, this too will slowly come about, as has always happened with music in the past.

Only what is in demand will be catered to. If the musicians can either consciously or subconsciously give the people what they want, and at the same time do what they themselves want, all very well and good; but if they cannot, they will only do what the people want. In the playing of dance music the jazz musicians in the past did quite what they themselves wanted. And what they wanted was what the people wanted,--rhythm and a tune they liked. The musicians gave them this. Since the playing of a tune over and over was monotonous, the people accepted the jazz passages (ensemble jamming) especially as in the old days the trumpet took the lead by playing straight. This is the public's tastes and demands, to which an art must cater or atrophy. The music was born through public taste and must live by it.

In a changing period a few highly sensitive musicians or a few listeners may demand a continuance of the best of the previous era. With a conscious attitude they may make a more presentable art, subduing certain basic necessities needed in the past and extending other elements or even substituting some in order to make it a more perfect art for the future. When music is removed from its basis, the dance, certain changes must be made. Bach did it in the 18th century with a music in public disfavor; today the small or private labels are doing it for jazz. In both cases we witness the quick crystalization of something that is almost in the act of disappearing and which has to be revamped, so to speak, for a public which, though not of the music's era, will consume it.

Some of the older musicians playing for dancers today, are beginning to like the new stuff they play for them, a tendency which jazz enthusiasts bemoan; on the other hand, we have a few musicians who lament the fact that they have to play for the dancers instead of in jam sessions. Even the jam session is not the healthiest place for jazz music. Art Hodes, its most ardent participant, says: "A jam session

(Dodge, continued page 15)

Crawl Out of Bed — Winter is Over

by

Rudi Blesh

I was much interestad by Ralph Gleason's article, FEATHERBED BALL, in the Record Changer for September. While its tone is rather uniformly that of a gripe, and it seems to exude a personal defeatism, it calls for a spirit of cooperation in the jazz field which,if a novelty, would be a beneficial one indead. It is a call to arms, an appeal for a unitad front, a call which would ba mora effactiva, perhaps, if less parsonally expressad and more informed with a generous spirit towards all sincere efforts baing made in behalf of real jazz. The article makas some intarasting points, as follows, constituting a detailed directiva for efforts in promoting jazz: combat the Faathar-Esquire clique on its own ground with articles in popular magazines; gat good musicians publicly playing raal jazz and recording it on the commercial labels of wida sale; get jazz out on the air from every feasible radio sourca; writa novels with fictionalized accounts or backgrounds of jazz; keap all the good small jazz magazines going; get tha whole field of definitions straight and established in a scientifically accurate and universally acceptad semantic; but writa no more serious books explaining jazz to tha still large and uninitiated public:

All of Gleason's points ara valid, I balieve, excapt tha last. I fail to sae that "what jazz DOESN'T nead right now is a book aven if Bolden wrote it." Tha more important a subject is, aithar contemporanaously or historically, the more books ara naaded, to furnish tha wida range of viawpoints which tha understanding of a graat art raquiras and which are indispensabla to a wall foundad school of criticism and appraciation. Particularly neaded in tha jazz fiald at this time ara books which go bayond tha staga of narrow, uninformed, and callow anthusiasm, written from a broad basis of aasthetics, sociology, and humanism to reach a raading audiance at once wider and more anlightenad and, I beliava, ultimately an agent at least as influantial in fostering jazz as the unraasoning popular response which failad to sava it in the 1920's. If JAZZ INFORMATION (long out of print), JAZZMEN, and the JAZZ RECORD BOOK are and ware desirabla as having "assembled the information and clearad the air", two quastions arisa: was the air clearad only for the informed minority to which Glaason refers in a melancholy way, and is tha air really cleared if such confusion ramains that the most basic terms are still undafined? These books are valuable, whera they are serious and accurate, as part of a series of books about jazz which must continue to be written.

Popular articles are needed and they should be accurate as well as popular, but a valid framework and ground for criticism can never be presented in LOOK or PEEP, or even ESQUIRE. All of the activities Gleason calls for are needed, as well as many which he does not mention, and in addition there can't be too many books, especially ones according jazz the serious, considered, thoughtful treatment it deserves. Many of the high-school kids Gleason refers to have read JAZZMEN as an extra-curricular activity to PEEP and ESQUIRE, and even to the radio; many, too, are not insusceptible to the influence of serious parents who read.

Jazz is a fine art. I believe this and was the first to write this as an explicit and documented statement. As a fine art its field must be wide and extand beyond playing, recording, and broadcast, fundamantally important as thasa may be. Books cannot ba proscribed, nor librarias and musaums be forbidden to interast in jazz. The subject must not become self-consciously rough-house like the collaga-boy's first excursion into gilded sin, nor a "We the Paople" kind of folk-artsy proletarianism. Jazz has hair on its chast which neads naither tonic nor marcelling. Its origin and most favorable milieu,the so-called underworld, are fascinating and full of maaning and by no means to be moralistically deplored, and yat constitute only one important facat of jazz as an art.

Jazz is a fine art and therefora a subject that concerns everyona, and tharefora an activity too large and important to be dominated or diractad by a faw individuals. Should thara axist within jazz a small cliqua or hierarchy davotad to such an idaa, it would be at onca as narmful and much more dangerous than the Goffin-Feather-Ulanov triarchy which are at least openly on the other side of the fence.

When, a year ago, I gave my jazz lecturas at tha San Francisco Museum of Art, I found that tha large audiencas ware as varied and much mora responsiva,--if not as large,--as the audianca for radio. They furnishad a rallying point for jazz lovers and novices which, as long as it existed, aided in bringing Bunk Johnson out of ratirement, let to a theatre concart and broadcast with men lika Bunk, Cary, Ory, and Wade Whalay, and was no small factor in keaping Bunk active in music for naarly a year aftar the last lectura. I faal that this was not a personal achievemant on my part as much as it was a tributa to tha power of jazz itsalf and to the agency of the public museum which Gleason doas not con-

(Blesh, continued page 15)

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Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1945, Gordon Gullickson. $2.00 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

Ae	Aeolian Vocalion	Ch	Champion	Em	Emerson	JM	Jazz Man	PaF	French Parlophone	SD	Steiner-Davis
Aj	Ajax	Cl	Collectors Item	Ex	Excelsior	Key	Keynote	Pana	Panachord	Se	Session
Ap	Apex	Cl	Clarion	Ge	Gennett	KP	Keith Prowse	Para	Paramount	Sil	Silvertone
Au	Autograph	Clax	Claxtonola	GG	Grey Gull	Li	Lincoln	Pat	Pathe	Sig	Signature
Ba	Banner	Co	Columbia	Gl	General	Mas	Master	PatA	Pathe Actuelle	Su	Sunshine
BB	Bluebird	Com	Commodore	GrF	French Gramophone	Mad	Madison	PatF	French Pathe	Sw	Swing
Bea	Beacon	Cq	Conqueror	Ha	Harmony	Max	Maxsa	Pe	Perfect	Tele	Telefunken
BN	Blue Note	Cr	Crown	Harmo	Harmograph	Me	Melotone	Ph	Philharmonic	Tri	Triangle
Br	Brunswick	De	Decca	Her	Herwin	MW	Montgomery Ward	Pu	Puritan	UHCA	United Hot Clubs
BrE	English Brunswick	DeE	English Decca	HMV	His Master's Voice	Nor	Nordskog	Qrs	Qrs	Ul	Ultraphone
BrF	French Brunswick	DeF	French Decca	HoW	Hit of Week	OdF	French Odeon	Re	Regal	VD	Van Dyke
BS	Black Swan	Di	Diva	HRS	Hot Record Society	OdG	German Odeon	Ro	Romeo	Ve	Velvet Tone
Bu	Buddy	Do	Domino	Hy	Hytone	OK	Okeh	Roy	Royale	Vi	Victor
Bwy	Broadway	Ed	Edison	Im	Imperial	Or	Oriole	RZ	Regal Zonophone	Vo	Vocalion
Ca	Cameo	El	Elite	Je	Jewel	OrE	English Oriole	Sa	Salabert	VoE	English Vocalion
Cap	Capitol	Elec	Electradisk	Jl	Jazz Information	PaE	English Parlophone	SA	Solo Art	Vr	Variety
										Vs	Varsity

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N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.

E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

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Redwood City, California
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Brooklyn 31, New York
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Brooklyn 11, New York
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12 West 87th, Apt. 2C
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Garfield, New Jersey
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Aberdeen Proving Ground. Maryland

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Trenton 8, New Jersey
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3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1	2	3	4
LOUIS ARMSTRONG			
ON A COCOANUT ISLAND	OE	914	ORIZ
IN THE SHADE OF THE OLD APPLE TREE	OE	1495	DRIZ
OK 8318, 8436, 8447, 8496, 8566, 8641, 8774			LUOA
MELANCHOLY/KEYHOLE	OK	8496	EDEL
IRISH BLACK BOTTOM	OK	8447	EDEL
GENE AUSTIN			
JAM HOUSE BLUES	ANY	—	AVER
LOVIE AUSTIN			
(MANY)	PARA	—	UMPH
(MANY ACCOMPANIMENTS)	PARA	—	UMPH
BILLY BANKS			
(ANY, EXCELLENT TO NEW)	—	—	MENO
BARREL HOUSE FIVE			
(ANY)	PARA	—	UMPH
VIOLA BARTLETTE			
SUNDAY MORNING BLUES	PARA	12369	UMPH
COUNT BASIE			
T'S TORTURE	OK	5773	BOUC
TUNE TOWN SHUFFLE	OK	6267	BOUC
BIX BEIDERBECKE			
I'LL BE A FRIEND (MASTER #5)	VI	23008	KEND
(ANY; STATE PRICE)	—	—	FROS
BUNNY BERIGAN			
DAVENPORT BLUES (N)	VI	26121	STUR
JIMMIE BERTRAND			
(ANY)	—	—	UMPH
JIMMY BLYTHE			
BOHUNKUS BLUES/BUDDY BURTON'S J(N)	PARA	12368	7.50 MULL
MESSIN' AROUND/ADAMS APPLE (NEW)	PARA	12376	7.50 MULL
THERE'LL COME A DAY/WEARY WAY BL(N)	CH	15344	7.50 MULL
WEARY WAY BLUES/POUTIN' PAPA (NEW)	VO	1135	7.50 MULL
HAVE MERCY/HOT STUFF(NEW)	VO	1136	7.50 MULL
(ANY)	—	—	UMPH
SHARKEY BONANO			
HIGH SOCIETY	ANY	—	EINH
BLOWING OFF STEAM	VO	—	EINH
BRUNSWICK 12 INCH MEDLEY RECORD			
FACE THE MUSIC (E TO N)	BR	20106	MEND
GEORGE WHITE SCANDLES(E TO N)	BR	20102	MENO
BUMBLE BEE SLIM			
NEW ORLEANS STOP TIME	VO	—	EINH
CAB CALLOWAY			
MINNIE THE MOOCHER (TO E)	ANY	—	ROTH
JOE CANDULLO			
ALL ALONE MONDAY	PE	14720	GENT
CANOY AND COCO			
NEW ORLEANS/KINGFISH	VO	2833	AVER
CAPTIVATORS			
GIRL FRIEND OF A BOY	ME	12005	AVER
WE'RE FRIENDS AGAIN	ME	12049	AVER
CASA LOMA			
CHANT OF THE JUNGLE (N TO E)	DE	—	WANG
MELODY IN F MINOR (N TO E)	DE	—	WANG
AY AY AY	DE	—	WANG
WHAT/LOVE	DE	—	WANG
CHICAGO FOOTWARMERS			
SWEEP 'EM CLEAN/MY GIRL	OK	8792	UMPH
BROWN BOTTOM BESS/LADY LOVE	OK	8613	UMPH
CHICAGO RHYTHM KINGS			
(ANY ON SIGNATURE OR JAZZ)	ANY	—	STUR
CLIFFORD'S LOUISVILLE JUG BAND			
GET IT FIXED BLUES	OK	8269	5.00 MULL
KING COLE TRIO			
(ANY, ESPECIALLY ON AMPOR AND DECCA)	—	—	ERWI
COTTON PICKERS			
HOT HEELS	CA	9207	$2-4 KENO
IDA COX			
HARDTIME BLUES	VO	05298	STUR
JOAN CRAWFORD			
I'M THE HONORABLE SO AND SO	VI	26205	MENO
BING CROSBY			
LEARN TO CROON	BR	6594	DRIZ
BROTHER CAN YOU SPARE A DIME	BR	6414	DRIZ
WHEN I LOST YOU	DE	3477	DRIZ
MISSISSIPPI MUD	VI	20783	ORIZ
I GOT PLENTY OF NUTTIN'/IT AIN'T	DE	806	1.50 GALL
I LOVE YOU TRULY/JUST A WORRYIN'	OE	100	2.00 GALL
MOON WAS YELLOW/VERY THOUGHT OF YOU	DE	179	1.75 GALL
AH SWEET MYSTERY/SWEETHEARTS	OE	2315	1.75 GALL
WHEN BLUE OF NIGHT/WALTZ YOU	DE	3354	1.75 GALL
LEARN TO CROON/MOONSTRUCK	BR	6594	5.00 GALL
JUST A GIGOLO	BR	7118	3.00 GALL
SWEETHEART WALTZ/TWO CIGARETTES	DE	245	1.75 GALL

(BING CROSBY CONTINUED NEXT COLUMN)

(BING CROSBY, CONTINUED)

ON TREASURE ISLAND/MOONBURN	DE	617	1.75 GALL
TOUCH OF YOUR LIPS/TWILIGHT	DE	757	1.75 GALL
ONE TWO BUTTON/SO DO I	DE	948	1.75 GALL
SHINE/DINAH	BR	6485	COOK
YOUNG & HEALTHY/GET TO BE HABIT	BR	6472	COOK
GOODNIGHT SWEETHEART	BR	6203	COOK
RIDIN' AROUND IN THE RAIN	BR	6852	COOK
WOLVERINE BLUES	DE	2023	BOUC
BOB CROSBY			
WONG OF THE WANDERER	DE	—	WANG
GRAND TERRACE	DE	—	WANG
SAVOY BLUES	DE	—	WANG
LITTLE ROCK GETAWAY	DE	—	WANG
EYE OPENER	DE	—	WANG
JOE DANIELS			
DARKTOWN STRUTTERS BALL	DE	4416	BOUC
JOHNNY DEDROIT			
NEW ORLEANS BLUES	OK	40090	BEAL
BROWN EYES	OK	40192	BEAL
LUCKY KENTUCKY	OK	40285	BEAL
MARLENE DIETRICH			
JONNY/PETER (NEW)	BR	7726	RING
ASSEZ	BR	—	RING
ALLONE IN THE BIG CITY/MY BLONDE	BR	80517	RING
BEWARE OF BLONDE WOMEN/FALLING IN	VI	6088	RING
NAUGHTY NOLA	VI	6083	RING
WHO IS THE MAN/YES SO AM I	POL	53002	RING
CAN'T LIVE WITHOUT LOVE/WISH	HMV	2265	RING
GIVE ME THE MAN	HMV	—	RING
DIXIE DAISIES			
DIGGA DIGA DO	RO 808 OR CA	9004	KEND
DIXIE JAZZ BAND			
DIXIE DRAG	JE	5446	KENO
DIXIELAND JUG BLOWERS			
HEN PARTY BLUES	VI	20649	UMPH
CARPET ALLEY	VI	20480	UMPH
DIXIE WASHBOARD BAND			
ZULU BLUES/KING OF THE ZULUS	CO	14171	MONT
JOHNNY DODDS			
(MANY PARA, OK, BR, VO, VI)	—	—	LUOA
(ANY ON VI, BB, OR CO)	—	—	EINH
DORSEY BROTHERS			
MILENBURG JOYS/ST. LOUIS BLUES(N-E)	DE	—	2.00 WANG
JIMMY DORSEY			
DARKTOWN STRUTTERS BALL	DE	1939	BOUC
DUKE ELLINGTON			
JUNGLE BLUES (#2 ONLY) ANY EXCEPT	VOE	—	10.00 MITC
ROSE MARIE/NASHVILLE NIGHTINGALE	BLU-DISC	—	50.00 MITC
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ST. LOUIS BLUES/CREOLE(B MASTER)	BR	20105	KENO
RUTH ETTING			
FALLING IN LOVE AGAIN/WERE YOU SIN.	CO	2445	KENO
SAMMY FAIN			
AIN'T MISBEHAVIN'	OD	2993	KENO
GOLDEN MELODY MEN			
TROMBONE MAN	CH	803	STUR
BENNY GOODMAN			
TOO GOOD TO BE TRUE	VI	25324	ORIZ
LET'S DO IT (#4 MATRIX)	OK	6474	KENO
YOU'RE THE TOP/ALL THROUGH	CO	2986	$2-8 KENO
ROOM 1411	BRF	50020	$5-14 KEND
MAD HOUSE (MATRIX #1)	VI	25268	KENO
BENNY RIDES AGAIN(ANY EXCEPT MASTER #1)		55001	KENO
LAZY RIVER (MASTER #2)	CO	36012	KENO
GEORGIA JUBILEE (N OR E)	CO	—	WANG
DEVIL AND THE DEEP BLUE SEA(N OR E)	VI	—	WANG
OPUS ½ (N OR E)	VI	—	WANG
JOHNNY GREEN			
BODY AND SOUL (N OR E)	ANY	—	ROTH
BOBBY HACKETT			
CLARINET MARMALADE	—	—	BOUC
DA DA STRAIN	VO	4142	BOUC
HALFWAY HOUSE ORCHESTRA			
BARATARIA/PUSSY CAT RAG	OK	40318	STUR
COLEMAN HAWKINS			
(MANY ON FOREIGN LABEL)	—	—	LUOA
EDGAR HAYES QUINTET			
WHEN YOU & I WERE YOUNG MAGGIE	DE	1509	ORIZ
LENNIE HAYTON BLUE FOUR			
(ANY TITLES)	VO	—	AVER
ART HODES BLUE THREE			
TIN ROOF BLUES	SIG	102	STUR
BILLIE HOLIDAY			
BORN TO LOVE/SAILBOAT	VO	3605	CLAY

(BILLIE HOLIDAY CONTINUED NEXT COLUMN)

(BILLIE HOLIDAY, CONTINUED)

SUMMERTIME/BILLIE'S BLUES	VO	3288'	CLAY
PRACTICE MAKES PERFECT/SAME	DK	5806	CLAY
I HEAR MUSIC/I'M ALL FOR YOU	DK	5831	CLAY
TIME ON MY HANDS/I'M PULLIN'	OK	5991	CLAY
ALL OF ME/ROMANCE IN THE DARK	OK	6214	CLAY
JIM/LOVE ME OR LEAVE ME	OK	6369	CLAY
HOTSY TOTSY GANG			
SINCE YOU WENT AWAY	BR	4122	KENO
KENTUCKY GRASSHOPPERS			
SWEET LIZA	BA	5358	$3-5 KEND
SLIM LAMAR & SOUTHERNERS			
GOOFUS/HAPPY	VI	21710	KEND
I'M HAPPY	VI	40049	KENO
ORIENTAL ILLUSION	VI	40093	KEND
SAM LANIN			
I DON'T WANT YOUR KISSES	PE	15246	GENT
LEROY'S DALLAS BAND			
(ANY ON COLUMBIA)	—	—	BEAL
TED LEWIS			
SWEET SUE	CO	2652	KEND
LIMEHOUSE BLUES/TIGER RAG	OK	41582	KEND
BLUES/NEW ST.LOUIS BLUES	OK	41584	KEND
THERE'S A SHANTY IN OLD SHANTY TOWN	CO	—	KEND
LIL'S HOT SHOTS			
DROP THAT SACK/GEORGIA BO BO(NEW)	VO	1037	15.00 MULL
LITTLE BROTHER			
SHREVEPORT/CRESCENT CITY (E TO N)	BB	—	2.00 MONT
LOUISVILLE RHYTHM KINGS			
SHOUT HALLELUJAH OK, PAE 340 OR PAF		22305	KEND
THE LUMBERJACKS			
WOULD YOU BE HAPPY	CA	9147	KEND
FATE MARABLE			
PIANO FLAGE	OK	40113	BEAL
MARLBOROUGH MELODY SYNCOPATORS			
YELLOW DOG BLUES	CLOVER	1581	GENT
JIMMY MCHUGH'S BOSTONIANS			
REMEMBER I LOVE YOU VE 1899 OR	HA	899	KEND
JIMMY MCPARTLAND			
PANAMA/ECCENTRIC	OE	3363	BOUC
GLENN MILLER			
KING PORTER	BB	7873	BOUC
MOONLIGHT SONATA	BB	11386	BOUC
MILLS BROTHERS			
BY THE WATERMELON VINE/LINDY	DE	3545	DRIZ
TIGER RAG (N TO E)	BR	—	RITZ
MILLS MERRY MAKERS			
FAREWELL BLUES HA, OI, CL OR	VE	7121	KENO
SAM MORGAN'S JAZZ BAND			
(ANY; N OR E+; STATE PRICES) BLACK	CO	—	MCKU
JELLY ROLL MORTON			
(ANY PLAYER PIANO ROLLS)	—	—	MONT
LONDON BLUES	OK	8105	UMPH
MR. JELLY LORD	PARA	20332	UMPH
BIG FAT HAM	PARA	12050	UMPH
FAT MEAT AND GREENS	VO	1019	UMPH
(MANY)	GE	—	UMPH
JERSEY JOE	VI	23402	UMPH
MINT JULEP	VI	23334	UMPH
MISSISSIPPI MILDRED	VI	23424	UMPH
SHREVEPORT/SHOE SHINERS DRAG	VI	21658	CLAY
TANK TOWN BUMP/BURNIN' THE ICEBERG	VI	38095	CLAY
WHININ' BOY/OH DIDN'T HE RAMBLE	BB	10429	CLAY
BOOGABOO/SHOESHINERS	BB	7725	CLAY
GEORGIA/MOURNFUL SERENADE	BB	8515	CLAY
(ANY)	—	—	FROS
(MANY GE, VO, PARA, VI)	—	—	LUOA
TIA JUANA/MAMAMITA	GE	3043	20.00 EDEL
SHREVEPORT/SEATTLE HUNCH	GE	5590	20.00 EDEL
BIG FAT HAM/JELLY-ROLL BLUES	GE	5552	20.00 EDEL
HYENA STOMP/BILLY GOAT	VI	20772	6.00 EDEL
MR. JELLY LORD	GE	3259	EDEL
NEW ORLEANS BOOTBLACKS			
FLAT FOOT/MAD DOG	CO	14337	UMPH
NEW ORLEANS RAMBLERS			
I'M ONE OF GOD'S CHILDREN	ME	12133	KENO
THAT'S THE KIND OF MAN FOR ME	ME	12230	KENO
NEW ORLEANS RHYTHM KINGS			
SEVER AL GENNETT, OKEH	GE,OK	—	STUR
NEW ORLEANS WANDERERS			
PERDIDO ST. BLUES/GATEMOUTH (NEW)	CO	698	10.00 MULL
TOO TIGHT/PAPA DIP (NEW)	CC	735	10.00 MULL
GERTRUDE NIESEN			
YOU'RE MINE YOU/TONY'S WIFE(NEW)	CO	2759	RING
HOLD YOUR MAN/I'VE GOT TO PASS(NEW)	CO	2787	RING
BE STILL MY HEART (N TO E)	CO	2972	RING
WOULD THERE BE LOVE/DEVIL MOON(N-E)	CO	3021	RING
IN THE MIDDLE OF A KISS (N TO E)	CO	3047	RING
HARLEM ON MY MIND/SUPPER TIME(N-E)	VI	24435	RING
JEALOUSY/SMOKE GETS IN YOUR EYES(N-E)	VI	24454	RING
PATRICIA NORMAN			
HOW YA GONNA KEEP 'EM DOWN ON FARM	VO	5252	DRIZ
RED NORVO			
KNOCKIN' ON WOOD/HOLE IN THE WALL	BR	6562	KENO

O'BRYANT'S WASHBOARD BAND				
THE JOYS (N TO E)	PARA	12297	—	BEAL
KING OLIVER				
NEW ORLEANS STOMP	CO	13003	—	UMPH
ROOM RENT BLUES	OK	8148	—	UMPH
HIGH SOCIETY	OK	4933	—	UMPH
KROOKED BLUES	GE	5274	—	UMPH
TEARS	HRS	12	—	UMPH
RIVERSIDE BLUES/WORKING MAN(NEW)	DK	40034	15.00	MULL
MABEL'S DREAM	OK	8235	60.00	BEAL
ROOM RENT	OK	8148	45.00	BEAL
TEARS/BUDDIE'S HABITS	DK	40000	40.00	BEAL
SUGAR FOOT	VO	1033	—	BEAL
WEST END	VO	1189	—	BEAL
SPEAKEASY BLUES	VO	1225	—	BEAL
OLGA	VI	22681	—	BEAL
NEW ORLEANS SHOUT	VI	23388	—	BEAL
FRANKIE & JOHNNY	VI	38109	—	BEAL
BOOGIE WOOGIE	VI	38134	—	BEAL
WILLIE THE WEEPER	—	—	—	LUDA
WEST END BLUES/TIN ROOF	—	—	—	LUDA
(MANY OTHERS)	—	—	—	LUDA
MANDY LEE BLUES/GOIN' AWAY	GE	5134	—	EDEL
KROOKED BLUES/ALLIGATOR HOP	DE	5274	—	EDEL
SOUTHERN STOMPS	PARA	12088	—	EDEL
BUDDY'S HABITS/TEARS	OK	40000	—	EDEL
MABEL'S DREAM/BABY DOLL	OK	8235	—	EDEL
GEORGE GLSON				
WHO	VI	19840	—	GENT
ORIGINAL TUXEDO JAZZ ORCH.				
BLACK RAG	OK	8198	—	STUR
ORIOLE ORCHESTRA				
(ANY EXCEPT "SO ASHAMED" & "UKELELE LADY"	—	—	—	HOGE
PARADIES ISLAND TRIO				
MASQUERADE/JEANNINE	DE	2502	—	OENT
JACK PETTIS				
DRY MARTINI/HOT HEELS	VO	15703	$3-10	KEND
PLANTATION SERENADERS				
(ANY ON SILVERTONE)	—	—	—	BEAL
MA RAINEY				
(MANY)	PARA	—	—	UMPH
RED ONION JAZZ BABIES				
TEXAS MOANER BLUES	GE	5594	—	BEAL
(ANY ON SILVERTONE)	—	—	—	BEAL
PHIL REGAN				
PEG 'O MY HEART	DE	3597	—	ORIZ
RICE BROTHERS				
YOU TELL HER I STUTTER	DE	5598	—	DRIZ
MAURICE ROCCO				
HOW COME YOU DO ME LIKE YOU DO	DE	8558	—	ORIZ
ADRIAN ROLLINI				
BLUE PRELUDE/MISSISSIPPI	PAE	2515	—	KEND
ARTIE SHAW				
THANKS FOR EVERYTHING	BB	10055	1.50	MULL
HARRY SHAYNE				
MR. FREDDIE BLUES	OE	7663	—	EINH
LEE SIMS				
(MANY; SEND LIST)	—	—	—	DRIZ
(ANY; NEW)	—	—	—	RING
SOUTHAMPTON SOCIETY ORCH				
ME AND MY BOY FRIEND	PE	14336	—	DENT
SLAM STEWART				
(ANY FEATURING STEWART ON BASS)	—	—	—	ERWI
RUDY VALLEE				
(ANY COLUMBIA; E TO N)	—	—	—	MEND
FATS WALLER				
CURBE OF AN ACHING HEART	VI	25394	—	ORIZ
I'M GONNA SIT RIGHT DOWN	VI	25044	—	ORIZ
AM I IN ANOTHER WORLD	VI	25753	—	DRIZ
US ON A BUS	VI	25295	—	ORIZ
SMARTY	VI	—	—	ORIZ
SUGAR ROBE	VI	25266	—	DRIZ
I'M SORRY I MADE YOU CRY	VI	25515	—	DRIZ
WASHINGTONIANS				
RAINY NIGHTS	BWY	11437	—	BEAL
MAE WEST				
GUY THAT TAKES HIS TIME/EASY RIDER	BR	6495	—	RING
I'M NO ANGEL/NEW WAY TO GO TO TOWN	BR	6675	—	RING
MY OLD FLAME	—	—	—	RING
ON A TYPICAL TROPICAL NIGHT	—	—	—	RING
(ANY; E TO N)	—	—	—	MEND
WHOOPEE MAKERS				
RUSH INN BLUES/FRESHMAN HOP	VO	15769	$5-12	KEND
ALEC WILDER OCTET				
BLUE ROOM/SWEET SUE	BR	8505	—	ERWI
MANY OTHERS	—	—	—	ERWI
CLARENCE WILLIAMS				
SISTER KATE	QRS	7044	—	BEAL
BLUE 7 (ANY ON DK)	—	—	—	BEAL
(ANY ON PARAMOUNT)	—	—	—	BEAL
(ANY ON GENNETT)	—	—	—	BEAL
BLUE R (MANY)	—	—	—	BEAL
TEXAS MOANER	OK	8171	—	EDEL
CAKE WALKING BABIES	DK	40321	—	EDEL
PAPA DE DA DA	DK	8215	—	EDEL
LIVING HIGH	OK	8272	—	EDEL
(MANY N TO E; STATE PRICES)	ANY	—	—	MAYO

TEDDY WILSON				
WHAT NIGHT, WHAT MOON, WHAT A GIRL	BR	7511	3.00	PERR
ALBERT WYNN				
CRYIN' FOR ME	VO	1252	—	STUR
PARKWAY STOMP	VO	1220	—	STUR
WOODWIND ENSEMBLES AND SOLOS				
HORN, OBOE, CLARINET, BASSOON, FLUTE	—	—	—	BR,E
ANY RECORDING GROUP				
SORORITY STOMP PE, PAT, CA 9098 OR	RO	976	—	KEND
MILWAUKEE WALK	CA	9203	—	KEND
ROCKIN' CHAIR	BA	32070	—	KEND
I'M SO IN LOVE	OR	2528	—	KEND
MY LITTLE LOTUS FLOWER(POPULAR ABOUT 1920)	—		1.50	HOLL
NORMANDY	ANY	—	—	GENT
BRAZILIAN WILLIE (RIO CARNIVAL SONG)	—	—	—	GENT
JOSEPHINE	ANY	—	—	OENT
BLUE EYED SALLY	ANY	—	—	GENT

ANY VOCAL				
THE OLD CANOE	—	—	—	RITZ
ROSE OF TRA LEE	—	—	—	RITZ
BY THE OLD OAK TREE	—	—	—	RITZ
LET THE REST OF THE WORLD GO BY	—	—	—	RITZ
WE'LL BE TOGETHER SWEETHEART	—	—	—	RITZ
LONESOME THAT'S ALL	—	—	—	RITZ
THE STORY OF A ROSE	—	—	—	RITZ
MAGAZINES				
HRS RAG (STATE PRICE)	—	—	—	REYN
JAZZ MAGAZINE, ELLINGTON ISSUE(STATE PRICE)	—	—	—	REYN
RECORD CHANGER (JAN, FEB, APR, JUNE, 1944	—	—	—	REYN
RECORD CHANGER (ALL ISSUES BEFORE JAN. 1944	—	—	—	REYN
RECORD CATALOGS				
(MOST ANY; STATE PRICE, LABEL, YEAR)	—	—	—	REYN

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Ok 8217—My Daddy Rocks Me/I Woke Up E & G 2.50

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Vi 25604—Lost Love/Don't You Know E 2.00
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Vi 25806—Florida Flo/I Love to Whistle N 2.75
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6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 9.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, SEE PAGE 9. "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

ALABAMA RED PEPPERS
GOOD MAN IS HARD TO FIND Ro 494 V T-A —— SPIL
ALABAMA WASHBOARD STOMPERS
ROCKIN'CHAIR/STOLE LOCK Vo 1587 G+AUC —— STEI
ALL STAR ORCHESTRA
BLUES/BLUE LOU Vi 26144 E AUC —— DELG
BUGLE CALL RAG/ONE O'CLOCK Vi 27314 N AUC —— DELG
KING PORTER/STRUT Co 35389 E AUC —— DELG
I GOT RHYTHM Co 36499 E AUC —— MAYN
AMBROSE
BECAME MUCHO/THIS IS THE DEE 7744 E TRA —— MAZZ
ARCADIAN SERENADERS
ANGRY/YOU GOTTA KNOW HOW OK 40517 E S-A —— WHIT
WHO CAN YOUR REGULAR BE OK 40440 E S-A —— WHIT
ARKANSAS TRAVELLERS
BONEYARD SHUFFLE/WASHBOARD Ha 332 E AUC —— MAYO
LOUIS ARMSTRONG
ST. JAMES INFIRMARY PAE 643 V S-A —— WHIT
HOT FIVE ALBUM, C-57 Co 35152-5 N AUC —— DEGR
KING LOUIS ALBUM, C-28 Co 35660-3 N AUC —— DEGR
HIGH SOCIETY/SWING CATS BB 6771 N AUC —— DEGR
SOME OF THESE DAYS/SMILING Vo 3202 E+SAL 3.00 HOLL
MAHOG.HALL/DEPEND ON ME Vo 3055 G SAL 1.50 HOLL
CONFESSIN'/ONE HOUR OK 41448 E AUC —— HOLL
AIN'T MISBEHAVIN'/EXACTLY Vo 3040 N SAL 3.00 HOLL
AFTER YOU'VE GONE/RHYTHM OK 3643 N SAL 3.00 HOLL
WEST END BL/FIREWORKS OK 41078 G SAL 2.50 HOLL
WEST END BL/FIREWORKS OK 41078 N SAL 6.00 HOLL
WPA/MARIE DE 3151 V SAL 2.50 HOLL
KNOCKIN'A JUG/12 ST RAG Co 35663 N SAL 1.00 HOLL
POTATOE HEAD/HEEB.JEEB. Co 35660 N SAL 1.00 HOLL
SOL BLUES/SQUEEZE ME Co 35661 N SAL 1.00 HOLL
GUT BUCKET/IN THE BARREL OK 8261 V SAL 4.50 HOLL
WEST END BL/FIREWORKS OK 8597 G SAL 3.00 HOLL
WEST END BL/GOT NO BLUES OK 3204 N SAL 3.00 HOLL
MAHOG.HALL/BEAU KOO JACK OK 8680 G SAL 2.50 HOLL
HEAH ME TALKIN'/TIGHT L.T. OK 3303 N SAL 3.00 HOLL
EXACTLY LIKE YOU/AIN'T Vo 3040 N AUC —— CLEA
SWEET SUE/ST.LOUIS BLUES BB 5280 N AUC —— CLEA
STARDUST/WRAP YOUR TROUB. OK 3172 E+AUC —— CLEA
SHINE/I AIN'T GOT NOBODY Vo 3102 V T-A —— SPIL
AIN'T MISBEH./BLACK & BL. OK 8714 V AUC —— KAPL
HONEY/DO/HONEY DON'T YOU BB 7787 V T-A —— MANC
AIN'T MISBEH/(REV.DORSEY) PAE 462 N AUC —— DELG
ALLIGATOR CRAW/POTATOE H. PAE 2185 N AUC —— DELG
WHEN YOU'RE SMILIN/THEN PAE 1286 N AUC —— HUBB
DINAH/CHINATOWN PAE 1159 N AUC —— HUBB
WILDMAN/GULLY LOW OK 8474 G T-A —— STUR
WILDMAN/GULLY LOW Vo 3193 E+T-A —— STUR
YOU ARE MY LUCKY STAR DE 580 E STA 1.25 EINH
IN THE MOOD FOR LOVE DE 579 E+STA 1.25 EINH
OLD SOUTHLAND(1" HAIR CR) Co 36282 N AUC —— MAYN
MUSKRAT R.(1½" CRACK) OK 8300 G AUC —— VOER
GUS ARNHEIM
MY TROUBLES/GLAD RAG C. OK 41208 N AUC 3.00 RITZ
LOVABLE/(REV.,ALL STARS) Vi 22054 N AUC —— RITZ
I'M FEATHERING A NEST Vi 22016 N AUC —— RITZ
NOW I'M IN LOVE/ONE SWEET Vi 22056 N AUC —— RITZ
PAUL ASH
SALTY/DEEP BLUE Co 1616 E T-A —— MANC
GENE AUSTIN
GARDEN IN RAIN/DREAM MO. Vi 21915 N AUC —— RITZ
HOW AM I TO KNOW/PLEASE Vi 22128 N AUC —— RITZ
BUSTER BAILEY
SHANGHAI SHUFFLE/CALL OF PAE 2612 N AUC —— HUBB

MILDRED BAILEY
BLUE/I'LL PRAY(ORIG.LABEL) Co 35589 N AUC —— ROTH
TENN.FISH FRY(ORIG.LABEL) Co 35532 N AUC —— ROTH
HOLD ON/NOBODY(ORIG.LABEL) Co 35348 N AUC —— ROTH
HOME(E)/STOP SUN(V) BB 7763 - T-A —— MANC
DOIN'UPTOWN LOWDOWN BR 6680 E AUC —— DELG
WILLOW TREE/HONEYSUCKLE PAE 2201 N AUC —— HUBB
ROCKIN'CHAIR/LITTLE JOE Vo 3553 N AUC —— STEI
MOON GOT/NATURAL THING Vo 3626 V AUC —— STEI
CAN'T FACE MUSIC/DON'T BE Vo 4016 E AUC —— STEI
LONESOME ROAD/MELANCHOLY Vo 4474 E AUC —— STEI
LAST AFFAIR/WHAT SHALL SAY Vo 4632 N AUC —— STEI
EVERYTHING HAPPENS/JUNGLE Vo 4786 G+AUC —— STEI
GULF COAST/DOWN HEARTED Vo 4800 N AUC —— STEI
ST.LOUIS/ARKANSAS BLUES Vo 4801 N AUC —— STEI
OLD GENTLEMAN/ANGELS SING Vo 4815 E AUC —— STEI
MOON LOVE/LIKE OLD TIMES Vo 4939 N AUC —— STEI
DON'T DALLY/MOTHERLESS Vo 5209 N AUC —— STEI
STOOD IN BED/OFF DEEP END Vo 5236 E AUC —— STEI
LONG ABOUT MIDNIGHT Vo 3378 G AUC —— STEI
MAN IS GONE/JENNY DE 3661 N AUC —— STEI
GA. ON MY MIND/AFRAID OF DE 3691 E+AUC —— STEI
LIES/CONCENTRATIN' Vi 22880 N AUC —— STEI
CHARLIE BARNET
KNOCKIN' AT FAMOUS DOOR BB 10131 N AUC —— ROTH
PMTON TURNPIKE BB 10825 N AUC —— ROTH
BARREL HOUSE FIVE
MAMA STAYED OUT/HOT LOVE QRS 7059 F+T-A —— LUDA
BARREL HOUSE PETE (PIANO SOLO)
ROLLIN' STONE/PUSSY Co 14308 E AUC —— KAPL
COUNT BASIE
LESTER LEAPS/DICKIE'S DR. Vo 5118 N T-A —— FROS
LESTER LEAPS/DICKIE'S DR. Vo 5118 N AUC —— SAUL
FEEDIN'BEAN/I DO MEAN OK 6180 N AUC —— SAUL
TOM THUMB/MY OLD FLAME OK 6272 N AUC —— SAUL
BASIE BOOGIE/LET ME SEE OK 6330 N AUC —— SAUL
WHAT'S NUMBER/DRAFTIN' OK 5897 N AUC —— SAUL
SIDNEY BECHET
JUNGLE DRUMS/HOLD TIGHT Vo 4537 E T-A —— ROSE
AIN'T MISBEHAVIN/BLUES Vi 26746 N AUC —— SAUL
LIMEHOUSE BL/TEXAS MOANER Vi 27600 V AUC —— MAYN
I KNOW THAT YOU KNOW/SWING Vi 27574 N AUC —— MAYN
BIX BEIDERBECKE
SOMEBODY STOLE GAL/RHYTHM BR 8242 N AUC —— KAPL
IN MIST/WRINGIN' IN TS Vo 3150 N AUC —— KAPL
BEN'S BAD BOYS
YELLOW DOG BL/WANG WANG Vi 21971 E T-A —— GENT
BUNNY BERIGAN
FLASHES/DAVENPORT BLUES Vi 26121 N SAL 5.00 HOLL
IN THE DARK/CANDLELIGHTS Vi 26122 E SAL 5.00 HOLL
CHICKEN & WAFFLES/YOU TOOK PAE 2327 N AUC —— HUBB
I GOT IT BAD/WHITE CLIFFS EL 5006 N AUC —— BAUM
AIN'T SHE SWEET/AY AY AY Vi 26753 N AUC —— SAUL
BEN BERNIE
MEAN TO ME/MY CASTLE BR 4274 N AUC —— RITZ
IT GOES LIKE THIS/RHYTHM BR 4085 N T-A —— RITZ
SUZANNE/(REV.,FRANK MUNN) BR 4253 N T-A —— RITZ
JIMMY BERTRAND
BLUES STAMPEDE/EASY COME Vo 1100 G T-A —— EDEL
1 HOUR/47TH ST.(3 CATCHES) Vo 1060 F+TRA —— STUR
RUBE BLOOM (PIANO SOLO)
RAINBOW ROUND/SONNY BOY PE 15097 E T-A —— ABRA
CONNIE BOSWELL
DINAH/NOBODY'S SWEETHEART DE 3425 E AUC —— MAZZ
BOSWELL SISTERS
ST.LOUIS/TRAVELING ALL Vo 4495 V+AUC —— JORD
WILL BRADLEY
SQUARE BUT IT ROCKS/PRARIE Co 36014 N AUC —— CLEA
CALL ME A TAXI(ORIG.LABEL) Co 36082 N AUC —— ROTH
SQUARE BUT IT (ORIG.LABEL) Co 36014 N AUC —— ROTH
OR HAVE I/BLUE(ORIG.LABEL) Co 35800 N AUC —— ROTH
TALKING TO W. (ORIG.LABEL) Co 36052 N AUC —— ROTH
I BOOGIED WHEN(ORIG.LABEL) Co 36044 N AUC —— ROTH
HIGH ON WINDY (ORIG.LABEL) Co 35912 N AUC —— ROTH
BROADWAY NITELITES
WANNA BE LOVES/CREAM IN Co 1604 E T-A —— MANC
ADA BROWN (GEORGE MITCHELL)
PANAMA LIMITED/TIA JUANA Vo 1009 V T-A —— LUDA
KITTY BROWN
WANNA JAZZ SOME MORE Re 9733 V AUC —— JORD
LES BROWN
RIGAMAROLE/DON'T YOU GO DE 1238 N AUC —— CLEA
MUTINY ON BANDSTAND/WHEN DE 2045 N AUC —— CLEA

ERSKINE BUTTERFIELD
YOU'VE DONE LOST YOUR DE 8576 N AUC —— JORD
JELLY JELLY/I DREAMT I DE 8552 E AUC —— JORD
CANNON'S JUG BAND
MINGLEWOOD BL/VIOLA LEE BB 5030 E AUC —— STEI
EDDIE CANTOR
SAXOPHONE/HELLO SUNSHINE Vi 21982 N AUC —— RITZ
FRANKIE CARLE & SUNRISE SERENADERS
BLUE FANTASY/NIGHT GLOW Vo 5241 E+AUC —— BEAR
CARLISLE AND BALL
COLUMBUS STOCKADE BLUES CH 45186 N AUC —— JORD
HOAGY CARMICHAEL
BARNACLE BILL/BESSIE(BIX) Vi 25370 N SAL 1.50 HOLL
THE CAROLINERS
NO NO NORA CA 391 E T-A —— GENT
CUT YOURSELF PIECE OF CAKE CA 389 V+T-A —— GENT
BL.SHADOWS(REV.,DIXIE DAIS) CA 8317 G T-A —— MANC
BLUE GRASS(REV.,DIXIE DAIS) CA 8291 G T-A —— MANC
BENNY CARTER
SOMEBODY LOVES ME(HAWKINS) DE 18256 E AUC —— MAYN
CHICAGO RHYTHM KINGS
FOUND A NEW BABY/CHANGES (SKIP AT END OF LATTER) BR 4001 V T-A —— LUDA
HERMAN CHITTISON
FLAMINGO/MAN I LOVE BB 11333 V AUC —— JORD
CHOCOLATE DANDIES
I SURRENDER DEAR/I CAN'T COM 1506 V AUC —— MAYN
4 OR 5 TIMES/PADUCAH OK 8627 F+SAL .40 HOLL
LARRY CLINTON
SHADES OF TWILITE/BOLERO BB 10836 N AUC —— CLEA
JERRY COLONA
DN'T SEND MY BOY TO PRISON Co 35293 N T-A —— ROSE
BIRD IN GILDED CAGE/SONG OK 4382 E STA —— MAZZ
YOU'RE MY EVERYTHING OK 3876 E STA —— MAZZ
COLONIAL CLUB ORCH.
YOU'RE THE ONLY/HELLO SUN BR 4281 N T-A —— RITZ
COLUMBIA BAND
LINDBERGH IN MEXICO Co 2895 N T-A —— RITZ
CONNIE'S INN ORCHESTRA (HENDERSON)
YOU RASCAL/HOUSE OF DAVID ME 12216 E+STA —— STUR
DOC COOK & 14 DOCTORS
ALLIGATOR CRAWL/BRAINSTORM Co 1298 E AUC —— JORD
COOKIE'S GINGERSNAPS
LOVE FOUND YOU FOR ME OK 40675 V S-A —— WHIT
COON-SANDERS
RED HOT MAMMA Vi 19316 N AUC —— EPST
COTTON PICKERS
YOU TELL HER/WAY DOWN YOND BR 2404 G AUC —— BAUM
IDA COX
MOANIN'GROANIN'BL/IDA PARA 12064 V AUC —— KAPL
BING CROSBY
I SURRENDER DEAR/LA ROSITA Vi 22618 E+AUC —— CLEA
WERE YOU/JUST ONE MORE BR 6120 E T-A —— AVER
LEARN TO CROON/MOONSTRUCK BR 6594 V T-A —— AVER
IT MUST BE TRUE/FOOL ME Vi 22561 G SAL 1.75 RIDL
WHAT PRICE LYRICS/FROM Vi 21302 V SAL 1.50 RIDL
MISSISSIPPI MUD/SWEET Vi 20783 V SAL 1.75 RIDL
I'M HUMMIN I'M WHISTLIN BR 6953 F SAL 1.00 RIDL
BOB CROSBY
SO.RAMPART ST/SMOKEY MARY DE 2569 V T-A 1.00 COOK
HINDUSTAN/MOURNIN' BLUES DE 2482 E SAL 1.25 HOLL
TECH.TRIUMPH/V.M.I. SPIRIT DE 3080 N AUC —— KALL
AIR MAIL STOMP/OHH! DE 2992 N AUC 2.00 KALL
TIT WILLOW/REMINISCING DE 3054 N AUC —— KALL
CECILIA/WRITE A BOOK DE 3090 N AUC —— KALL
MY MY/SAY IT DE 3079 N AUC —— KALL
RUN RABBIT RUN/DREAMS DE 3039 N AUC —— KALL
OVER WAVES/ANOTHER DE 3091 N AUC —— KALL
ADIOS AMERICANO/ALL OVER DE 3104 N AUC —— KALL
MAMA'S GONE/A VOUS TOUT DE 3056 N AUC —— KALL
SING A SONG/HANG YOUR DE 2416 N AUC —— KALL
BOOGIE WOOGIE MAXIXE/GIN DE 3382 N AUC —— ROTH
YANCEY SPECIAL/AT JAZZ B. DE 1747 E AUC —— RIDL
BEBE DANIELS
YOU'RE ALWAYS/IF YOU'RE Vi 22132 N AUC —— RITZ
DIXIE STOMPERS
JACKASS BLUES/TAMPEEKOE HA 166 F AUC —— BAUM
CLAP HANDS HERE COMES CH. HA 70 G STA —— MAZZ
HI DIDDLE DIDDLE HA 179 V STA —— MAZZ
GOOSE PIMPLES/CORN FED HA 545 E AUC —— JORD
JOHNNY DODDS
MELANCHOLY Vo 1128 G T-A —— LUDA
AFTER YOU'VE GONE(¼" CHIP) BR 3568 E AUC —— HOLL
MELANCHOLY DE 3864 N AUC —— MAYN

FOR DISPOSITION

DORSEY BROTHERS

TAILSPIN/FEELIN' YOU'RE	DE	560	N	AUC	——	KALL
(NEARLY ALL ON DECCA)	DE	——	N	AUC	1.00	KALL
WAS IT A DREAM, 1 & 2	OK	41083	E	T-A	——	SPIL

TOMMY DORSEY

DADDY CHANGE YOUR MIND/YOU	OK	41422	V	T-A	——	LUDA
BY SLEEPY LAGOON (RED SEAL)	VI	10-1045	E	AUC	——	EPST
ON A LITTLE BAMBOO BRIDGE	VI	25513	N	AUC	——	EPST
SAN FRANCISCO	VI	25352	V	AUC	——	EPST
HOW I HATE TO GET UP/WHAT'LL I	VI	25824	N	AUC	——	EPST
NIGHT IN SUDAN/TEA FOR TWO	VI	26321	N	AUC	——	EPST
MY WALKING STICK/NOW IT CAN BE	VI	25856	N	AUC	——	EPST
WHAT CAN I SAY/THE SKY FELL	VI	26518	N	AUC	——	EPST
COPENHAGEN/SWEETHEART OF SIGMA	VI	26016	N	AUC	——	EPST
SATAN TAKES A HOLIDAY/'DLA	VI	25570	N	AUC	——	EPST
TIN ROOF BLUES/SWEET SUE	VI	26105	N	AUC	——	EPST
LONESOME ROAD, PARTS 1 & 2	VI	26508	N	AUC	——	EPST
DAWN ON THE DESERT/WHY BEGIN	VI	26246	N	AUC	——	EPST
STOMP IT OFF/NIGHT GLOW	VI	26376	N	AUC	——	CLEA
PECKIN' WITH PENGUINS/NEW MOON	VI	26181	N	AUC	——	CLEA
WHERE ARE YOU/THAT FOOLISH	VI	25474	N	AUC	——	CLEA

AL DUFFY FOUR

CIRIBIRIBIN/MARIE AH MARIE	DE	1683	N	AUC	——	CLEA

JOHNNY DUNN

HAM AND EGGS (MORTON SOLOS)	CO	14358	V	AUC	——	HOLL

CLIFF EDWARDS

STACK O LEE BLUES (GOODMAN)	CO	1821	E	AUC	——	DELG

ROY ELDRIDGE

HIGH SOCIETY	PH	81	E+AUC		——	MAYN

DUKE ELLINGTON

ST. LOUIS BLUES(WITH BING;12")	CO	55003	N	AUC	——	DEGR
MERRY GO ROUND	CO	35837	V	AUC	——	DEGR
BUNDLE OF BLUES	BR	6607	V	S-A	——	WHIT
EXPOSITION SWING	BR	8213	V	S-A	——	WHIT
LADY WHO COULDN'T BE KISSED	MAS	124	G	S-A	——	WHIT
KEEP SONG IN YOUR SOUL	VI	22614	V	S-A	——	WHIT
ALABAMY HOME	MAS	137	V	S-A	——	WHIT
CHICAGO/HARLEM SPEAKS	DEE	438	E	S-A	——	WHIT
CARAVAN/AZURE	MAS	131	E	T-A	——	ABRA
BIDIN' MY TIME/SAM AND DELILAH	VI	23036	N	AUC	——	CLEA
ALL TOO SOON/NEVER FELT THIS	VI	27247	N	AUC	——	CLEA
MR. JB BLUES/BODY AND SOUL	VI	27406	N	AUC	——	CLEA
RUMPUS IN RICHMOND/IN A MELLOT.	VI	26788	N	AUC	——	CLEA
JOHN HARDY'S WIFE/AFTER ALL	VI	27434	N	AUC	——	CLEA
JUMPIN' PUNKINS/BLUE SERGE	VI	27356	N	AUC	——	CLEA
MORNING GLORY/JACK THE BEAR	VI	26536	N	AUC	——	CLEA
ROCKS IN MY BED/BLI BLIP	VI	27639	N	AUC	——	CLEA
SWAMPY RIVER/HOT & BOTHERED	PAE	582	N	AUC	——	HUBB
ECHOES OF HARLEM/CLAR.LAMENT	BR	7650	E	AUC	——	MAZZ
THAT LINDY HOP/HITTIN'	VI	23016	V	SAL	1.75	RIDL
HAUNTED NIGHTS/DUKE STEPS	BB	6727	N	AUC	——	SAUL
CARAVAN/AZURE	MAS	131	E	STA	2.00	EINH
BRAGGIN' IN BRASS/CARNIVAL	BR	8099	E	STA	2.00	EINH
RUMPUS IN RICHMOND/MELLOTONE	VI	26788	E	STA	1.00	EINH
VOOM VOOM/CHECKIN' OUT	CO	35208	V	AUC	——	MAYN
CHICAGO/HARLEM SPEAKS	DE	800	G+AUC		——	MAYN
ALL TOO SOON (WEBSTER)	VI	27247	N	AUC	——	MAYN
TAKE THE "A" TRAIN	VI	27380	N	AUC	——	MAYN

SEGER ELLIS & ORCH.

3 LITTLE WORDS/SHIVERY STOMP	DE	1275	N	AUC	——	JORD

ZIGGY ELMAN

LET'S FALL IN LOVE/I'LL NEVER B	BB	10342	N	AUC	——	CLEA
AND THE ANGELS SING/BUBLITCHKI	BB	10103	N	AUC	——	CLEA

RUTH ETTING

ALL DEPENDS ON YOU/SAM ACCORDION	CO	903	V	T-A	——	MANC
BACK IN OWN BACKYARD/WHEN YOU	CO	1288	V	T-A	——	MANC

BUDDY FEATHERSTONHAUGH

LOW DOWN EMPTY RAILROAD STATION	HMV	9358	N	S-A	——	WHIT

FIVE BIRMINGHAM BABIES

TESSIE STOP TEASING ME	PE	14310	V	T-S	——	MAZZ

TROY FLOYD SHADOWLAND ORCH.

SHADOWLAND BLUES	OK	8751	V	AUC	——	DELO

BASIL FOMEN & ORCH.

OH BABY	VI	41	N	AUC	——	RITZ

LEMUEL FOWLER

BLUES MIXTURE/SATISFIED	CO	3959	E	AUC	——	RIOL

BUD FREEMAN

SUNDAY/AS LONG AS I LIVE	DE	2849	N	AUC	——	ROTH
THE BUZZARD/TILLIE'S DOWN	DE	18112	N	AUC	——	ROTH

FRIAR'S SOCIETY ORCHESTRA

TIGER RAG/PANAMA	GE	4968	V	AUC	3.00	COOK
TIGER RAG/PANAMA	BRE	02212	N	AUC	——	DELG

BOB FULLER

TOO BAD JIM/BLACK CAT BLUES	OI	2580	E	AUC	——	JORD

EARL FULLER

COON BAND CONTEST	VI	18394	E	AUC	——	EPST

GEORGIA COTTON PICKERS

SNAG IT/LOUISIANA BO BO	DI	3127	V	AUC	——	DELG

GEORGIA BRUTTERS

IT'S RIGHT HERE/ROCK JENNY	HA	468	E	AUC	——	MAYO

THE GEORGIANS

SNAKES HIPS/FAREWELL BLUES	CO	3864	E	AUC	——	JORD

GENE GIFFORD

NEW ORLEANS TWIST/NOTHING	BB	10704	N	AUC	——	DELG

JEAN GOLDKETTE

SUNDAY/GIRL IN ARMS	VI	20273	V+SAL		2.25	HOLL
HOOSIER SWEETHEART	VI	20471	E	SAL	2.50	HOLL
LOOK AT THE WORLD	VI	20472	V	SAL	2.00	HOLL
FOUR LEAF CLOVER	VI	20466	V+SAL		2.25	HOLL
LANE IN SPAIN	VI	20491	E	SAL	1.50	HOLL
SO TIRED/LITTLE MISS	VI	21150	E	SAL	1.50	HOLL
JUST MY WAY OF FORGETTING	VI	21590	V	SAL	1.50	HOLL
I'D RATHER BE GIRL/SUNDAY	VI	20273	N	AUC	——	JORD
DRIFTING APART/	VI	19981	E	AUC	——	KAPL
HUSH-A-BYE/DOLLIZING	VI	20270	E+AUC		——	JORD
ROSES/(REV., T.WEEMS)	VI	20033	E	AUC	——	JORD
CLEMENTINE	VI	20994	N	AUC	——	RIOL

BENNY GOODMAN

KING PORTER STOMP/SOMETIMES	VI	25090	E	AUC	3.00	WANG
TAKE IT	CO	——	E	AUC	——	WANG
SMOKE DREAMS	VI	——	N	AUC	——	WANG
TAIN'T NO USE	VI	——	E	AUC	——	WANG
CAN'T WE BE FRIENDS(NOT MASTI)	VI	25621	G+T-A		——	LUDA
DID'YOU MEAN IT/TAIN'T NO USE	VI	25469	V	T-A	——	LUDA
TAKE MY WORD/BEST OF FRIENDS	CO	2947	V	T-A	——	LUDA
NIGHT WIND/CLOUDS	CO	3015	V+T-A		——	LUDA
BOLT FROM THE BLUE/HUNDRED	CO	2988	V+T-A		——	LUDA
(THREE RECORDS ABOVE HAVE LAM. CRACKS FROM EDGE)						
MAN I LOVE/AVALON	VI	25644	E	AUC	——	HOLL
DINAH/MOONGLOW	VI	25398	E+AUC		——	HOLL
TEA FOR TWO/RUNNIN' WILD	VI	25529	V+AUC		——	HOLL
SMILES/LIZA	VI	25660	E	AUC	——	HOLL
STOMPIN' SAVOY/VIBE BLUES	VI	25521	V	AUC	——	HOLL
CHINA BOY/LADY BE GOOD	VI	25333	E	AUC	——	HOLL
HANDFUL OF KEYS/VIENI	VI	25705	E	AUC	——	HOLL
TEXAS TEA PARTY	CO	3167	E	AUC	——	HOLL
CHANGES MADE/WOODSIDE	CO	35210	E+SAL		1.50	HOLL
SEVEN COMES 11($\frac{1}{2}$" HAIR CRACK)	CO	35349	E	AUC	——	JORD
TILL TOM SPECIAL/GONE WITH	CO	35404	N	AUC	——	JORD
WHOLLY CATS/ROYAL GARDEN BL	CO	35810	N	AUC	——	JORD
GOOD ENOUGH TO KEEP	CO	36099	N	AUC	——	JORD
TILL TOM SPECIAL/GONE WITH	CO	35404	V	AUC	——	JORD
I FOUND NEW BABY/SWINGTIME	VI	25355	N	AUC	——	JORD
I O'CLOCK JUMP(RIM CHIP)	VI	25792	V	AUC	——	JORD
I KNOW(TRIO)/I CRIED(QUINTET)	VI	26139	N	AUC	——	JORD
MY LITTLE COUSIN/A ZOOT SUIT	OK	6606	E	AUC	——	JORD
THE EARL(SLIGHT DIG)/LET'S	DK	6474	E	AUC	——	JORD
WALK JENNIE WALK/REMEMBER	VI	25329	N	AUC	——	CLEA
WHEN BUDDAH SMILES/BEALE ST.	VI	25258	N	AUC	——	CLEA
BREAKFAST FEUD/I FOUND NEW	CO	36039	N	AUC	——	CLEA
JUMPIN' AT WOODSIDE/THERE'LL	CO	35210	N	AUC	——	CLEA
LIZA/SMILES (QUINTET)	VI	25660	N	AUC	——	CLEA
SUGARFOOT STOMP/I CAN'T GIVE	VI	25678	N	AUC	——	CLEA
WRAPPIN' IT UP/MY MELANCHOLY	VI	25880	N	AUC	——	CLEA
MY MELANCHOLY BABY/SWEET SUE	VI	25473	N	AUC	——	CLEA
I MUST HAVE THAT MAN/'S WON.	VI	26090	N	AUC	——	CLEA
WHISPERING/TIGER RAG	VI	25481	N	AUC	——	CLEA
PICK A RIB, PARTS 1 & 2	VI	26166	N	AUC	——	CLEA
IF I HAD YOU/LIMEHOUSE BLUES	OK	6486	N	AUC	——	CLEA
CORN SILK/MEMORY(ORIG.LABEL)	CD	35992	N	AUC	——	ROTH
FAITHFUL FOREVER(ORIG.LABEL)	CO	35289	N	AUC	——	ROTH
BENNY'S BUGLE(V)/AS LONG(E)	CO	35901	-	T-A	——	ROSE
ALWAYS CHARING(N)/SOMEBODY(V)	CO	35916	-	T-A	——	ROSE
SPRING SONG/HONEYSUCKLE ROSE	CO	35319	E	T-A	——	ROSE
YOURS/TAKE IT	CO	36067	E	T-A	——	ROSE
MINE YESTERDAY/99 OUT OF 100	ME	12100	V	T-A	——	AVER
NO OTHER ONE/YANKEE	VI	25193	E	T-A	——	AVER
GLORY OF LOVE/YOU CAN'T	VI	25316	E	T-A	——	AVER
HERE'S LOVE/YOU TURNED	VI	25391	E	T-A	——	AVER
CAMEL HOP/LOCH LOMONO	VI	25717	V	T-A	——	AVER
WHAT GOES/LITTLE KISS	VI	25878	V	T-A	——	AVER
LADY'S IN LOVE/SHOW YOUR	VI	26211	E	T-A	——	AVER
MADHOUSE/GET HAPPY	BB	10461	E	T-A	——	AVER
STARDUST/(REV.,T.CORSEY)	VI	25320	V+T-A		——	STUR
GETTIN'SENTIMENTAL/SOLITUDE	ME	13159	G	AUC	——	RIDL
WHAT DOES ON HERE IN HEART	VI	25878	G	SAL	1.50	RIDL
JUNK MAN (SOLD ON APPROVAL)	CO	2892	E	AUC	——	SAUL
HE AIN'T GOT RHYTHM/THIS YR	VI	25505	E	AUC	——	SAUL
WHEN YOU AND I/SWING LOW	VI	25492	V	AUC	——	MAYN
WRAPPIN' IT UP/MELANCHOLY B.	VI	25880	N	AUC	——	MAYN
WHERE OR WHEN/I CRIED FOR YOU	BB	11456	N	AUC	——	MAYN
I'M HERE/CAPRICE XXIV	CO	36411	V	AUC	——	MAYN

THE GODFUS FIVE

ALL OF THE TIME/VANITEABER	OK	41113	N	AUC	——	JORD

COOT GRANT & KID WILSON

YOU DIRTY MISTREATER(CATCH)	PARA	12324	E	T-A	——	EDEL

TEDDY GRACE (TEAGARDEN)

MONDAY MORNING/DOWN HEARTED	DE	2128	E	T-A	——	GENT

GLEN GREY

NO NAME JIVE, 1 & 2	DE	3089	N	AUC	——	CLEA
YOU'RE A BUILDER-UPPER/JUDY	DE	193	N	AUC	——	CLEA
SLEEPY TIME GAL (12")	DE	15042	N	AUC	——	MAYN

ADELAIDE HALL

BABY/I MUST HAVE THAT MAN	BR	4031	N	T-A	——	RITZ

BOBBY HACKETT

SINGIN' THE BLUES/CLARINET M.	VO	5493	E+AUC		——	HUBB

LIONEL HAMPTON

EVIL GAL BLUES/HOMEWARD BOUND	KEY	605	N	AUC	——	CLEA
SALTY PAPA BLUES/I KNOW HOW TO	KEY	606	N	AUC	——	CLEA
BUZZIN'AROUND WITH BEE/WHOA B.	VI	25575	E+AUC		——	CLEA
ANYTIME AT ALL/OLD JOE BLADE	VI	26039	E+AUC		——	CLEA
IN MOOD FOR SWING/SHOE SHINERS'	VI	26011	N	AUC	——	CLEA
AFTER YOU'VE GONE/BABY	VI	25674	G	SAL	1.50	RIOL
PIGFOOT SONATA/JUST FOR LAFF'S	VI	26793	N	AUC	——	SAUL
3/4 BOOGIE/GIVE ME SOME SKIN	VI	27409	N	AUC	——	MAYN
MUSKRAT RAMBLE/RING DEM BELLS	VI	26017	N	AUC	——	MAYN

HARLEM HOT CHOCOLATES(ELLINGTON)

SING YOU SINNERS	HOW	1045	E	T-A	——	ABRA

MARION HARRIS

SWEET MAMA/I TOLD YOU SO	CO	3300	E	AUC	——	EPST
HAUNTING BLUES	CO	3646	E	AUC	——	EPST
RUNNIN' WILD	BR	2410	E	AUC	——	EPST

COLEMAN HAWKINS

BOUNCING WITH BEAN/DAY IS DONE	BB	——	N	AUC	5.00	WANG
BOUNCING WITH BEAN/DAY IS DONE	BB	10693	N	T-A	——	LUDA
I AIN'T GOT NOBODY/ON SUNNYSIDE	PAE	1825	N	S-A	——	WHIT
WHAT HARLEM IS/MEDITATION	DE	742	N	AUC	2.00	KALL
HONEYSUCKLE ROSE/LOST IN FOG	PAE	2041	N	AUC	——	HUBB
IT SENDS ME/(REV.,B.WASHINGTON)	PAE	1837	N	AUC	——	HUBB
DISORDER AT BORDER/FEELING O	APOLLO	753	N	T-A	——	ROSE
HOW DEEP IS OCEAN(V)/STUMPY(E)	SIG	28102	-	T-A	——	ROSE
CRAZY RHYTHM/HONEY ROSE	VI	26219	N	SAL	1.25	WEIN
BOUNCIN'WITH BEAN/DAY IS DONE	BB	10693	N	SAL	1.25	WEIN
SHIEK OF ARABY/MY BLUE HEAVEN	BB	10770	N	SAL	1.25	WEIN

HAPPINESS BOYS

DIMPLE ON CHIN/WHO CARES ANY	VI	22087	N	AUC	——	RITZ

JOE HAYMES

PRAY FOR LIGHTS TO GO ON/MY LONG	VI	24040	N	AUC	——	CLEA

EDGAR HAYES

SOPHISTICATED SWING	DE	1748	N	AUC	——	CLEA

LUCILLE HEGAMIN(BLUE FLAME SYNCOPATORS)

HE MAY BE YOUR MAN	—	3102	E	AUC	——	EPST

FLETCHER HENDERSON

DARLEY MY BOY	RE	9680	G+SAL		.35	HOLL
CAN'T GET THE ONE I WANT	RE	9682	G+SAL		.35	HOLL
GYPSY BLUES/SWEET LADY	SS	2025	N	SAL	.60	HOLL
COPENHAGEN/WORDS (V/G+)	VO	14926	-	S-A	——	WHIT
SWEET MUSIC/MALINDA'S WEDDING	VI	22775	E+AUC		——	CLEA
SUGAR FOOT/WHAT-CHA(ARMSTRONG)	CO	395	V	T-A	——	MANC
GO ALONG MULE/WANDA	CO	228	E-AUC		——	JORD

ROSA HENDERSON

YOU CAN'T HAVE IT/DYIN' CRAPS.	PE	135	E	T-A	——	GENT

WOODY HERMAN

PICK A RIB/SAY SI SI	DE	2979	N	AUC	——	CLEA
BIG WIG IN WIGWAM/WOODCHOPPERS	DE	2440	N	AUC	——	CLEA
GOLDEN WEDDING/5 O'CLOCK WHISTLE	DE	3436	N	AUC	——	CLEA
SOUTH/FAN IT	DE	3761	E	T-A	——	ROSE
JOSEPHINE/LOST IN SHUFFLE	DE	1699	V	T-A	——	BEAR

THE HIGH HATTERS

I'M IN LOVE/WEB OF LOVE	VI	22141	N	T-A	——	RITZ
SILVER LINING/WILD ROSE	VI	22250	N	T-A	——	RITZ
PLUCKY LINDY/GOOD LITTLE	VI	21909	N	T-A	——	RITZ

ALEX HILL

ST. JAMES INFIRMARY/SOUTH BOUND	VO	1465	V	AUC	——	KAPL

BERTHA CHIPPIE HILL

GEORGIA MAN/TROUBLE(LOUIE)	OK	8312	F	AUC	——	HOLL
GEORGIA MAN/TROUBLE(LOUIE)	OK	8312	E	AUC	——	KAPL

HONEY HILL

BOOGIE WOOGIE/SET 'EM	DE	7604	N	AUC	——	KALL

EARL HINES

JAPANESE SANDMAN/JULIA	DE	654	N	AUC	——	CLEA
CAVERNISM/ANORY	DE	183	N	AUC	——	CLEA
COPENHAGEN/ROSETTA	DE	337	N	AUC	——	CLEA
COPENHAGEN/ROBETTA	DE	337	N	AUC	——	CLEA
CHICAGO RHYTHM/EVERYBODY LOVES	VI	38042	E	AUC	——	KAPL

JOHNNY HODGES

PRELUDE TO A KISS/JEEP IS JUMP.	VO	4386	E+AUC		——	CLEA
THE RABBIT'S JUMP/RENT PARTY BL	VO	5100	N	AUC	——	JORD
I LET SONG GO OUT OF MY HEART	VO	4046	V	T-A	——	ROSE
PRELUDE TO KISS/JEEP IS JUMPING	VO	4386	G+AUC		——	MAYN

BILLIE HOLIDAY

NO REGRETS(BLACK & GOLD LABEL)	VO	3276	E+SAL		3.00	HOLL

LIBBY HOLMAN

LOVE FOR SALE/I'M ONE OF GOO'S	BR	6044	E	T-A	——	ROSE
THERE AIN'T NO SWEET MAN	BR	3798	N	T-A	——	RITZ

CLAUDE HOPKINS

MUSH MOUTH/HOW'M I DOIN'	CO	2674	V	T-A	——	LUDA
MAD MOMENTS/ANYTHING FOR YOU	CO	2665	E	T-S	——	MAZZ

HOT AIRE MEN

NAVY BLUES/HARLEM	CO	2092	E	AUC	——	DELG

DON HOWARD & PHELPS TWINS

FASCINATING YOU/LIKE ME LESS	VI	22127	N	T-A	——	RITZ

PAUL HOWARD QUALITY SERENADERS

OVERNIGHT BLUES/IDEA	VI	38070	N	AUC	——	RITZ

HUDSON-DELANGE

STARDUST/BUGLE CALL RAG	MAS	125	E	SAL	1.50	RIDL

SPIKE HUGHES

HOW COME YOU DO ME LIKE YOU DO	DEE	3972	E	S-A	——	WHIT
POOR BUTTERFLY/MARGIE	DEE	1815	E	S-A	——	WHIT

FOR DISPOSITION

INTERNATIONAL NOVELTY ORCH. (NATHANIEL SHILKRET)
ORIGINAL GREEN BLUES VI 41 N AUC —— RITZ
HARRY JAMES
CO 35316 E;35456 E;35587 E;36160 E;36232 E AUC —— STEI
CO 36246 V;36566 N;36576 G;36623 V;36672 E AUC —— STEI
CO 36677 V; 36698 V. VS 8298 N; 8231 N AUC —— STEI
VS 8221; CONTINENTAL 3009 E; ELITE 5034 V AUC —— STEI
4 OR 5 TIMES/FLIGHT OF BUMBLE VS 8298 N AUC —— STEI
HODGE PODGE/CARNIVAL VENICE VS 8231 N AUC —— STEI
HOW HIGH/OUT ON A LIMB VS 8221 N AUC —— STEI
SWANEE RIVER/RANCHO CONTINENTAL 3009 E AUC —— STEI
HEADIN' FOR HALLELUJAH/MAYBE EL 5034 V AUC —— STEI
CHARLES JOHNSON ORIG. PARADISE TEN
PARADISE WOBBLE/BIRMINGHAM VI 20551 V T-A —— MANC
BOY IN THE BOAT/WALK THAT BB 10248 N AUC —— DELG
FLO JOHNSON & BEALE ST. FIVE
FOUR O'CLOCK BLUES CA 318 G T-A —— GENT
JAMES P. JOHNSON
SNITCHER'S BLUES/THE DUCK YAS QRS 7049 E STA —— DELA
BLEEDIN' HEARTED/YOU CAN(SOLO) VI 19123 G+T-A —— SPIL
LONNIE JOHNSON & BLIND WILLIE DUNN
MIDNIGHT CALL BLUES/BLUE OK 8818 V T-A —— LUDA
AL JOLSON
BLUE RIVER/MOTHER OF MINE BR 3719 N T-A —— RITZ
FOUR WALLS/GOLDEN GATE BR 3775 N T-A —— RITZ
MY MAMMY/DIRTY HANDS BR 3912 N T-A —— RITZ
ISHAM JONES
FAREWELL BLUES/SAW MILL RIVER BR 2406 E T-A .50 COOK
STARDUST/TREES BR 4856 E SAL .60 HOLL
WOP BLUES BR 2553 V AUC —— EPST
DALLAS BLUES/BLUE LAMENT DE 569 N AUC —— CLEA
OUT OF SPACE/FOR ALL WE KNOW DE 170 N AUC —— CLEA
JUNGLE BAND
DOG BOTTOM/JUNGLE MAMA BR 4450 V+T-A —— EDEL
TIGER RAG, 1 & 2 BR 4238 V T-A —— EDEL
HAL KEMP
WASHINGTON AND LEE SWING BR 4078 N T-A —— RITZ
MY LUCKY STAR/YOU WOULDN'T BR 4212 N T-A —— RITZ
STAN KENTON
CONCERTO FOR DOGHOUSE/LAMENTO OE 4254 N AUC —— BAUM
JOHN KIRBY
EFFERVESCENT/FEELS GOOD VO 4624 G AUC —— STEI
FRONT & CENTER/NOCTURNE VO 5520 N AUC —— STEI
LITTLE BROWN JUG/IMPROMPTU OK 5570 N AUC —— STEI
TEMPTATION/PUMP ROOM OK 5661 N AUC —— STEI
FRASQUITA/SEXTET LUCIA OK 5705 N AUC —— STEI
BLUES PETITE/ANDIOLOGY OK 5805 N AUC —— STEI
ANDY KIRK
BLUE CLARINET/MESSA STOMP BR 4694 N AUC —— OELG
LOOSE ANKLES/LOST MY GAL BR 4803 N AUC —— DELG
GENE KRUPA
AFTER YOU'RE GONE/KICK(ELDRIDGE) OK 6278 E+AUC —— CLEA
ROCKIN' CHAIR/TUNING UP OK 6352 N AUC —— CLEA
VAGABOND DREAMS/AFTER(ORIG.LAB.) CO 35304 N AUC —— ROTH
LOVER IS BLUE (ORIG.LABEL) CO 35361 N AUC —— ROTH
ALL DRESSED SPIC SPAN(ORIG.LAB.) CO 35237 N AUC —— ROTH
JAZZ ME BLUES/LAST ROUND-UP PAE 2268 N AUC —— HUBB
3 LITTLE WORDS/BLUES OF ISRAEL PAE 2224 N AUC —— HUBB
FOOL AM I/SLOW DOWN OK 6154 E T-A —— ROSE
ROCKIN' CHAIR(ELDRIDGE) OK 6352 V AUC —— MAYN
JOHN KURUCZ (PIANO SOLOS)
LITTLE KISS/JUST FOR TONIGHT VI 38 N T-A —— RITZ
HAROLD (SCRAPPY) LAMBERT
READY FOR THE RIVER/MY BR 3926 N T-A —— RITZ
EDDIE LANG
FEELING MY WAY/PICKING MY WAY PAE 2565 N AUC —— KAPL
I'LL NEVER BE SAME/ADO WIGGLE PAE 1778 N AUC —— KAPL
PERFECT/MELODY MAN'S DREAM PAE 2068 N AUC —— KAPL
CHURCH ST.SOB.BL/CHANGES MADE PAE 1495 N AUC —— KAPL
STRINGIN' BLUES/BLACK & BLUE CO 914 E AUC —— KAPL
GOIN' PLACES/DOIN'THINGS(VENUTI) OK 40825 E AUC —— KAPL
GUITAR BLUES/BLUE GUITARS OK 8711 V AUC —— KAPL
RAINBOW DREAMS PAE 2646 N AUC —— OELG
TOMMY LADNIER & ORCH
REALLY BLUES/WHEN YOU & I WERE BB 10089 N AUC —— JORO
CHESTER LEIGHTON
A PEACH OF A PAIR HA 1233 V SAL 1.50 RIOL
WITHOUT THAT GAL/ON THE CL 5351 P SAL .75 RIOL
LEW LESLIE'S BLACKBIRDS
BANDANNA BABIES/MAGNOLIA'S BR 4030 N T-A —— RITZ
MEADE LUX LEWIS
HONKY TONK TRAIN/WHISTLIN' BB 10175 N AUC —— SAUL
TED LEWIS
JUNE NITE/WONDER WHAT'S BECOME CO 157 V T-A —— MANC
RUNNIN'WILD/ST. LOUIS BLUES CO 3790 G+AUC —— BAUM
DALLAS BLUES/ROYAL GARDEN CO 2527 G AUC —— RIOL
BUY AMERICAN/TRY A LITTLE CO 2748 N AUC —— RIOL
THE GOLDDIGGER'S SONG CO 2775 V AUC —— RIDL
LIL'S HOT SHOTS (LOUIE, DODDS)
DROP THAT SACK BRE 02502 N AUC —— DELG
VINCENT LOPEZ
BOUQUET OF ROSES (12") OK 3073 N T-A —— RITZ
MY ANGEL/BLUE BIRD WHY BR 3927 N T-A —— RITZ
BLUE SHADOWS/ONCE IN A BR 4059 N T-A —— RITZ

LOUISIANA SUGAR BABES
THOU SWELL/PERSIAN RUG VI 21346 V SAL 1.25 HOLL
LEVEE LOUNGERS
EASY GOIN'/DOIN' THE RACOON PE 15064 E T-A —— GENT
NICK LUCAS
CHIQUITA/SOMEDAY BR 4016 N T-A —— RITZ
JIMMIE LUNCEFORD
BIRD OF PARADISE/RHAPSODY JR DE 639 N AUC —— CLEA
RHYTHM IS OUR BUSINESS/STAR DE 369 N AUC —— CLEA
RAIN/BECAUSE YOU'RE YOU DE 415 N AUC —— CLEA
RHYTHM IN NURSERY RHYMES/CALL DE 572 N AUC —— CLEA
LUNCEFORD SPECIAL/WHAM OK 5326 N AUC —— CLEA
SWEET RHYTHM/IN DAT MORNIN BB 5330 E+AUC —— CLEA
JAZZNOCRACY/WHITE HEAT BB 5713 N AUC —— CLEA
SWINGIN' ON C/LET'S TRY AGAIN CO 35725 N AUC —— CLEA
WHATCHA KNOW JOE/PLEASE SAY CO 35625 N AUC —— CLEA
SASSIN'THE BOSS/WHO DID YOU VO 5116 N AUC —— SAUL
UPTOWN BLUES/PUT IT AWAY VO 5362 N AUC —— SAUL
FLIGHT OF JITTERBUG(W.SMITH) CO 35967 N AUC —— MAYN
JIMMY LYTELL'S ALL STARS
TWO FACED MAN/TELL ME BLUES BE 106 V T-A —— MANC
WINGY MANNONE
FROM TOP OF HEAD(E)/TAKES(V) VO 3023 - T-A 1.00 COOK
HESITATION BL(G)/SING ME(V) MW 4992 - T-S 1.00 COOK
IT CAN HAPPEN TO YOU/COTTAGE BB 6536 E+T-A 1.00 COOK
IT'S NO FUN/RHYTHM SAVED BB 6360 E T-A 1.00 COOK
HONEY'S LOVIN'ARMS/WHEN MY BB 30-0801 E T-A —— BEAR
REO MCKENZIE RHYTHM KINGS
IF I COULD BE WITH YOU/LOLA BB 10037 N AUC —— CLEA
GEORGIA ROCKIN' CHAIR OE 609 E+AUC —— CLEA
MCKINNEY'S COTTON PICKERS
LAUGHING AT LIFE/SWAT A FLY VI 23020 E AUC —— KAPL
BABY PLEASE COME HOME/HULLAB. VI 22511 E AUC —— KAPL
TRAVLIN' ALL ALONE/WORDS CAN'T VI 38112 G+AUC —— BAUM
CASEY JONES BLUES/TALK TO VI 22640 E AUC —— RIOL
MEMPHIS FIVE
SHAKES HIPS/WHO'S SORRY VI 19052 E AUC —— EPST
(ALL SIDES, ALL LABELS) — —— V T-A —— OELG
JOHNNY MESSNER
SHE HAD TO GO AND LOSE IT VS 8083 N T-A —— ROSE
MEZZ MEZZROW
GETTIN' TOGETHER/REVOLUTIONARY BB 10088 E G-A —— WHIT
MIDNIGHT AIRDALES
SWANEE SHUFFLE/I GOT CO 1981 V AUC —— OELG
MIDWAY DANCE ORCHESTRA
COTTON PICKERS BALL/BUDDY'S CO 51 E AUC —— JORO
GLENN MILLER
JOHNSON RAG BB 10498 N AUC —— EPST
ANVIL CHORUS BB 10982 V AUC —— EPST
JOHNSON RAG BB 10498 N AUC —— EPST
PAGAN LOVE SONG/SOLO AMERICAN BB 10532 N AUC —— CLEA
ANVIL CHORUS, 1 & 2 BB 10982 N AUC —— CLEA
WISTFUL & BLUE/ANYTIME DE 1284 E+T-A —— AVER
WATERS OF THE MINNETONKA BR 7870 E+T-A —— AVER
SOLO HOP/IN A LITTLE CO 35881 N AUC —— SAUL
JIM MILLER-CHARLIE FARREL
LOVABLE AND SWEET/WHERE VI 22078 N T-A —— RITZ
MILLS BLUE RHYTHM BAND
BARRELHOUSE/BALLOONACY CO 3156 N AUC —— SAUL
SHOWBOAT SHUFFLE/THE MOON CO 3157 N AUC —— SAUL
SWINGIN' IN E FLAT/AFRICAN CO 3038 N AUC —— SAUL
RIDE RED RIDE/CONGA DARAVEN OK 6119 N AUC —— SAUL
IRVING MILLS & HIS HOTSY TOTSY GANG
SOME FUN BR 4498 E T-A —— GENT
BARBARIC/HIGH AND DRY BR 4920 V T-A —— GENT
THE MISSOURIANS
OZARK MOUNTIN BLUES/YOU'LL CRY VI 38071 N T-A —— RITZ
HELEN MORGAN
MEAN TO ME/WHO CARES VI 21930 N AUC —— RITZ
WHAT WOULDN'T/MORE THAN YOU VI 22149 N AUC —— RITZ
WHY WAS I BORN/DON'T EVER L. VI 22199 N AUC —— RITZ
JELLY ROLL MORTON
KANSAS CITY STOMPS/N.O. BUMP BB 7757 E T-A —— LUDA
BLACK BOTTOM STOMP/CHANT VI 20221 G+T-A —— LUDA
SWINGIN' THE ELKS/DIRTY GL 1711 N AUC —— KALL
BIG LIF BLUES/GOOD OLD N.Y. GL 1704 N AUC —— KALL
SHAKE IT/IF YOU KNEW GL 1707 N AUC —— KALL
PANAMA/SWEET SUBSTITUTE GL 1703 N AUC —— KALL
BALLIN' THE JACK BB 10450 N AUC —— MONT
BURNIN' ICEBERG/TANK TOWN VI 38075 N AUC —— RITZ
WEST END/CLIMAX RAG BB 10442 N AUC —— SAUL
PONTCHATRAIN BL/FUSSY MABEL VI 38125 V AUC —— VOER
BENNIE MOTEN
KANSAS CITY SHUFFLE/YAZOO BL VI 20485 V T-A —— MANC
MOTEN'S BLUES/LET'S GET IT VI 38072 N T-A —— RITZ
MOUND CITY BLUE BLOWERS
BLUE BLUES/ARKANSAS BLUES BR 2581 N SAL .50 COOK
NEVER HAD A REASON TO BELIEVE VI 38087 V S-A —— WHIT
SPUD MURPHY
PINETOP BREAKAWAY/SAND DUNE BB 10875 N AUC —— CLEA
NEW ORLEANS BLACK BIRDS
PLAYING THE BLUES/RED VI 38027 V+AUC —— DELG
HONOLULU BLUES/BABY VI 38026 V+AUC —— OELG
NEW ORLEANS PEPSTERS
CLOSE FIT BL(POSSIBLY OLIVER) VD 77038 N AUC —— HOLL

NEW ORLEANS WANDERERS
GATEMOUTH(FINE CRACK) CO 698 O SAL 7.50 HOLL
PERDIDO ST BLUES/GATEMOUTH CO 698 V T-A —— EDEL
RED NICHOLS
BUDDY'S HABITS/BONEYARD BR 3477 V AUC —— EPST
RUNNIN' WILD/SHINE BB 5553 E+AUC —— CLEA
LIMEHOUSE BLUES/SOUTHLAND(12") BR 20070 N AUC ---- SAUL
RAY NOBLE
TURKISH DELIGHT, 1 & 2 VI 24427 E+T-A —— FROS
LIVE LAUGH LOVE(ORIG.LABEL) VI 22964 N AUC —— ROTH
SIOUX SUE/FAR AWAY(ORIG.LABEL) CO 35850 N AUC —— ROTH
MOON OVER BURMA (ORIG. LABEL) CO 35804 N AUC —— ROTH
LOUISIANA PURCHASE(ORIG.LABEL) CO 35507 N AUC —— ROTH
HARBOR OF DREAMS (ORIG.LABEL) CO 36271 N AUC —— ROTH
RED ROOF COTTAGE (ORIG.LABEL) CO 35814 N AUC —— ROTH
JIMMY NOONE
LOVE ME OR LEAVE ME/WAKE UP VO 1272 E+AUC —— CLEA
I KNOW THAT YOU KNOW/BUMP IT OE 1584 E AUC —— JORO
RED NORVO
I SURRENDER DEAR/TOMBOY CO 2977 E AUC —— MAZZ
BLUES IN E FLAT/BUGHOUSE CO 3079 N AUC —— SAUL
O'BRYANTS WASHBOARD BAND
BRAND NEW CHARLESTON/WSHBOARD PARA 12265 V AUC —— BAUM
KING OLIVER
SOMEDAY SWEETHEART/DEAD MAN VO 1059 E AUC —— HOLL
JACKASS/DEEP HENDERSON BR 3245 V AUC —— HOLL
WA WA WA/SOMEDAY SWEETHEART BR 3373 G AUC —— HOLL
NEW ORLEANS/CHATTANOOGA CO 13003 V AUC —— EPST
EVERY TUB/SHOWBOAT SHUFFLE VO 1114 E AUC —— KAPL
DEADMAN BLUES/SOMEDAY SWEET. VO 1059 E AUC —— KAPL
TRUMPET'S PRAYER/CALL FREAKS VI 38039 N AUC —— KAPL
WEST END BLUES(REV.,ELLINGTON) VI 38034 E AUC —— KAPL
I'M LONESOME/I CAN'T STOP VI 23029 N AUC —— KAPL
BOOGIE WOOGIE/MULE FACE BLUES BB 6778 N AUC —— KAPL
TRUMPET'S PRAYER/CALL FREAKS BB 7705 N AUC —— JORD
ZELMA O'NEAL (WITH AL GOODMAN)
I WANT TO BE BAD BR 4207 N T-A —— RITZ
ORIGINAL DIXIELAND JAZZ BAND
JAZZ ME BLUES/ST.LOUIS BLUES VI 18772 V SAL .60 HOLL
CRAZY BLUES/HOME AGAIN BLUES VI 18729 G+AUC —— BAUM
DIXIELAND 1 STEP/LIVERY STABLE VI 18255 G+AUC —— BAUM
BLUIN' THE BLUES/SENSATION RAG VI 18483 G+AUC —— BAUM
(ALL SIDES ISSUED IN USA) — —— V AUC —— OELG
BLUIN' THE BLUES/SENSATION RAG VI 18483 E AUC —— JORO
SKELETON JANGLE/TIGER RAG VI 18472 E AUC —— JORO
MORNIN' BLUES/CLARINET MARM. VI 18513 E AUC —— JORO
ORIGINAL INDIANA FIVE
EVERYBODY GOIN CHARLESTON HA 58 N AUC —— JORO
DELILAH/HE'S LAST WORD HA 327 V AUC —— JORO
ORIGINAL MEMPHIS FIVE
MOBILE BLUES/HOW COME YOU CO 260 G+SAL .50 HOLL
TIN ROOF BL/SONG VI 19170 V SAL .60 HOLL
THOSE LONGING FOR YOU/LONESOME RE 9301 E AUC —— JORD
ORIGINAL WOLVERINES
NEW TWISTER/SHIM-ME-SHA-WABBLE COM 102 N AUC —— MAYO
HOT LIPS PAGE
FEELIN' HIGH & HAPPY/AT YOUR BB 7569 E T-A —— MANC
LOUIS PANICO
WABASHBLUES/OH DOCTOR BR 4736 V AUC —— EPST
PERRY'S HOT DOGS
STEPPIN' FOOL RE 9965 V T-A —— GENT
PIRON'S NEW ORLEANS ORCHESTRA
WEST INDIES BLUES/DO DOODLE VI 19255 E T-A —— SPIL
BEN POLLACK
PECKIN' (HARRY JAMES) VR 556 N AUC —— CLEA
THE SNAKE CHARMER/I'M IN MY GL. OE 1488 N AUC —— CLEA
LOUIS PRIMA
ANGELINA/OH MARIE HIT 7106 N AUC —— ROTH
QUINTETTE OF HOT CLUB OF FRANCE
DJANGOLOGY/ULTRAFOX DE 23003 E T-S 1.00 BEAR
VIPERS DREAM/MINOR'S SWING VI 26218 N AUC —— CLEA
EXACTLY LIKE YOU/YOU'RE DRIVING VI 26733 N AUC —— CLEA
MA RAINEY
SHAVE EM DRY/FAREWELL PARA 12222 F T-A —— AVER
HARRY RICHMAN
CREST WAVE/(REV. F.WILLIAMS) BR 4008 N T-A —— RITZ
KING FOR A DAY/I CAN'T BR 4035 N T-A —— RITZ
REILLY-FARLEY ONYX CLUB BOYS
CLUE CLARINET STOMP OE 641 E+AUC —— MAYN
CARSON ROBISON'S KANSAS JACK RABBITS
STUFF/NONSENSE VI 38074 N AUC —— RITZ
ADRIAN ROLLINI
SINGIN' THE BLUES/SWEETEST STORY DE 1973 N T-A —— GENT
DAVENPORT BL/SOMEBODY LOVES DE 359 N SAL 2.50 HOLL
TRUE CONFESSION DE 1654 N SAL 1.00 HOLL
MARTHA/HONKY TONK TRAIN VO 5582 E AUC —— JORO
KENNETH SARGENT
FOUR WALLS/LONELY IN A CROWD CO 1255 V T-A —— MANC
RAYMOND SCOTT
TWILIGHT IN TURKEY MAS 108 G+AUC —— MAYN
BOYD SENTER & EDDIE LANG
I AIN'T GOT NOBODY/BAD HABITS VE 7060 E AUC —— JORO
SETTLERS BLUES MOANER
JAZZINTH BL/BLOWING BUGLE PARA 13120 N AUC —— STEI

FOR DISPOSITION

ARTIE SHAW						
FRENESI/ADIOS	VI	26542	E	SAL	1.00	HOLL
BLUES	VI	27411	E	SAL	1.25	HOLL
DEEP IN A DREAM	BB	10046	V	SAL	.75	HOLL
FREE WHEELING/SHOOT LIKKER TO	VO	4198	N	AUC	——	CLEA
NITEMARE/IT'S A LONGWAY TO TIP.	VO	4306	N	AUC	——	CLEA
SWEET ADELINE/HOW DRY I AM	OK	4182	N	AUC	——	CLEA
MAN I LOVE/VILIA	BB	10128	N	AUC	——	CLEA
ROSALIE/LOVER COME BACK TO ME	BB	10126	N	AUC	——	CLEA
TO BROADWAY ROSE/DEUCES WILD	VI	27838	N	AUC	——	CLEA
OCTOROON	BB	10319	N	AUC	——	ROTH
THE BLUES, 1 & 2	PAE	2790	N	AUC	——	HUBB
HOW DRY I AM/SWEET	BR	7936	E+T-A		——	AVER
IT AIN'T RIGHT/SOUTH SEA	VO	4637	E	T-A	——	AVER
THEY SAY/ROOM WITH A VIEW	BB	10075	E	T-A	——	AVER
MOONRAY/MELANCHOLY MOOD	BB	10334	E	T-A	——	AVER
LADY BE GOOD/I SURRENDER	BB	10430	E	T-A	——	AVER
CHANTEZ LES BAS	VI	27354	N	AUC	——	MAYN
FRANK SHAW (COMIC)						
A NIGHT AT COFFEE DAN'S, 1 & 2	BR	4100	N	T-A	——	RITZ
NAT SHILKRET						
LONESOME ROAD/SUSIANNA	VI	21996	N	T-A	——	RITZ
MEDICINE MAN BL/WOULDN'T	VI	22055	N	T-A	——	RITZ
DON'T EVER LEAVE ME/'TWAS NOT	VI	22188	N	T-A	——	RITZ
SIX BROWN BROTHERS						
THAT MOANING SAX RAG	VI	17677	E	AUC	——	JORO
CHASING CHICKENS/WHEN AUNT	VI	18476	F	AUC	——	JORO
BESSIE SMITH						
EMPTY BED BLUES	CO	14312	V	SAL	2.00	HOLL
OH DADDY BLUES	CO	3888	V	AUC	——	EPST
BYE BYE BLUES/WEEPING WILLOW	CO	14042	E	T-A	——	MANC
DOWN IN THE DUMPS/DO YOUR DUTY	PAE	1793	N	AUC	——	HUBB
TAKE ME FOR BUGGY RIDE/GIMMIE	PAE	2146	N	AUC	——	HUBB
ME & MY GIN/SLOW & EASY MAN	CO	14384	E	AUC	——	VOER
CLARA SMITH						
BROKEN BUSTED(LOUIS; RIM CHIP)	CO	14062	V	T-A	——	EDEL
KATE SMITH						
MAYBE WHO KNOWS/HE'S A GOOD	HA	970	N	T-A	——	AVER
SWINGIN' IN A HAMMOCK	VE	2191	E	T-A	——	AVER
WABASH MOON	VE	2344	E	T-A	——	AVER
MAMIE SMITH & JAZZ HOUNDS						
ROAD IS ROCKY/FARE THEE HONEY	OK	4194	G	AUC	——	BAUM
MUGGSY SPANIER						
TOURO/RIV.SH. (ORIG. LABEL)	BB	10532	N	BAL	2.00	HOLL
——	BB	10417, 10766, 10518	N	SAL	1.25	WEIN
DIPPERMOUTH/SISTER KATE	BB	10506	N	T-A	——	SPIL
RIVERBOAT SHUFFLE/RELAXIN'	BB	10532	N	T-A	——	SPIL
——	BB	10384, 10506, 10532	N	SAL	1.25	WEIN
VICTORIA SPIVEY (LEE COLLINS)						
HOLLYWOOD STOMP/DETROIT MOAN	VO	3405	E	AUC	——	STEI
SANTA CLAUS/KIND-A-MAN	VO	3366	E	AUC	——	STEI
REX STEWART						
LINGER AWHILE/MOBILE BAY	BB	11057	E	T-A	——	SPIL
JOE SULLIVAN						
JUST STROLLING/PRIDE & JOY	BRE	02136	N	AUC	——	HOLL
LITTLE ROCK/ONYX	UHCA	33-34	N	AUC	——	HOLL
GLORIA SWANSON						
LOVE/SERENADE	VI	22079	N	AUC	——	RITZ
JACK TEAGARDEN						
ESPECIALLY FOR YOU	BR	8431	E	SAL	1.25	HOLL
SHAKE YOUR HIPS	PAE	1670	E	S-A	——	WHIT
BLUES TO LONELY/PRELUDE C# MIN.	DE	3642	N	AUC	——	BAUM
FATIMA'S DRUMMER BOY/I HEAR	VS	8273	N	AUC	——	JORO
IF I COULD BE WITH YOU/MELANCH.	VS	8209	N	AUC	——	JORO
RAMBLIN THOMAS						
HARD DALLAS BLUES/JIG HEAD BL	PARA	12708	E	AUC	——	MAZZ
THREE JOLLY MINERS (BOB FULLER)						
PLAIN OLD BL(2 GROOVES BAD)	VO	15111	V	AUC	——	JORO
THREE KEYS (1931)						
NAGASAKI/FIT AS A FIDDLE	BR	——	E	AUC	5.00	WANG
FRANKIE TRUMBAUER						
BLUE RIVER/CRADLE (BIX)	OK	40879	V	T-A	——	EDEL
CLAR. MARM./SINGIN' THE BLUES	OK	40772	N	AUC	——	KAPL
SINGING THE BL/CLAR.MARMALADE	OK	40772	N	AUC	——	JORO
SOPHIE TUCKER						
LIFE BEGINS AT FORTY	DE	23033	E	AUC	——	EPST
RUDY VALLEE						
HUGGABLE KISSABLE YOU/EVERY	VI	21983	N	T-A	——	RITZ
BABY/YOU'RE JUST	VI	22034	N	T-A	——	RITZ
THE VARSITY EIGHT						
ONCE IN A LIFETIME/OUTSIDE	CA	8324	D	T-A	——	MANC
YOU'RE DRIVING ME CRAZY	PE	15386	V	T-A	——	MAZZ
JOE VENUTI AND GROUPS						
DOIN' THE UPTOWN/YOU'RE MY PAST	PE	15832	V	T-A	——	DENT
WILD CAT/DOIN' THINGS	VI	21561	N	T-A	——	GENT
I WANT TO RING BELLS/GATHER LIP	PE	15830	E	T-A	——	GENT
APPLE BLOSSOMS/RUNNING RAGGED	OK	41361	E	AUC	——	KAPL
MUST BE DREAMING/TAIN'T SO	OK	41051	N	AUC	——	KAPL
MELLOW AS CELLO/NOTHING BUT NOTE	DE	624	N	AUC	——	KAPL
FAREWELL BLUES/SOMEDAY	PAT	25151	V	AUC	——	DELO
BEALE ST. BLUES/AFTER	ME	12294	D	AUC	——	DELG
BEALE ST. BLUES/AFTER	VO	15864	E	AUC	——	DELG
AFTER YOU'VE GONE/FAREWELL	DEE	5884	E	AUC	——	DELO
VICTOR CONCERT ORCH.						
EVOLUTION OF DIXIE, 1 & 2	VI	22045	N	AUC	——	RITZ
VICTORIA QUINTET						
CHANT OF THE JUNGLE/TIP TOE	VI	36	N	AUC	——	RITZ
FATS WALLER						
VALENTINE ST/LOVE ME(SOLOS)	BB	——	E	AUC	5.00	WANG
LOVE ME OR LEAVE/I GOTTA FEEL	VI	22092	N	AUC	——	RITZ
AIN'T MISBEHAVIN'/SAVANNAH	VI	22108	N	AUC	——	RITZ
MIGHTY FINE/KEEP IPE	BB	10744	E+AUC		——	MAYN
BLUE EYES/SALT AWAY SOME SUGAR	BB	10943	N	AUC	——	MAYN
WARING'S PENNSYLVANIANS						
FAREWELL BLUES/STACK O' LEE	VI	21508	V	SAL	.60	HOLL
WASHBOARD RHYTHM KINGS						
FIRE/HOW DEEP	BR	8174	E+AUC		——	STEI
HOT NUTS	BB	6278	E+AUC		——	STEI
ARLENA/BROWN SKIN MAMA	BB	6157	E	AUC	——	STEI
IKEY AND MIKEY	BB	6051	N	AUC	——	STEI
WASHINGTONIANS						
JUBILEE STOMP(REV.HOTSY GANO)	BR	4044	V	AUC	——	DELG
DINAH WASHINGTON SEXTET						
SALTY PAPA(V)/I KNOW HOW(N)	KEY	606	-	T-A	——	ROSE
ETHEL WATERS						
BIRMINGHAM BERTHA/AM I BLUE	CO	1837	E	T-A	——	SPIL
DOWN HOME BLUES/OH DADDY	BS	2010	V	AUC	——	BAUM
NO MAN'S MAMA/SHAKE THAT	CO	14116	E	AUC	——	JORO
SHAKE THAT THING/NO MAN'S MAMA	CO	14116	F	AUC	——	MAYN
CHICK WEBB						
SUGAR PIE/THAT WAS MY	DE	2665	N	AUC	——	BEAR
LIZA/TISKET-A-TASKET(CRACKED)	DE	1840	E	SAL	.50	BEAR
LOVE & KISSES/ARE YOU HERE	DE	494	N	AUC	——	KALL
SLUMBERTIME/CHEW CHEW CHEW	DE	2389	N	AUC	——	KALL
HEART OF MINE	DE	2721	N	AUC	——	KALL
SWELL OF YOU/WAKE UP	DE	1213	N	AUC	——	KALL
HEART BELONGS TO DADDY	DE	2309	N	AUC	——	KALL
GOTTA PEBBLE/HUNCHIN'	DE	2231	N	AUC	——	KALL
TED WEEMS						
TOO MANY EYES/REMARKABLE	VI	22157	N	T-A	——	RITZ
MORNING EVENING NIGHT	VI	22032	N	T-A	——	RITZ
WHAT A DAY/PASSING FANCY	VI	22038	N	T-A	——	RITZ
PAUL WHITEMAN						
CHANGES/MARY	VI	21103	E	SAL	2.25	HOLL
OL MAN RIVER/MAKE BELIEVE	VI	21218	E+SAL		2.25	HOLL
SMILE (10 GROOVE CHIP)	VI	21228	G	SAL	1.75	HOLL
CHANGES/BIX DOWN SOUTH)	VI	25370	N	SAL	2.00	HOLL
SHAKING THE BLUES AWAY	VI	20885	V	SAL	1.00	HOLL
SHOWBOAT/OL MAN RIVER	VI	35912	E	SAL	2.25	HOLL
MISSISSIPPI MUD (CROSBY)	VI	21274	E	AUC	——	EPST
A BENCH IN THE PARK	CO	2223	V+S-A		——	WHIT
THAT'S GRANDMA/WA DA DA	CO	1455	V+S-A		——	WHIT
MISSISSIPPI MUD(BIX)	VI	21274	E	T-A	——	SPIL
I YOU DON'T LOVE ME/IN THE	CO	1484	E	T-A	——	MANC
OUT O'TOWN GAL/JUST BIT OF	CO	1505	E	T-A	——	MANC
THAT'S MY WEAKNESS NOW/TAIN'T	CO	1444	V	AUC	——	JORD
FROM MONDAY ON/SUGAR	VI	25368	N	SAL	1.50	RIDL
PAUL WHITEMAN'S RHYTHM BOYS						
BLUEBIRDS/LOUISE	CO	1819	V+T-A		——	LUDA
THAT'S GRANDMA/WA DA DA	CO	1455	V+T-A		——	LUDA
WHOOPEE MAKERS						
IT'S SO GOOD/LOVABLE & SWEET	DR	1668	V	SAL	2.00	HOLL
RUDY WIEDOEFT						
WHERE VOLGA FLOWS/SUEZ	BR	2283	E	AUC	——	EPST
CLARANCE WILLIAMS						
MIDNIGHT STOMP/WILD FLOWER	QRS	7033	V	T-A	——	LUDA
FAREWELL BLUES/GOLFCOAST(12")	OK	3055	V	AUC	——	MAYO
HIGH SOCIETY/LAZY LEVEE	CO	14555	N	AUC	——	MAYO
COOTIE WILLIAMS						
BLACK BEAUTY/NIGHT SONG	VO	4958	N	AUC	——	SAUL
WEST END BLUES/G-MEN	DK	6370	N	AUC	——	SAUL
WEST END BLUES/G-MEN	DK	6370	E	AUC	——	MAYN
TEDDY WILSON						
EMBRACEABLE YOU/I NEVER KNEW	CO	35905	E	STA	1.00	EINH
MORE THAN YOU KNOW/SUGAR	CO	36117	N	STA	1.00	EINH
WINDY RHYTHM KINGS						
PIGGLY WIGGLY BL/SOUTH AFR.	PARA	12770	G+T-A		——	LUDA
WISCONSIN ROOF ORCH.						
BLACK MARIA/DEEP RIVER	BWY	1123	G	AUC	——	STEI
SHANGHI HONEYMOON	BWY	1087	V	AUC	——	STEI
WOLVERINES						
COPENHAGEN/HO BABY	GE	5453	V+AUC		——	HOLL
COPENHAGEN/OH BABY	DE	5453	E	AUC	——	KAPL
LAZY DADDY/RIVERBOAT SHUFF.	HRS	——	N	AUC	——	KAPL
ALLISTER WYLIE						
SOME OF THESE DAYS/COME ON	BR	4143	-	AUC	——	RITZ
ALBERT WYNN'S GUT BUCKET FIVE						
THAT CREOLE BAND(V)/WHEN(G+)	DK	8350	-	T-A	——	LUDA
(4" HAIR CRACK "CREOLE" SIDE)						
YAS YAS GIRL & JAZZ BAND						
I DOT TO HAVE IT DADDY	VO	05286	V	T-A	——	DENT
ESQUIRE JAZZ BOOK						
——		1944 ISSUE	N	SAL	1.25	STEI
——		1945 ISSUE	N	SAL	1.00	STEI
ALBUMS						
CHICAGO JAZZ (6 RECORDS)	DE	121	N	AUC	——	KRAT

BLESH (Continued from page 7.)

aider important enough to mention. I followed the lectures, in the time I could spare from my profession, with radio work, magazine articles and newspaper pieces: These activitiea, as well as my pamphlet, THIS IS JAZZ, aroused a response in the form of wide preasure upon me to write a longer and fuller book, but one along the lines of the lectures which were uncompromising on the subject of real jazz. This was followed by an offer, which I did not solicit, from a publisher, to write this book. With some hesitation I quit interior design in the middle of my career to devote my full time to jazz. And a book is a full-time job while the writing lasts; it bears little resemblance to a comfortable sleepin a featherbed. All other activities for jazz of which I am capable I shall continue to carry on. Up to the present I have felt myself a part of a wide movement from whoae members I could get the same help and encouragement which I have freely given. To me jazz, the people who play it and the people who listen to it, are the important things, that and the full truth about the music.

There is, as Gleason pointed out, a crying need for activity and, as he implied, for cooperative endeavor. But a call to arms from a featherbed is neither inspiring nor compelling. Perhaps he should crawl out of his private one, pack his briefcase with the right contents; and, with better motives than Feather's, hit the trail that Leonard has blazed with such personal, if dubious success. Mr. Gleason notes that Goffin, Feather and Ulanov are having great success from their combination of individual enterpriae with mutual cooperation. There is an important lesson to be drawn from this. If it is correctly drawn the profits will accrue to jazz as a whole and thereby to all who love it.

DODGE (Continued from page 6.)

today has come to mean an atmosphere of exitement, you feel it as you enter the room. It doesn't mean good jazz. You play for the crowd,and they demand effort, sweat. They want to be sent."* That is to say, when inspiration leaves the player, and his important basis, the dance, no longer supports him, he becomes what is known as a screw-ball player. I must say that I prefer the jump style to the screw-ball style. When inspiration leaves a dance man, his middle of the road playing will be better than that of the uninspired jam sesaion man gone frantic.

The musician need not worry too much about the taste of the jitterbuga. He could be doing a lot worse. At least the jitterbugs insist on a rhythm, the musician's most important asset. If he did not play for them he might be playing dinner music, presentation music or giving more jazz concerts, with the result that he would become worthless for the preaent day demands of the session. He may admit the influence of dance in the past but deny it any present import. Here again he is wrong, for the best changes will come from playing for dancers. Though he may regard as evil the preaent day dance influence on jazz, it is but the lesser of many evils.

Of courae changes must be made. But if made too fast they may hurt the older musicians who were born to a different playing style. This, I feel, is the only fault of present tendenciea,--the spoiling of old musicians. It is for the private and amall labels to work faster and get more out of theae veterana, and for collectors to furnish the market. For the collectora to carp too much and run King Oliver up to $90.00 ia a sad state for a thinking public.

(Ed.Note: Roger Pryor Dodge will conclude THE DANCE-BASIS OF JAZZ in the April Record Changer.)

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BROADWAY BELLHOPS
I'M WALKING AROUND IN CIRCLES HA 210 E
SUNDAY/DON'T TAKE THAT BLACK BOTTOM HA 228 V+

HOAGY CARMICHAEL
LAZY RIVER DRAG VI 23034 V

CAB CALLOWAY
SWANEE LULLABY/HOW COME YOU DO ME PE 15659 E
WAH DEE DAH/DIXIE DOORWAY PE 15791 G
ST.JAMES INFIRM./NOBODY'S SWEETH. BR 6105 G

DIXIE JAZZ BAND
THERE AIN'T NO FLIES ON AUNTIE OR 499 E
MOANIN' LOW/YOU'RE GONNA REGRET OR 1663 E

DUKE ELLINGTON
MOOD INDIGO/WHEN A BLACK MAN'S BL(CH) VI 22587 V
BLUE AGAIN VI 22603 E
HITTIN' THE BOTTLE/THAT LINDY HOP VI 23016 V
THE MYSTERY SONG/(MILLS BRB,REV.) VI 22800 V
WHAT GOOD AM I/IO LITTLE MILES FROM VI 22586 V

FLETCHER HENDERSON
OFF TO BUFFALO/BROTHERLY LOVE HA 299 V+
SPANISH SHAWL/CLAP HANDS HERE COMES HA 70 G
SOMEBODY LOVES ME/CHINATOWN CO 2329 E
THE GRASS IS ALWAYS GREENER RE 9683 G

RDSA HENDERSDN(ACC. HENDERSON'S JAZZ 5)
CLEARING HOUSE BL/W.INDIES BLUES BR 2612 V

MCKINNEY'S CDTTON PICKERS
NEVER SWAT A FLY/LAUGHING AT LIFE VI 23020 V+

GEO. MCCLENNON HARLEM TRIO
MUDDY WATER BLUES/I AIN'T GONNA OK 40220 F

BENNY MOTEN
LIZA LEE/GET GOIN' VI 23023 V

JIMMY NOONE
LIZA/I'D DO ANYTHING FOR YOU VO 2862 V+

ORIGINAL MEMPHIS FIVE
SUPERSTITIOUS BLUES/AFRICA PE 14298 E

O'BRYANT'S WASHBOARD BAND
WASHBOARD/BRAND NEW CHARLESTON PARA 12265 G
MIDNIGHT STRUTTERS/SKOODLUM BL PARA 12260 G

PIRDN'S NEW ORLEANS DRCH
MAMA'S GONE GOODBYE/N.O. WIGGLE VI 19233 V
WEST INDIES BLUES/DO DOODLE OOM VI 19255 E

BEN POLLACK
YOU DIDN'T HAVE TO TELL ME OR 2208 V

OON REDMOND
GOT THE SOUTH IN MY SOUL ME 12417 E

MAMIE SMITH & HER JAZZ HOUNDS
THAT DADA STRAIN/WISH THAT YOU OK 4689 G
CRAZY BLUES/IT'S RIGHT HERE FOR YOU OK 4169 G

WASHBOARD RHYTHM KINGS
BROWN SKIN MAMMA/ARLENA BB 6157 E

ETHEL WATERS AND HER JAZZ BAND
EVERYBODY MESS AROUND/HEEBIE JEEB. CO 14153 V

CLARENCE WILLIAMS
JACKASS BLUES/WHAT'S THE MATTER OK 40598 G

WHOOPIE MAKERS
BUGLE CALL RAG/ST.LOUIS BLUES PE 15126 V

LENA WILSON & HER JAZZ HOUNDS
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PEACE BROTHER CO 35331
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JIVIN' WITH JARVIS VI 26724
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SHE'S GREAT GREAT GIRL/COLLEGIANNA BR 3863 N
MARY ANNE/IF I CAN'T HAVE YOU BR 3792 N
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YOU'RE LUCKY TO ME/MEMORIES OF YOU CO 2288 N

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WHITEMAN STOMP/SENSATION STOMP VI 21119 N
WHEN IT'S SLEEPY TIME/CAN'T(BAILEY) VI 22828 N

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SHOOT 'EM/MANY HAPPY RETURNS OF DAY VI 22814 N

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BIX BEIDERBECKE
SOPENHAGEN/BABY(WOLVERINES; $15.00) GE 5453 N
I'M COMIN' VA.(WITH BING & WHITEMAN)VI 20751 N
JAZZ ME BLUES/AT THE JAZZ BAND BALL OK 40923 E+

RED ONION JAZZ BABIES ($30.00)
NOBODY KNOWS THE WAY/EARLY IN MORN. GE 5626 N

KING OLIVER'S JAZZ BAND
KROOKED BLUES/ALIGATOR HOP ($75.00) GE 5274 N
JAZZIN' BABIES/(BLUE 5 "N.O.HOP SCOP"; THIS RECORD A SHADE UNDER E+; $30.00) OK 4975 E
CHATTANOOGA STOMP/NEW O.STOMP CO 13003 N

KING OLIVER ACCOMPANIMENTS
PEDDLIN' MAN/IF PAPA(ELIZA BROWN;$5)CO 14471 N
SLOW UP PAPA/FORTUNE(VIOLA MCCOY) RO 375 V+

RED NICHOLS
IDA/FELLIN' NO PAIN ($10.00) BR 6819 E

JELLY ROLL MORTON
GRANDPA'S SPELLS/K.C.STOMP($30.00) GE 5218 E+
TIA JUANA/MAMAMITA ($40.00) GE 3043 E+

ALFRED CORTOT (PIANO SOLOS; $10.00)
CHOPIN'S 24PRELUDES; ALBUM OF 4 12"RECORDS)VI 6715 E+

BIG EYE LOUIS NELSON (NEW ORLEANS OWLS)
PRETTY BABY/DYNAMITE) CO 1045 E

DIXIE STOMPERS
D NATURAL BLUES/KING PORTER STOMP CO 1543 E

CLARENCE WILLIAMS BLUE FIVE
IF I COULD BE WITH YOU/I WISH YOU OK 8444 E
OH DADDY BLUES OK 4927 E
TEXAS MOANER/HOUSE RENT BLUES OK 8171 V+
EVERYBODY LOVES MY BABY/OF ALL OK 8181 V+
WHIP ME WITH(WASHBOARD BAND) OK 8790 E
HAVE YOU FELT THAT WAY(JAZZ KINGS FEATURING JAB SMITH,J.NOONE, & STUMP EVANS) CO 1735 N
MANDY/I'M A LITTLE BLACKBIRD(BLUE 5)OK 40260 V+

PERRY BRADFORD'S JAZZ PHOOLS (ARMSTRONG)
LUCY LONG/AIN'T GONNA PLAY VO 15165 N

LIL JOHNSON (ACC. CHARLEB AVERY)
YOU'LL NEVER MISS YOUR JELLY/NEVER VO 1299 N

ALBERTA BROWN (ACC. JOE SMITH & LEM FOWL)
LONELY BLUES/HOW LONG(PERCY OLASCOE)CO 14321 N

TRIXIE WILLIAMS (VIOLET JACKSON,REV.)
MOANFUL MAMA/ALL ALONE BY MYSELF GE 6090 N

BLUE BELLE
DEATH VALLEY MOAN/MEAN BLOODHOUND OK 8704 N

CLARA SMITH
SALTY DOG/BRAND NEW PAPA CO 14143 N

KINO OLIVER'S JAZZ BAND (AUCTION ONLY)
SOUTHERN STOMPS PARA 12088 V
MANDY LEE/GOIN' AWAY TO WEAR GE 5134 V+

LIL'S HOT SHOTS (AUCTION ONLY)
GEORGIA BO BO/DROP SACK(2 COPIES) VO 1037 V+

WANTED: INFORMATION CONCERNING IDENTITY OF BLUES SINGER CALLED "SOUTHERN BLUES SINGER" ON UNDERTAKER'S BLUES, VARSITY 6057. WILL PAY $5 FOR ANY RECORD BY THIS MAN ON ORIGINAL LABEL, AND $2.50 FOR VS 6057; $2.50 FOR VS 6059. SEE JAN.& FEB.ISSUES FOR WANTS. ALSO WANT HRS 6; ANY BUKKA WHITE; MANY BERTHA HENDERSON; TATE'S STOMP OFF; DIXIE WASHBOARD'S KINO OF THE ZULUS MANY OLIVER JAZZ BAND,ANY LABEL OR RE-ISSUE.

PERRY BRADFORD'S JAZZ PHOOLS(MIN.BID $5)
ALL THE TIME/WHO'LL(MARY JACISON) PE 12092 E

WILL EZELL (IN ORIGINAL ENVELOPES; MINIMUM BID $5.00 EACH)
WHISKEY BLUES/BACK DOOR(ELZADIE R.)PARA 12509 N
NEED MY LOVING/UNSATISF(ELZADIE R.)PARA 12745 N
CHEATIN' DADDY (ELZADIE ROBINSON) PARA 12768 N

ST. LOUIS RHYTHM KINGS
HORN-TOOTIN'FOOL (MAGGIE JONES) CO 14081 N

LOVIE AUSTIN (UNKNOWN CORNET & CLARINET)
WORN DOWN DADDY/YOU STOLE(IDA COX)PARA 12704 N

ELIZA CHRISTMAS LEE'S JAZZ BAND
AIN'T GIVIN' NOTHIN'(E.C.L.) GE 4801 V

CLARA SMITH'S FIVE BLACK KITTENS
BLACK CAT MOAN/STURGGLIN' WOMAN CO 14240 N

EDDIE HEYWOOD'S JAZZ FIVE
WHAT IT TAKES(BUTTERBEANS & SUSIE) OK 8950 N
YOUR FOLKS WILL(BUTTERBEANS & SUSIE)OK 8303 N

CLARENCE JOHNSON
GULF COAST/DOWNHEARTED(EDNA HICKS) BR 2463 E
RECKLESS DON'T CARE(SOOARISA MILLER)PARA 12306 V+
MY PILLOW AND ME (LIZZIE MILES) BR 2462 E

HENDERSON'S HOT FIVE (GREEN, SMITH, ETC.)
I'M A GOOD GAL/PAPA(ROSA HENDERSON) BR 2589 E+
MIDNIGHT BLUES/(LIZZIE, MILES, REV.) VI 19124 E+
WHERE/DOWN SOUTH(ROSA HENDERSON) VO 14635 E+
I NEED YOU/AFTERNOON(ROSA HENDERSON)CO 3958 E

LEM FOWLER
WICKED DIRTY/SQUAWKIN(EDNA HICKS) VO 14659 N

JOHNNY DUNN'S JAZZ BAND
JAZZ THRU PARADISE/D(MARY STAFFORD) CO 3390 V+
DIXIE BLUES/HE USED TO(EDITH WILSON)CO 3887 E
PUT AND TAKE/MOANFUL BL(1ST MASTER) CO 3579 N
LONESOME MAMA BL(EDITH WILSON) CO 3674 V+
STRUT YOUR MATERIAL(MAMIE SMITH) OK 8036 V+
DOUBLE CROSSING PAPA(EDITH WILSON) CO 14054 N
VAMPIN' BAL/SWEET LOVIN'(NO VOCAL) CO 3893 N
YOU CAN HAVE HIM (MAMIE SMITH) OK 4670 E
DON'T WANT NOBODY(EDITH WILSON) CO 3537 E
VAMPIN'LIZA JANE (EDITH WILSON) CO 3479 E+
LOVIN' BAM/DON'T CARE(MAMIE SMITH) OK 4253 E
ROYAL GARDEN BL(MARY STAFFORD VOCAL)CO 3365 E
YOU GOT TO SEE MAMA/I LOVE(DOLLY KAY)CO 3808 V
CRAZY BL/RIGHT HERE(MAMIE SMITH) OK 4169 E

JOE SMITH
FOUND A NEW BABY/TELL 'EM(E.WATERS) CO 561 E+
SHAKE THAT THING/NO MAN'S(E.WATERS) CO 14116 N
SYMPATHETIC DAN/BROTHER (E. WATERS) CO 433 E

CLARENCE WILLIAMS
DOWNHEARTED BL/YOU MISS(EVA TAYLOR) OK 8047 N

BLIND BLAKE & BERTHAN HENDERSON ($8.00)
LEAVIN' GAL BLUES/LONESOME RAVE PARA 12697 N

UNKNOWN CORNET,GUITAR, CLARINET ($12.00
MORNING DOVE BL(MARIE GRINTER,VOCAL)BU 8023 E

KING OLIVER ACCOMPANIMENTS
(MANY; SEND FOR LIST WITH DESCRIPTION OF RECORDS)

LEROY TIBBS
ALABAMA BOUND/I DON'T(ETHEL RIDLEY) CO 3965 N

WILTON CRAWLEY (CLARINET SOLO & VOCAL)
DEECHIE RIVER BLUES/SHE'S 40 WITH ME OK 8492 V+

NEW ORLEANS R.K. & FRIARS SOCIETY
SHIMMESHAWABBLE/DA DA STRAIN GE 5106 N
SWEET LOVIN' MAN/MAPLE LEAF RAG GE 5104 E
TIGER RAG/PANAMA GE 4968 E
TIN ROOF BLUES/THAT'S A PLENTY GE 5105 E
BUGLE CALL BLUES/DISCONTENTED BL GE 4967 V

BIX BEIDERBECKE & WOLVERINES ETC.
BIG BOY/TIGER RAG HRS 24 N
OSTRICH WALK/RIVERBOAT(TRAM.ORCH) UHCA 29-30 N

JELLY ROLL MORTON'S RED HOT PEPPERS
BLACK BOTTOM STOMP/THE CHANT VI 20221 E

HERSAL THOMAS
SUITCASE BLUES/HERSAL BLUES OK 8227 V+

LOUIS ARMSTRONG
CAN'T GIVE YOU ANYTHING BUT LOVE UHCA 35-36 N
PUT 'EM DOWN BL/POTATO HEAD BL UHCA 59-60 N

PEE WEE RUSSELL'S RHYTHMAKERS
BABY WON'T YOU PLEASE/TAKE IT HRS 17 N
THERE'LL BE SOME CHANGES/HORN HRS 1001 N

JUNGLE KINGS(TESCH. MESIROW, SPANIER)
DARKTOWN STRUTTERS BALL/FRIARS UHCA 3-4 N

TEAGARDEN'S ORCHESTRA
LOVELESS LOVE (MASTERS 1 & 2 HRS 5 N
DIRTY DOG/IT'S SO GOOD(WHOOPIE M) UHCA 39-40 N

BILLY BANKS RHYTHMAKERS
SPIDER CRAWL/BUGLE CALL RAG UHCA 109 N

LANG-VENUTI ALL STAR ORCHESTRA
BEALE STREET BL/AFTER YOU'VE GONE UHCA 108 N

VARSITY SEVEN (JOE TURNER VOCAL)
SHAKE IT AND BREAK IT COM 114 N

PINE TOP SMITH
PINE TOP BL/PINE TOP'S BOOGIE UHCA 113 N

KING OLIVER
WEATHERBIRD/SNAKE RAG JI 5 N
CANAL STREET/CHIMES UHCA 67-68 N
FROGIE MOORE/MANDY LEE BLUES UHCA 69-70 N

MA RAINEY
SEE SEE RIDER/JEALOUS HEARTED JI 9 N
JELLY BEAN BLUES/COUNTIN' BLUES JI 8 N
ALLEY CRAP GAME/CROW JANE(MA'S BOYS)PARA 12709 N
BIG FEELIN'BLUES(DUET CHAS.JACKS'N)PARA 12718 N
MOONSHINE BLUES/SOUTHERN BLUES PARA 12083 V
BARREL HOUSE BLUES/WALKIN' BLUES PARA 12092 E
THOSE ALL NITE LONG BL/BAD LUCK PARA 12081 V
CHAIN GANG/WRINGIN' &(MIN. BID $8)PARA 12338 N

BESSIE SMITH
GIMME A PIGFOOT/TAKE ME FOR BUGGY UHCA 49-50 N
FAR AWAY BL(WITH CLARA SMITH(MIN.$10)CO 13007 N

SIDNEY BECHET
THE MOOCHE/BLUES IN THE AIR VI201510 N

DIXIE WASHBOARD BAND
ANYWHERE SWEETIE GOES/CUSHION FOOT CO 14239 N

SIPPIE WALLACE
CALDONIA BLUES/UNDERWORLD BLUES OK 8144 V
SHORTY GEORGE/UP THE COUNTRY OK 8106 E

PAPA CHARLIE JACKSON
JACKSON'S BLUES/TIRED OF FOOLIN' PARA 12348 N

MINNIE WALLACE & NITE HAWKS
COCKEYED WORLD/FIELD MOUSE STOMP VO 3106 N

SALE

AHMET ERTEGUN

1606 23RD STREET, N. W., WASHINGTON 8, D. C.

SALE

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ALABAMA RED PEPPERS
THE DRAG Ca 8130 V+2.50
RIVERBOAT SHUFFLE Ro 634 G+2.50

ALL STAR RHYTHM BOYS (LANG, VENUTI)
LITTLE BUTTERCUP/PARDON ME Ha 1346 E 1.50
SENSATION/(REV.,TENN.MUSIC MEN)Ha 1420 V 1.75

AMBROSE
MESSAGE FROM MARS/BLOW De 1757 E .35

ALBERT AMMONS
BOOGIE WOOGIE STOMP;NAGASAKI De 749 V 1.50
EARLY MORNING BLUES/MILE OR De 975 V 1.50

LOUIS ARMSTRONG
MELANCHOLY/KEYHOLE OK 8496 F+2.00
I'M NOT ROUGH/GOT NO BLUES OK 8551 G 3.00
GEORGIA/LAZY RIVER DK 41541 V 3.50
JUST A GIGOLO/SHINE OK 41486 V 3.50
WHEN YOU'RE SMILING/SOME OF OK 41298 V+3.50
STARDUST/WRAP YOUR TROUBLES OK 41530 E 4.00
BLUE AGAIN/WHEN YOUR LOVER OK 41498 N 6.00
STARDUST/CHINA TOWN Co 2574 G+1.50
NEW TIGER RAG/LOVE Co 2631 V 4.00
KNOCKING A JUG/I CAN'T GIVE UHCA 35-36 N 1.50
I HATE TO LEAVE/YOU'D WISH Vi 24204 G 1.00
BODY AND SOUL/YOU RASCAL YOU Vo 3072 E 1.25
DALLAS BLUES/BESSIE COULDN'T Vo 3025 E 3.50
THEM THERE EYES/SWEETHEARTS Vo 3337 E+3.50
MY SWEET/I CAN'T BELIEVE Vo 3308 E+3.50
HOME/ALL OF ME Vo 3125 E 3.00
NO/THAT RHYTHM MAN (E/V) Vo 3205 - 2.50
LITTLE JOE/I'M IN THE MARKET Vo 3301 N 3.75
MEMORIES OF YOU/YOU'RE LUCKY Vo 3180 N 3.75
WHEN IT'S SLEEPY TIME/SURREND. Vo 3203 E+3.50
SITTING IN THE DARK/HUSTLIN' BB 7506 E+2.00
HONEY DO/HONEY DON'T YOU BB 7787 N 2.50
THERE'S A CABIN/I'VE GOT BB 6910 E+2.00
THAT'S MY HOME/I WONDER WHO BB 6644 E 2.00
HOBO YOU CAN'T/MISSISSIPPI B. BB 6501 E 2.00
JUBILEE/TRUE CONFESSION De 1635 N 2.25
TRUMPET PLAYER'S LAMENT/SWEET De 1653 V 1.50
SAVE IT PRETTY/HEAR ME TALK De 2405 N 2.25
STRUTTIN'WITH BARBECUE/LET De 1661 E 2.00
NATURALLY/POCKETFUL DREAMS De 1937 E 1.75
EVENTIDE/LYIN' TO MYSELF De 835 V 1.50
OLD FOLKS AT HOME(REV.,MILLS B)De 1360 E 2.00

BILLY BANKS
BUGLE CALL RAG/SPIDER CRAWL Pe 15615 G 1.50
MEAN OLD BED BUG/I'D DO UHCA 105 N 1.50
MARGIE/OH PETER UHCA 110 N 1.50

BLUE LU BARKER
WAYS LIKE THE DEVIL/YOU'RE De 7560 E .50

HELEN BAXTER (ACC. LEM FOWLER)
SATISFIED BLUES/DADDY EASE IT OK 8080 G .50

SIDNEY BECHET
SAVE IT PRETTY/STOMPY JONES Vi 27240 N 2.50
AIN'T MISBEHAVIN'/BLUES FOR Vi 26746 N 2.50
SWEET PATOOTIE/VIPER MAD De 7429 E 3.00

VIC BERTON
A SMILE WILL GO/BLINKY CHINA. Vo 2964 E+3.50

BIX BEIDERBECKE
I'LL BE A FRIEND/I DON'T MIND Vi 23008 V 2.00

BLACK BOY SHINE
SUGARLAND BL/DOGHOUSE BLUES Vo 03417 V .50

JACK BLAND
WHO STOLE LOCK/GABRIEL'S HORN UHCA 104 N 1.50
OH PETER/WHO STOLE THE LOCK Co 35841 N .50
WHO STOLE LOCK/GABRIEL'S HORN Me 12513 V 2.50

RUBE BLOOM
BESSIE COULDN'T/MYSTERIOUS M. Co 2186 V 2.00

BLYTHE'S BLUE BOYS
TACK IT DOWN/SOME DO Ch 40062 V 1.25
ENDURANCE STOMP/PLEASURE MAD Ch 40025 G 1.00

SHARKEY BONANO
MUDHOLE BLUES/SWING IN Vo 3353 E+3.50
HIGH SOCIETY/I'M SATISFIED Vo 3380 E+3.50

CONNIE BOSWELL
MAMA/PANIC IS ON De 747 V .50
MARTHA/HOME ON THE RANGE De 1600 E .35

BUCKTOWN FIVE
STEADY ROLL/REALLY PAIN(SKIP) Ge 5419 G+3.50

BUTTERBEANS AND SUSIE
CONSTRUCTION GANG (OLIVER) DK 8163 V 2.00

CALIFORNIA RAMBLERS
I LOVE ME/MY SWEETIE Co 3956 V+1.00
SISTER KATE/LONESOME MAMA Vo 14436 V 1.00

BLANCHE CALLOWAY
I NEED LOVIN'/RHYTHM Vi 22641 V .30
I NEED LOVIN'/WHAT'S A POOR OR 3018 G .20

CAB CALLOWAY
WAH DEE DAH/DIXIE DOORWAY Br 6435 E .35
JUMPIN'JIVE/TRYLON SWING(CHU) Vo 5005 N 1.00

HOAGY CARMICHAEL
RIVERBOAT SHUFFLE/HONGKONG BL Br 8255 E+2.00

CHOCOLATE DANDIES
STAROUST/BIRMINGHAM OK 8668 V 3.00
DEE BLUES/BUGLE CALL RAG Co 3543 V 4.00

EDDIE CONDON
I'M GONNA STOMP/SERIOUS THING BB 10168 N 3.00
MAKIN' FRIENDS/SORRY UHCA 27-28 N 2.50

DOC COOK
WILLIE THE WEEPER/SLUEFOOT Co 1070 V+2.00

MARTHA COPELAND
BLACK SNAKE/MINE'S JUST Co 14196 G .35

COTTON PICKERS
RAMPART STREET BL/BACK O' TOWN Br 2486 G .50
I'LL BE WITH YOU MAD 8116 F .20

WILTON CRAWLEY (LANG)
OLD BROKE UP SHOES/CHANGING OK 8589 F+ .75

BOB CROSBY
FOR DANCER'S ONLY/WHERE THE BL De 3138 N 1.00
SWEETHEARTS ON PARADE/TIPPERA. De 18355 N .75

DOC DASHER
WEST PALM BEACH BL/EVOLUTION Co 14106 V .50

JASPER DAVIS
GEORGIA GIGOLO/FEELS SO GOOD Ha 944 E+3.50

BILL DAVISON
ON A BLUES KICK/I SURRENDER Cl 102 N 2.50

TEXAS BILL DAY
GOOD MORNING BLUES/BURN Co 14587 E .50

DIXIE DAISIES
LOVIN' BAM/WHAT MORE Ca 291 V .50

DIXIE JAZZ BAND
MISSISSIPPI MUD/SOMEBODY Or 1275 G .35
DIXIE DRAG (GOODMAN,MACP.) Or 1396 G+3.50

ORIGINAL DIXIELAND JAZZ BAND
JAZZ ME BLUES/ST.LOUIS BLUES Vi 18772 G .75
ROYAL GARDEN BL/DANGEROUS BL Vi 18798 V 1.00
TIGER RAG/SKELETON JANGLE Vi 18472 V+1.00
OSTRICH WALK/JAZZ BAND BALL Vi 18457 V 1.00
SENSATION/BLUIN' THE BLUES Vi 18483 V 1.00
SENSATION/BLUIN' THE BLUES Vi 18483 G+ .75
CLARINET MARMALADE/MOURNIN' BL Vi 18513 V 1.00

DIXIE STOMPERS
DYNAMITE/(REV.,UNIV. SIX) Ha 209 E+2.00
JACKASS BLUES/TAMPEKOE Ha 166 V+2.00

JIMMY DORSEY
I LET SONG/IF YOU(JUNE RICHMOND)De 1809 E .10

TOMMY DORSEY
WEARY BLUES/BOOGIE WOOGIE Vi 26054 E .10

JOHNNY DUNN
FOUR O'CLOCK BL/HAWAIIAN BLUES Co 3729 G+ .35
BIRMINGHAM BLUES/BUGLE BLUES Co 3541 V .40
JAZZIN'BABIES/I PROMISED Co 13004 V .50

DELTA FOUR (MARSALA, ELDRIDGE)
FAREWELL BLUES/FAMOUS DOOR De 737 E+1.75

DUKE ELLINGTON
HOT AND BOTHERED(WASHINGTONIANS)Li 3517 G 2.00
MOVE OVER(WASHINGTONIANS) Ca 3497 G 1.50
ROCKIN' RHYTHM/OLD MAN(HARLEM F.)OK 8869 V 3.25
OKLAHOMA STOMP (SIX JOLLY JEST)Vo 1449 E 3.75
MISSISSIPPI MOAN/FREEZE(TURNER)Co 1813 E 4.50
E.ST. LOUIS/HOP HEAD Co 953 G+3.00
ROCKIN' IN RHYTHM/HO PAPA Vi 26310 N 3.00
MOOD INDIGO/THE MOOCHE Vi 24486 N 2.50
CREOLE LOVE CALL/BLACK & TAN Vi 24861 N 2.50
PROLOGUE TO BLACK & TAN/PLEASE Br 8256 E+3.50

SEGER ELLIS
PRAIRIE BLUES/SENTIMENTAL BL Vi 19755 E 1.00

ELLA FITZGERALD
YOU CAN'T BE MINE/THIS TIME De 1806 E+ .35

FRANCIS AND SOWELL(GUITAR,HARMONICA)
JOHN HENRY BL/ROBIN BLUES Vo 1090 V .75

BUD FREEMAN
WHAT'S THERE/KEEP SMILING De 18113 E+1.00
TILLIE'S DOWNTOWN/BUZZARD De 18112 N 1.00
MY HONEY'S LOVIN/I DON'T BL. Com 504 N 2.00
LIFE SPEARS/WHAT'S THE USE Com 507 N 2.00
THREE'S NO CROWD/YOU TOOK Com 501 E+1.75
SUNDAY/AS LONG AS I LIVE De 2849 E 2.00
SATANIC BLUES/SAILFISH De 2781 E+2.00
CHINA BOY/THE EEL BB 10386 N 2.00
I'VE FOUND NEW BABY/EASY BB 10370 E 2.00

FRED GARDNER
LOVELESS LOVE/PAPA'S GONE OK 41440 V+2.50

THE GEORGIANS
SHAKE YOUR FEET/OLD FASHIONED Co 30 V .25

GEORGE GERSHWIN
CLAP YO HANDS/ DO DO DO Co 809 V+1.00

GENE GIFFORD
N.O. TWIST/NOTHIN' BUT BLUES BB 10704 N 3.00

BENNY GOODMAN
FOUND NEW BABY/SWINGTIME Vi 25355 V+1.25

TEDDY GRACE (TEAGARDEN)
CRAZY BLUES/LOVE ME De 2050 V .50

SONNY GREER
SATURDAY NIGHT/BEGGAR'S BL Vo 3012 E 3.75

GULF COAST SEVEN
FADEAWAY BLUES/DAYBREAK BLUES Co 3916 V .35

W. C. HANDY
MUSCLE SHOALS BL/SHE'S MEAN Ba 1053 V .75

JOE HAYMES (FREEMAN)
SQUEEZE ME/GOBLIN MARKET Me 13305 N 1.25

HARLEM TRIO
POOR MAN BLUES/FUNNY BLUES OK 8158 F .15

LILLIAN HARRIS
BABY WON'T YOU PLEASE/MAMA Ba 1212 G .35

LUCILLE HEGAMIN
NOBODY BUT BABY/SENORITA Co 14164 G .35

FLETCHER HENDERSON
HONEYBUNCH Ge 3286 V .50
SUGARFOOT STOMP/WHATCHA CALL Co 395 V 1.00
KING PORTER/DEE NATURAL BL Co 1543 V 1.75
SUGAR/BLUES IN MY HEART Co 2559 V 1.00
MONEY BLUES/I'LL TAKE HER Co 383 G 1.00
SWEET THING/I NEED LOVIN' Co 854 E 2.00
MANDA/GO LONG MULE Co 228 V+2.75
TNT/CAROLINA STOMP Co 509 V+2.75
PDQ BLUES/LIVERY STABLE Co 1002 E+1.50
FIDGETY FEET/SENSATION Vo 2710 V 2.00
HOCUS POCUS/TIDAL WAVE BB 5682 N 1.25
MEANEST BLUES/NEW KIND Vo 14880 V .50
LOTS O'MAMA/COTTON PICKERS Vo 14759 G .35
SLEEPY TIME GAL Ba 1639 G .50
JIM TOWN BLUES/YOU CAN DEPEND Vi 25379 E 1.00

ROSA HENDERSON
BARRELHOUSE BL/MY RIGHT MAN Vo 14831 G .25

WOODY HERMAN
SOUTH/FAN IT De 3761 V .35

CHIPPIE HILL (LOUIS)
GEORGIA MAN/TROUBLE IN MIND Vo 04379 N 4.00
PRATT CITY/(REV., MAGGIE JONES)HRS DIV. N 5.00

TEDDY HILL
CHINA BOY/YOU AND ME BB 6941 V . 50

EARL HINES (SOLO)
57 VARIETIES/MONDAY DATE Co 2800 E+4.00

BILLIE HOLIDAY
BILLIE'S BLUES/SUMMERTIME Vo 3288 E 3.50
THE MAN I LOVE/NIGHT AND DAY Vo 5377 E 2.50

JOE HORSE
RIVERBOAT SHUFFLE/SHAKE IT Vr 553 E 1.50

HOT CLUB OF FRANCE
MINOR SWING/VIPER'S DREAM Vi 26218 E 1.25
SWING GUITARS/(REV., HAMPTON) Vi 25601 V 1.00

HUDSON-DELANGE
CHINA CLIPPER/WHY PRETEND Br 8147 E+ .50

JOHN HYMAN'S BAYOU STOMPERS
ALLIGATOR BLUES/AIN'T LOVE GR Vi 20593 N 6.00

LULU JACKSON
CARELESS LOVE/YOU'RE GOING Vo 1193 G .35

SALE

AHMET ERTEGUN

SALE

1606 23RD STREET, N. W., WASHINGTON 8, D. C.

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SADIE JACKSON
BLACK BOTTOM DANCE/NOBODY Cd 14181 G .20
SLIM JACKSON TRIO
LOUISVILLE BLUES/FREAKISH BL. Ca 705 F .15
BUD JACOBSON
OPUS I/CLARINET MARMALADE Jazz 102 N 2.00
HALF-PINT JAXON
FAN IT/MY BABY'S HOT Vd 2553 V 1.00
BLIND LEMON JEFFERSON
WARTIME BLUES/BOOGER RODGER Para 12425 E+1.50
FREDDIE JENKINS
OLD FASHIONED LOVE/RHYTHM BB 6129 E+2.00
CHARLIE JOHNSON
BOY IN THE BOAT/WALK THAT TH. BB 10248 N 2.00
EARL JOHNSON
WAY DOWN GEORGIA/CLOSE YOUR OK 45559 G .35
PETE JOHNSON
HOW LONG BLUES/CLIMBIN' SA 12004 N 6.00
LET 'EM JUMP/PETE'S BLUES SA 12005 N 6.00
PETE'S BL #2/SHUFFLE BOOGIE SA 12010 N 6.00
BAG O BLUES/BUSS ROBINSON SA 12006 N 6.00
JOLLY TWO
GUITAR STOMP/RAILROADST. Vo 25018 N .50
ISHAM JONES
DALLAS BLUES/CHINA BOY Vi 24649 V .35
MAGGIE JONES (LOUIS)
IF I LOSE/EARLY EVERY MORN Cd 14059 V 3.50
RICHARD M. JONES
NOVELTY BL/TICLE BRITCHES Vi 38040 E .75
BLACK RIDER/TROUBLE IN MIND BB 6569 E .75
KENTUCKY GRASSHOPPERS
MAKIN' FRIENDS Ba 6360 V 5.00
FOUR OR FIVE TIMES/TIGHT LIKE Ba 6295 G+4.00
EDDIE LANG (SOLO)
ADD A LITTLE WIGGLE/JEANNINE OK 41134 E+4.00
LANG-VENUTI ALL STARS
SOMEDAY SWEETHEART/FAREWELL ME 12277 E+5.00
MEADE LUX LEWIS
I'M GONNA MOOCHY(ROB ROBINSON)Para 13064 E+15.00
CLOSIN' HOUR BLUES/FAR AGO BL SA 12004 N 7.50
LOUISIANA RHYTHM KINGS
LADY BE GOOD/I HAVE TO HAVE BR 4706 V 3.50
DADA STRAIN/(REV.,GOODMAN) HRS 7 N 5.00
LUMBERJACKS
WHOOPEE STOMP Ca 9030 V 3.00
HELEN MCDONALD
SQUAWKING THE BL/YOU GOT EV. GE 5193 F+ .25
SHERRY MAGEE
BLUIN'THE BLUES/SATANIC Vo 5436 N 1.50
SHAKE IT AND BREAK/TIN ROOF Vo 5281 N 1.50
WINGY MANNONE
SWING BROTHER/NICKLE IN SLOT OK 41573 V 2.00
WEARY BLUES/BIG BUTTER CH 40055 V+2.00
TAR PAPER STOMP/TIN ROOF CH 40005 V 2.00
UP THE COUNTRY/SHAKE THAT TH. DE 7366 E 1.75
HOUSE RENT PARTY/DUST OFF Ba 33386 G+ .75
RHYTHM IS OUR BIZ/LET'S SWING Vo 2990 V+2.00
DALLAS BLUES/HICKORY HOUSE BB 6375 E 1.75
MANNONE BLUES/LET'S BREAK BB 7633 V 1.75
OLE MAN MOSE/PLEASE BELIEVE Vd 3159 V+1.75
GOOD MAN HARD TO FIND/FANCY BB 6537 V 1.75
PAUL MARES
MAPLE LEAF RAG/NAGASAKI OK 41574 N 6.00
JOE MARSALA
JIM JAM STOMP/WOO WOO Vo 4116 E+2.00
FEATHER BED/12 BAR STAMPEDE De 18111 E .75
MEZZ MEZZROW
BLUES IN DISGUISE/THAT'S Vi 25636 G .50
LOST/MELODY FROM SKY BB 6320 V+1.50
PANIC IS ON/MUTINY IN PARLOR BB 6319 E+2.50
APOLOGIES/SENDIN' THE VIPERS Vi 25019 E 3.00
APOLOGIES/SENDIN' THE VIPERS BB 10250 N 2.50
OLD FASHIONED LOVE/35TH CAL. BB 10251 N 2.50
JOHNNY MILLER
DIPPERMOUTH/PANAMA Co 1546 E+3.00
SODARISA MILLER
DOWN BY THE RIVER/DON'T DOG ME Para 12243 V .50
MIFF MOLE
MOANIN' LOW/BIRMINGHAM OK 41273 F+ .75
THE NEW TWISTER/FEELIN' NO P. Vd 3074 E 2.50
LOVE AND LEARN/CAN'T BREAK Vo 3468 N 2.00

JELLY ROLL MORTON
SHREVEPORT/(REV.,ELLINGTON) BB 7710 N 3.00
BENNIE MOTEN
NOW I NEED/WON'T YOU BE BB 6711 N 1.50
PRINCE OF WALES/SWEETHEART BB 6851 N 1.50
MOTEN'S SWING/TOBY BB 10259 N 1.50
MOTEN STOMP/(REV.,C.HAYES) Vi 20955 V 1.25
MOTEN'S BLUES/LET'S GET IT Vi 38072 V 1.50
MARY LEE/TOUGH BREAKS BB 6638 N 1.50
TERRIFIC STOMP/(REV.,MCKINNEY) BB 6304 E 1.25
NEW ORLEANS/LAFAYETTE BB 6218 E 1.50
MOUND CITY BLUE BLOWERS
HELLO LOLA/ONE HOUR BB 10037 N 3.50
TAILSPIN BL/NEVER HAD REASON BB 10209 N 2.50
SHE'S A LATIN/WHAT'S REASON Vo 2957 G+ .50
NEW ORLEANS JAZZ BAND
CAMEL WALK/(REV.,PERRY'S H.D.) DD 3590 E 1.50
NEW ORLEANS OWLS
THAT'S A PLENTY/NEW TWISTER Co 1547 E 1.25
GOOSE PIMPLES/THROWIN' Cd 1261 V 1.00
NEW ORLEANS RHYTHM KINGS
SHE'S CRYING FOR ME/EVERYBODY BB 10956 E+2.00
BABY BROWN/NO LOVERS DE 401 E+2.00
JAZZ ME BLUES/SAN ANTONIO SH. DeE 39002 V+2.50
FRANKIE NEWTON
YOU SHOWED ME/PLEASE DON'T VR 518 E 3.00
WHO/BLUES MY BABY BB 10216 E 2.00
RED NICHOLS
GOIN' TO TOWN/GODFUS BR 6312 V 2.00
DINAH/INDIANA Vo 4599 N 2.00
IDA/FEELIN' NO PAIN Vd 4654 N 2.00
RAY NOBLE (FREEMAN)
DOUBLE TROUBLE/SHY STARS Vi 25105 E 1.00
CHINATOWN/LET'S SWING Vi 25070 E 1.00
RED NORVO
BLUES IN E FLAT/BUGHOUSE Cd 3079 E 4.50
HUSK O'HARE
TIGER RAG/BOO HOO HOO GE 4850 V 1.25
KING OLIVER
SOMEDAY SWEETHEART/DEAN MAN Vo 15493 V 3.00
PASSING TIME/WHAT'S THE USE Vi 23011 G 1.00
CAN I TELL YOU/MY GOOD MAN Vi 38049 G 1.00
FREAKISH/I'VE GOT Vi 38521 E 2.50
TOO LATE/WHAT YOU WANT BB 7042 E 2.25
STINGAREE BL/SHAKE IT BB 10707 N 2.00
HOT LIPS PAGE
FEELING HIGH/BACK AND CALL BB 7569 N 1.00
LOUIS PANICO
WBASH BLUES/OH DOCTOR Me 351027 E+ .50
SIDNEY PHILLIPS
AMAZON/DINNER AND DANCE BR 8187 E .50
PIRON'S NEW ORLEANS ORCHESTRA
LOUISIANA SWING/SITTIN' OK 40189 G 1.00
DANNY POLO
BLUE MORDER/MORE THAN De 1718 V+ .50
HELEN PROCTOR
BLUES AT MIDNIGHT/BEATIN' De 7666 N .50
DON REDMAN
BUGLE CALL RAG/TOO BAD Vo 3354 V 1.00
DJANGO REINHARDT
YOU RASCAL YOU/SWEET GA.BROWN Sw 35 E+ 5.00
ETHEL RIDLEY
MEMPHIS/IF ANYBODY Vi 19111 V .25
JOE ROBICHAUX
AFTER METHE BUN/WHY (V/P) Vo 2610 - .50
ADRIAN'S TAP ROOM GANG
HONEYSUCKLE ROSE/BOUNCIN' Vi 25208 E+3.50
LUIS RUSSELL
PANAMA/HIGH TENSION OK 8849 E 2.75
LOUISIANA SWING/REVIVAL DAY OK 8811 V+2.00
LLOYD SCOTT
SYMPHONIC SKRONTCH/HAPPY Vi 20495 N 1.25
SUNNY SCOTT
RED BROSS BL/COAL MOUNTAIN Vo 25012 G+ .35
NOBLE SISSLE (BECHET)
POLKA DOT RAG/CREOLE MOON De 153 N 1.25
WILD ABOUT HARRY/BANDANNA VR 552 E 2.00
SKILLET DICK
JELLY BEAN RAG/ROCKIN' GRAVEL CH 40085 E .50
SKEETER SKOOT
YOU RASCAL YOU/ALL OF ME OK 41549 V .50

BESSIE SMITH
GRAVEYARD DREAM/JAILHOUSE Cd 4001 G+1.25
ST.LOUIS BLUES/COLD IN HAND Cd 14064 G+2.50
CLARA SMITH
MARKET ST.BL/IT TAKE THE LORD Co 14108 V .75
MAMIE SMITH (BECHET)
KANSAS CITY MAN/LADY LUCK OK 4926 V 1.50
TRIXIE SMITH
TRIXIE BLUES/DESPERATE BLUES BS 2039 G .50
EDDIE SOUTH
EDDIE'S BLUES/SWEET GA. BROWN SW 8 E 4.00
SOUTHERN SERENADERS
I MISS MY SWISS Ha 4 E+12.00
MUGGSY SPANIER
HESITATING BLUES/LITTLE DAVID De 4271 N 1.50
CHICAGO/FRIENDS De 4168 N 1.50
STATE STREET BOYS
THE DOZEN/SWEET TO MAMA Vo 03049 E+ .50
MIDNIGHT SPECIAL/CRAZY Vd 03004 V+ .50
JOE SULLIVAN
POM POM/I COVER Vd 5556 N 2.00
LITTLE ROCK GETAWAY/JUST ST. De 600 N 3.00
SUNSET FOUR
HAM AND EGGS/MIGHTY DAY Vo 1260 V .50
TAMPA RED
YOU RASCAL YOU/SHE CAN LOVE Vo 1540 V .50
CORRINE CORRINA/FIXED Vo 1596 V .40
ART TATUM
WEE BABY BL/BATTERY BOUNCE De 8526 N 2.00
TENNESSEE MUSIC MEN
CHOO CHOO/(REV.,ALL STAR ORCH) Ha 1420 V 1.75
YOU RASCAL YOU/DARKTOWN STRUTT.Ha 1378 E 4.50
FRANK TESCHEMACHER
CHINA BOY/BULL FROG UHCA 1-2 N 3.50
DARKTOWN STRUTTERS/FRIAR'S UHCA 3-4 N 3.50
FOUND A NEW BABY/CHANGES MADEUHCA 7-8 N 3.50
WAILING BLUES/TRYIN' TO STOP HRS 3 N 5.00
LIZA/NOBODY'S SWEETHEART UHCA 11-12 N 2.50
JAZZ ME BLUES/BARRELHOUSE UHCA 61-62 N 2.00
FRANKIE TRUMBAUER
CLARINET MARMALADE/WAY DOWN Vo 4412 E+3.00
I HOPE GABRIEL/BREAKIN' IN BR 7613 E+3.00
BLIND SQUIRE TURNER
PITTY PAT BLUES/SHE AIN'T BB 5491 V .50
JOE TURNER
DOGGIN' THE DOG/RAINY DAY De 7824 E+2.00
VARSITY EIGHT
AIN'T MY BABY/I AIN'T GOT Ca 680 V .50
SISTER KATE/GIRL FRIEND Rd 514 V .50
VARSITY SEVEN
SAVE IT PRETTY/SCRATCH MY BACK Vs 8135 E+2.50
HOW LONG BLUES/POM POM Vs 8173 N 2.50
SHAKE IT/PRETTY GIRL Vs 8179 N 2.50
VENUTI-LANG
STRINGIN' THE BL/BLACK & BL Co 914 G 1.00
JOE VENUTI
WILD DOG/REALLY BLUE Vi 23021 G+1.25
MOONGLOW/CHEESE Me 12831 V+1.25
NO OTHER GIRL/NOW Co 2535 V 1.00
SIPPIE WALLACE (BECHET)
I AM SO GLAD/OFF AND ON OK 8197 F .35
FATS WALLER
DREAM MAN/I'M GROWING FONDER Vi 24801 E 1.50
BIG CHIEF DE SOTA/IT'S A SIN Vi 25342 V+1.25
SUGAR BLUES/SOMEBODY STOLE Vi 25194 V .50
BEAT IT OUT/YOU'VE GOT ME Vi 25672 E 1.50
CLARINET MARMALADE/WINTER BB 11469 N 1.00
PATTY CAKE/ARMFUL BB 10149 V+ .75
MINOR DRAG/HARLEM FUSS BB 10185 N 3.00
PANIC IS ON/SUGAR ROSE Vi 25263 N 2.00
HONEYSUCKLE ROSE/BLUE Vi 25779 E 1.50
HONEYSUCKLE ROSE/BREAKIN' Vi 24826 N 1.75
VALENTINE STOMP/LOVE ME BB 10263 N 3.00
WASHBOARD RHYTHM KINGS
SLOPPY DRUNK/IKEY AND MIKEY Vi 23380 V .50
CALL OF THE FREAKS/DOWN OHIO BB 5028 E .50

ETHEL WATERS
LONESOME SWALLOW/MY BABY(JAS.P)Cd 14411 E 1.00
HEEBIE JEEBIES/EVERYBODY Co 14153 V .50

FOR SALE OR TRADE

VERNON HOLLIS

c/o M. Bishop, 518 E. 42nd Street, Chicago 15, Illinois

FOR SALE OR TRADE

To assure a fair chance for all, deadline is set for April 5th. In case of ties on any item, the largest order wins. **Minimum order $3.00.**

BUNNY BERIGAN
I CAN'T GET STARTED OK 8309 V+2.50
J. BLAND
WHO STOLE THE LOCK ME 12513 V+3.00
LONNIE JOHNSON
LONESOME JAIL BLUES OK 8309 V+1.00
SARA MARTIN (WITH FATS WALLER)
LAST GO ROUND OK 8045 V+1.25
JOHNNY DUNN
DUNN'S CORNET BLUES(1" LAM. CR)CO 124 V 2.75
JELLY ROLL MORTON
MR. JELLY LORD VI 21064 G+2.00
ORIGINAL DIXIELAND JAZZ BAND
TIGER RAG OK 4841 V+2.75
SOME OF THESE DAYS OK 4738 V 2.50
JOE MARSALA
WOLVERINE BLUES VR 565 N 2.50
ARKANSAS TRAVELERS
WASHBOARD BLUES (1" LAM. CRACK)HA 332 E+1.50
BIRMINGHAM BREAKDOWN HA 505 N 1.75
CHARLESTON CHASERS
FEELIN' NO PAIN (¼" CRACK) CO 1229 V+2.50
RED & MIFF'S STOMPERS
DAVENPORT BLUES VI 20778 V+2.00
RED NICHOLS
BONEYARD SHUFFLE BR 3477 V+2.00
RICHARD M. JONES
29TH AND DEARBORN OK 8260 G 1.25
FATS WALLER
DIGAH'S STOMP VI 21358 G+1.50
VENUTI-LANG
WILD CAT VI 21561 N 2.50
BENNY GOODMAN
TEXAS TEA PARTY/BASIN ST. BL CO 2914 N 3.25
CHAUNCEY MOREHOUSE
ORIENTAL NOCTURNE(1" LAM.CR.) BR 8142 E 1.00
HENRY ALLEN
FEELIN' DROWSY BB 10702 V+1.00
RICHARD M. JONES
DUSTY BOTTOM BLUES OK 8431 G+1.75
FRANK TRUMBAUER
I'M COMING VIRGINIA OK 40843 V 2.50
EUGENE CEDRIC
WAIL OF THE SCROMPH VO 4552 V+1.50
WASHINGTONIANS
TAKE IT EASY CA 8188 V+2.00
DUKE ELLINGTON
BIRMINGHAM BREAKDOWN (E/V+) BR 3480 – 2.00
MCKINNEY'S COTTON PICKERS
PEGGY BB 5647 N 1.25
WORDS CAN'T EXPRESS BB —— N 1.25
JOHNNY DODDS
MELANCHOLY VO 1108 F+1.75
COOKIE'S GINGERSNAPS
MESSIN' AROUND OK 8390 F+1.50
RED NORVO
WEEK END OF PRIVATE SECRETARY BR 8088 V+1.00
LOUIS ARMSTRONG
MUSKRAT RAMBLE OK 8300 G 2.00
LOVIE AUSTIN
TRAVELING PARA 12255 G 1.50

O'BRYANT'S WASHBOARD BAND
DRUNK MAN'S STRUT PARA 12246 G 1.50
THREE J BLUES PARA 12294 G 1.50
WINGY MANNONE
SEND ME (E/V) BR 6940 – 2.50
EARL HINES
BLUE DRAG BR 6345 V+2.00
GLEN GRAY & CASA LOMA BAND
WHITE JAZZ BR 6611 V+1.50
JIMMY NOONE
SOME RAINY DAY VO 1240 F+ .75
KING OLIVER
SOMEDAY SWEETHEART VO 1059 G 1.50
CLARENCE WILLIAMS BLUE FIVE
KANSAS CITY MAN OK 4925 G 3.50
BLIND LEMON JEFFERSON
PARA 12639 E 1.35 PARA 12593 V+1.10
PARA 12679 V+1.10 PARA 12373 E 1.35
PARA 12739 V .85 PARA 12425 V .85
PARA 12407 V+1.10 PARA 12493 E+1.50
PARA 12771 E 1.35 PARA 12354 V+1.10
PARA 12551 V+1.35 PARA 12541 V+1.10
PARA 12801 V+1.10 PARA 12347 V+1.10
PARA 12510 E 1.35 PARA 12443 V .85
OK 8455 V+1.10
PRISCILLA STEWART (ACC JIMMY BLYTHE)
MECCA FLAT BLUES PARA 12224 E+2.00
TRIXIE SMITH
FREIGHT TRAIN BLUES PARA 12211 E 2.00
ETHEL WATERS (ACC. JOE SMITH)
TELL 'EM 'BOUT ME PARA 12214 G+1.75
MILLS MERRY MAKERS
ST. JAMES INFIRMARY DI 3104 G .75
RED NORVO
BLUES IN B FLAT BR 8208 N 2.25
FLETCHER HENDERSON
SHANGHAI SHUFFLE DE 158 E+1.50
COPENHAGEN VO 14926 V 1.50
MAGGIE JONES
CHEATIN' ON ME CO 14074 V+2.00
COOTIE WILLIAMS
BLUES IN MY CONDITION OK —— E 1.00
FLETCHER HENDERSON
RHYTHM OF THE TAMBOURINE VO —— N 1.25
MA RAINEY
MOONSHINE BLUES PARA 12083 V 2.50
LOUISIANA SUGAR BABES
THOU SWELL VI 21346 N 2.75
MEADE LUX LEWIS
HONKY TONK TRAIN BB —— V+1.50

FOR TRADE ONLY

LILLIE DELK CHRISTIAN
TOO BUSY OK 8596 E
IDA COX SERENADERS
KENTUCKY MAN BLUES PARA 12220 E+
BLUES FOR RAMPART STREET PARA 12063 E+
CHICAGO MONKEY MAN BLUES PARA 12202 E+
CHERRY PICKIN' BLUES PARA 12228 N
ANY WOMAN'S BLUES PARA 12053 V+
SOMEDAY BLUES PARA 12282 E+
SOUTHERN WOMAN BLUES(IDA COX) PARA 12298 N

LOUISIANA RHYTHM KINGS
SQUEEZE ME BR 4953 E
LOU AND HIS GINGERSNAPS
BROADWAY RHYTHM RO 1107 V
WAY HE LOVES("FAIR" 1ST GROOVES) CA —— G
JELLY ROLL MORTON
KANSAS CITY STOMPS GE 52 18 G
NEW ORLEANS LUCKY SEVEN
ROYAL GARDEN BLUES OK 8544 V+
NEW ORLEANS RHYTHM KINGS
(DK 40327 AND MANY GENNETTS) —— —— V
KING OLIVER
LONDON BLUES(AUDIBLE LAM. CRACK) CO 14003 V
MA RAINEY
SOUTHERN BLUES PARA 12083 N
WALKING BLUES PARA 12082 E+
MYSTERY RECORD PARA 12200 E+
LUIS RUSSELL
SWEET MUMTAZ VO 1010 V
• TEN BLACK BERRIES
RENT PARTY BLUES BA 0594 E+
FATS WALLER
HARLEM FUSS VI 38050 E

WANTED

DUKE ELLINGTON
WANNA GO HOME AGAIN BLUES GE 3291
DOIN' THE FROG VO 1153
TROMBONE BLUES ANY ——
(UNDER PSEUDONYM OF GA. SYNCOPATERS) ANY ——
(" " " AL TRAYMORE) ANY ——
(" " " LUMBERJACKS) ANY ——
MILLS TEN BLACK BERRIES
BLACK AND TAN FANTASY ANY ——
WHOOPEE MAKERS
FLAMING YOUTH ANY ——
MISTY MORNING ANY ——
JUNGLE BAND
YELLOW DOG BR 3987
AWFUL BAD BR 4110
MAORI BR 4776
DREAMY BLUES BR 4952
HARLEM FOOTWARMERS
HARLEM TWIST OK 8638
CHICAGO STOMP DOWN OK 8675
JUNGLE JAMBOREE OK 8720
BLUES OF VAGABOND OK 8746
LAZY DUKE OK 8760
DUKE ELLINGTON
BLUE TUNE BR 6288
ST. LOUIS BLUES BR 20105
THE MOOCHE (V TO N) VI 38034
REX STEWART
LAZY MAN'S SHUFFLE VR 517
JIMMY NOONE
OH SISTER VO 1215
BUNNY BERIGAN
FLASHES (E TO N) VI 26121
WALKIN' THE DOG (E TO N) VI 26123
ANY HRS RECORDS (E TO N)

Will trade records, cash or cartons of cigarettes for my wants. **No orders under $3.00 shipped;** 25c charge for packing orders under $5.00.

CHARLES GILBERT

4927 Argyle Ave., Dearborn, Mich.

FOR TRADE OR AUCTION

Will trade records, cash or cartons of cigarettes for my wants. **No orders under $3.00 shipped;** 25c charge for packing orders under $5.00.

HENRY ALLEN
SWING OUT/FEELING DROWSY BB 10702 N
COUNT BASIE
JOHN'S IDEA/HOTTER THAN 'ELL DE 3518 N
TOM THUMB/MY OLD FLAME OK 6527 N
CHARLIE BARNET
RING DEM BELLS/SERGEANT WAS SHY BB 10862 N
MERRY-GO-ROUND/YOU TALK TOO MUCH BB 11153 V
LES BROWN
ROCKET SHIP TO MARS/PAPOOSE BB 10787 N
COMANCHE WAR DANCE/MELLOW RHYTHM DE 3155 N
MEXICAN HAT DANCE/WHEN THE LIGHTS DK 6696 E
BOB CROSBY
WOLVERINE BLUES/PANAMA DE 3340 N
SQUEEZE ME/ROYAL GARDEN BLUES DE 3339 E

WOODY HERMAN
BLUES ON PARADE/LOVE'S GOT ME DOWN DE 2933 N
EASTSIDE KICK/ISLE OF MAY DE 2993 E
COUSIN TO CHRIS/FINE AND DANDY DE 3140 E
BLUES DOWNSTAIRS/BLUES UPSTAIRS DE 2508 E
COLEMAN HAWKINS
BODY AND SOUL/IT HAD TO BE YOU BB 30-0825 N
HONEYSUCKLE ROSE/JAMAICA SHOUT DE 3358 V
JIMMY LUNCEFORD
FLIGHT OF THE JITTERBUG/OK FOR BABY CO 35967 N
ROSE ROOM/MOOD INDIGO DE 131 E
RAGGING THE SCALE/1ST TIME I SAW DE 1364 N
BLUES IN THE NIGHT, PARTS 1 & 2 DE 4125 N
JOHNNY HODGES
GOOD QUEEN BESS/THAT'S THE BLUES BB 11117 N

JOHNNY HODGES
JUNIOR HOP/DAY DREAM BB 11021 N
TEDDY WILSON (WITH BILLIE HOLIDAY)
CAN'T BELIEVE THAT YOU'RE IN LOVE CO 36335 N
HARLAN LEONARD
"400" SWING/POP GAVE ME A NICKLE BB 10823 N
THE THREE SUNS
WM TELL OVERTURE/BEYOND THE BLUE DE 4092 V
JOHN KIRBY
CHLOE/(HORACE HENDERSON, CHLOE,REV.)OK 5632 E
DOROTHY LAMOUR
MOONLIGHT & SHADOWS/PANAMANIA BR 7829 E
BOSWELL SISTERS
ST. LOUIS BLUES/TRAVLIN' ALL ALONE BR 7467 V
ROCK AND ROLL/OBJECT OF AFFECTION CO 36523 E

CONTINUED NEXT PAGE

CHARLES GILBERT

4927 Argyle Ave., Dearborn, Mich.

FOR TRADE OR AUCTION

MILLS BROTHERS
ROCKIN' CHAIR/SWEET SUE JUST YOU ME 13181 E

WILL BRADLEY
CELERY STALKS/DOWN THE ROAD APIECE CO 35707 E

DUKE ELLINGTON
IT DON'T MEAN A THING/ROSE ROOM BR 6265 G

BOB ZURKE
TEA FOR TWO VI 26561 V

BOB ZURKE
HONKY TONK TRAIN BLUES VI 26342 N
SOUTHERN EXPOSURE VI 26331 N

WANTED

DUKE ELLINGTON
STEPPIN' INTO SWING SOCIETY BR 8063
PUSSY WILLOW BR 8344

COUNT BASIE
LADY BE GOOD DE 2631

BENNY GOODMAN
CLARINET-A-LA-KING OK 6544
DIZZY SPELLS VI 25333

CHU BERRY
LIMEHOUSE BLUES VS 587

HARRY JAMES
FOUND A NEW BABY BR 8408

HARRY JAMES
TAKE THE "A" TRAIN CO 36123

J. R. KELLEY

AUCTION — AUCTION

1412 18th Street, Bedford, Indiana

Minimum bid $1.25. Minimum order $3.00. Winners will be notified and records shipped C. O. D. Railway Express.

BIX BEIDERBECKE
ROYAL GARDEN/TIA JUANA HRS 26 E+
BIG BOY/TIGER RAG HRS 24 E+
OH BABY/JAZZ ME BLUES HRS 25 E+
FIDGETY FEET/DAVENPORT BLUES HRS 22 E+
SENSATION/TODDLIN' BLUES HRS 23 E+
SORRY/SINCE MY BEST GIRL VO 3149 V+

GENE GOLDKETTE (BIX)
MY PRETTY GIRL/DOVER ME SUNSHINE VI 20588 N
SLOW RIVER/(SHILKRET, REV.ZULU WAIL) VI 20926 N

PAUL WHITEMAN (BIX)
RAMONA/LONELY MELODY VI 21214 V+
COQUETTE/DOLLY DIMPLES VI 21301 V
SUGAR/THERE AIN'T NO SWEET MAN VI 21464 V
YOU TOOK ADVANTAGE/DO I HEAR VI 21398 N

PAUL WHITEMAN
SITTIN' ON THE RAINBOW/OLD NEW ENG. CO 2224 N
DRANGE BLOSSOM TIME/YOUR MOTHER CO 1845 N
AT TWILIGHT/WHEN YOU'RE COUNTING CO 1993 N
SONG OF CONGO/WEDDING OF BIRDS CO 2263 N
IN MY HEART ITS YOU/BIG BOQUET CO 2289 N
HAPPY FEET/BENCH IN PARK CO 2164 N
GET UNDER THE MOON/CONSTANTINOPLE CO 1402 N
WISTFUL & BLUE/LONELY EYES VI 20418 N
BIRTH OF THE BLUES/COUNTESS MARITZA VI 20138 N
LOG CAB. OF DREAMS/WHEN YOU'RE IN VI 21325 N
WHITEMAN STOMP/SENSATION STOMP VI 21119 N
MANHATTAN MARY/BROADWAY VI 20874 N
WHY DO I LOVE YOU/I'LL ALWAYS REM. VI 20784 N
MY ANGEL/MY BOQUET OF MEMORIES VI 21388 N
SHANGHAI DREAM MAN/FALLEN LEAF VI 20683 N
A SHADY TREE/DANCING TAMBOURINE VI 20972 N
SHAKIN' THE BLUES/OH MAYBE IT'S YOU VI 20885 N

PAUL WHITEMAN RHYTHM BOYS
FROM MONDAY ON/WHAT PRICE LYRICS VI 21302 N
MISS ANNABELLE LEE/(4 ARISTOCRATS) VI 21104 N
MISSISSIPPI MUD/SWEET LIL VI 20783 V
BENCH IN PARK(REV.,EDDIE WALTERS) CO 2223 N

BUNNY BERIGAN (PREWAR WAX)
TURN ON RED HOT HEAT/LET 'ER GO(V+/E) VI 25646 –
TURN ON RED HOT HEAT/LET'ER GO(V/V+) VI 25646 –
TURN ON RED HOT HEAT/LET'ER GO VI 25646 E
CAN'T GET STARTED/PRISONER'S(V/V+) VI 25728 –
FIRST TIME I SAW YOU/(ROY FOX,REV.) VI 25593 V+
EBB TIDE/GEE BUT IT'S GREAT VI 25664 E

LIONEL HAMPTON (PRE-WAR WAX)
WHOA BABY/BUZZIN' AROUND (G/V+) VI 25575 –
WHOA BABE/BUZZIN' AROUND (V/E) VI 25575 –
WHOA BABE/BUZZIN' AROUND (V/V+) VI 25575 –
ALTITUDE/NEARLY LOST MY MIND VI 27316 N
JUST FOR LAFFS/PIG FOOT SONATA VI 26793 N
LOST LOVE/SMART ALECK VI 27278 N
IN THE MOOD FOR SWING/SHOE SHINERS VI 26011 E
RING OEM BELLS/MUSKAT RAMBLE(E/V+) VI 26017 –
RHYTHM RHYTHM/CHINA STOMP VI 25586 N
CONFESSIN'/DRUM STOMP VI 25658 N

MEZZ MEZZROW
35TH & CALUMET/OLD FASHIONED LOVE BB 10251 E
SENDIN' VIPERS/APOLOGIES (E/V+) BB 10250 –
BLUES IN DISGUISE/THAT'S HOW I FEEL VI 25636 V
HOT CLUB STOMP/SWING SESSION VI 25612 V

BENNY GOODMAN (PRE WAR WAX)
SING SING SING, 1 & 2 VI 25796 N
ALEXANDERS RAGTIME BAND/RIFF AT VI 25445 E
EXACTLY LIKE YOU/TRIO-LOVE ME OR(G/E) VI 25406 –
HANDFUL OF KEYS/BIENI BIENI(QUARTET) VI 25705 V+
TIGER RAG/WHISPERING (QUARTET) VI 25481 E
SWEET SUE/MELANCHOLY BABY(QUARTET) VI 25473 E
SWEET SUE/MELANCHOLY BABY(QUARTET) VI 25473 V
STOMP. AT SAVOY/VIBRA.BL.(QUARTET) VI 25521 V
STOMP. AT SAVOY/VIBRA.BL.(QUARTET) VI 25521 V
STOMP. AT SAVOY/VIBRA.BL.(QUARTET) VI 25521 V+
TEA FOR TWO/RUNNIN'(QUARTET) VI 25529 N
TEA FOR TWO/RUNNIN'(QUARTET)(E/V+) VI 25529 –
TEA FOR TWO/RUNNIN'(QUARTET)(V/E) VI 25529 –
LIMEHOUSE BLUES/IF I HAD(SEXTET) OK 6486 E

JOHNNY HODGES
FOOLIN' MYSELF/NEVER GO HEAVEN VR 576 V+
A SAILBOAT IN MOONLIGHT/(E.HAYES,REV) VR 586 V

BARNEY BIGARD
FROLIC SAM/CLOUDS IN MY HEART VR 525 V+
FROLIC SAM/CLOUDS IN MY HEART VR 525 E
GET IT SOUTHERN/IF YOU'RE EVER(V+/E) VR 596 –
GET IT SOUTHERN/IF YOU'RE EVER(G+/E) VR 596 –
SOLACE/FOUR AND ONE HALF STREET VR 564 E
CARAVAN/STOMPY JONES VR 515 E
CARAVAN/STOMPY JONES VR 515 V

SONNY GREER & MEMPHIS MEN
SAT.NITE FUNCTION/BEGGARS BL(V+/G) CO 2833 –
(INAUDIBLE LAMINATION CRACKS, ABOVE RECORD)

REX STEWART 52ND ST. STOMPERS
TEA & TRUMPETS/BACK ROOM (V/G) VR 618 –
TEA & TRUMPETS/BACK ROOM (E/G) VR 618 –
TEA & TRUMPETS/BACK ROOM VR 618 E
REXATIOUS/LAZY MAN'S SHUFFLE VR 517 V+

MCKINNEY'S COTTON PICKERS
SHIM-ME-SHA-WABBLE/MILENBERG JOYS VI 21611 N
MILENBERG JOYS/I WANT A LITTLE GIRL BB 10954 N

LEE MORSE & BLUEBRASS BOYS
TAIN'T NO SIN/I'M FOLLOWING YOU CO 2136 N
MOANIN' LOW/SWEETNESS CO 1922 N
YOU'RE DRIVIN' ME CRAZY/MY SECRET CO 2348 N
WALKIN' BABY BACK HOME/I'VE GOT $5 CO 2417 N

SIPPI WALLACE (CLARENCE WILLIAMS ACC.)
UNDERWORLD BLUES/CALDONIA BLUES OK 8144 E

BUTTERBEANS & SUSIE (E.HEYWOOD ACC.)
THAT SAME DOG/HOW DO YOU EXPECT OK 8199 E

BUTTERBEANS & SUSIE (C. WILLIAMS ACC.)
WHEN MY MAN SHIMMIES/GET YOURSELF OK 8147 E

IDA COX (LOVIE AUSTIN ACC.; 1" RIM CRACK)
CONFIDENTIAL BLUES/SO SORRY MORN. PARA 12086 V

SARA MARTIN (C. WILLIAMS ACC.)
SUGAR BLUES/ACHIN' HEARTED BLUES OK 8041 E

SAM MANNING (JACK CELESTIAN ACC.)
SWEETIE CHARLIE/LT. JULIAN OK 8567 N

SEVEN GALLON JUG BAND
WIPE 'EM OFF/WHAT IF I DO CO 2087 N

HARRY SNODGRASS (PIANO SOLO)
WAITING FOR SUNRISE/CANADIAN CAPERS BR 3137 V+

LEE SIMS (PIANO SOLO)
TENDERLY/TALKIN' TO THE MOON BR 3202 V+

LOUIS PRIMA & N.O. GANG
SOLITUDE/HOW'M I DOIN' BR 7531 V
CONFESSIN'/LET'S HAVE FUN BR 7709 V
CROSS PATCH/SWING ME LULLABY(V+/E) BR 7680 –
SING SING SING/IT'S BEEN SO(E/V) BR 7620 –
BREAKIN' ICE/I STILL WANT(V+/G+) BR 7320 –

THE HARMONIANS
BY BABY DON'T MEAN MAYBE/THAT'S DI 2667 G

GOLDEN TERRACE ORCHESTRA
MAKIN' FACES/DON'T WANT LOVE OK 41517 E

SAM LANIN & FAMOUS PLAYERS
SORRY FOR ME/DON'T KEEP ME DK 41063 E+

BING CROSBY (ISHAM JONES)
SWEET GA. BROWN/BLACK MOONLIGHT ME 13127 E

WARREN MILLS & BLUES SERENADERS
GEMS FROM BLACKBIRDS OF 1928 (DUKE) VI 35962 N

RAY NOBLE
TURKISH DELIGHT, 1 & 2 VI 24427 N

DON REDMAN
CHANT OF THE WEED/TWO TIME MAN CO 35689 N

LOUISIANA SUGAR BABES(WALLER,J.P. JOHNSON)
SIPPI/WILLOW TREE VI 21348 N
THOU SWELL/PERSIAN RUG VI 21346 N
SIPPI/THOU SWELL BB 10260 E

MILLS BLUE RHYTHM BAND
RIDE RED RIDE/CONGO CARAVAN CO 3087 N
EVERYTHING IS OK/JES NATCHULLY LAZY CO 3134 N
BROWN SUGAR MINE/DANCING DOGS CO 3044 E
YES YES/BROKEN DREAMS OF YOU CO 3111 E
JAMMIN' FOR JACKPOT/LET'S GET VR 634 E

EDDIE SOUTH
VOICE OF SOUTHLAND/MY OHIO HOME VI 21155 N
THAT'S WHAT CALL KEEN/(ALL STARS,REV) VI 21605 N

JELLY ROLL MORTON
THE CHANT/BLACK BOTTOM STOMP VI 20221 E

CHARLIE TROUTT'S MELODY ARTISTS
MOUNTAIN CITY BLUES/RUNNING AFTER OK 40589 V

JACK PETTIS & PETS
FRESHMAN HOP/BAG O' BLUES VI 21793 N

CHU BERRY & STOMPY STEVEDORES
EBB TIDE/MY SECRET LOVE AV(V/G) VR 657 –

BUSSE'S BUZZARDS (WHITEMAN UNIT)
RED HOT HENRY BROWN/MILENBERG JOY VI 19782 N

ALBERT BRUNIS & HALF WAY HOUSE ORCH
TELL ME WHO/LOVE DREAMS CO 1542 N

SIDNEY BECHET & N.O. FEETWARMERS
LAY YOUR RACKET/I WANT YOU BB 10472 E+

RED NORVO
SOME LIKE IT HOT/HAVE MERCY VO 5009 N

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FIREWORKS/WEST END BLUES OK 41078 G+
MISSISSIPPI BASIN/HOBO YOU CAN'T BB 6501 E
HUSTLIN' & BUSTLIN' FOR BABY/I GOT BB 5173 E
LAUGHIN' LOUIE/TOMORROW NIGHT BB 5363 E
MAHOGANY HALL STOMP/YOU CAN Vo 3055 G

BING CROSBY
MOON OF MANAKOORA/THIS IS DE 1649 N
WITHOUT A WORD OF WARNING/TAKES DE 548 N
SWANEE RIVER/EASY TO REMEMBER DE 391 N

BOB CROSBY
BIG NOISE FROM WINNETKA/HONKY DE 2208 E

RUSS COLUMBO
GUILTY/I DON'T KNOW WHY Vi 22801 E

MAURICE CHEVALIER
PARIS STAY THE SAME/YOU'VE GOT Vi 22294 E

DUKE ELLINGTON
KEEP SONG IN YOUR SOUL/DIGA DIGA DO BB 6305 E+
BLUE BUBBLES/JUBILEE STOMP BB 6415 E

DUKE ELLINGTON
BLACK BEAUTY/E. ST.LOUIS BB 6430 G
AFTER ALL/JOHN HARDY'S WIFE Vi 27434 E
BOJANGLES/PORTRAIT OF BERT WMS. Vi 26644 G
RIVER AND ME/KEEP A SONG Vi 22614 G
AWFUL BAD/LOUISIANA BR 4110 E
SOPHISTICATED LADY/STORMY Co 35556 V
HARLEM SPEAKS/CHICAGO DE 800 E

LIBBY HOLMAN
CAREFREE/WHO'S THAT KNOCKIN' BR 3667 N

LUPE VELEZ
MI A MADO/WHERE IS THE SONG Vi 21932 E

EARL HINES
HONEYSUCKLE ROSE/INSPIRATION(QUART.)Vo 3586 E
MADHOUSE/DARKNESS Vo 3379 V+
57 VARIETIES/I AIN'T GOT NOBODY DK 8653 V
BEAU-KOO JACK/EVERYBODY LOVES BB 7040 E+
COPENHAGEN/ROSETTA DE 337 V+
BLUE/BUBBLING OVER DE 714 E+
JAPANESE SANDMAN/JULIA DE 654 E+
ROSETTA/(MOTEN SWING, ANDY KIRK,REV)DE 3517 E+

ARTIE SHAW
CARNIVAL/NEEDLE NOSE Vi 27860 N
HINDUSTAN/SOMEBODY Vi 27798 N
I ASK THE STARS/TAKE YOUR SHOES Vi 27719 N
DEUCES WILD/TO A BROADWAY Vi 27838 N
ROCKIN' CHAIR/IF I LOVE AGAIN Vi 27664 N
GEORGIA/WHY SHOULDN'T I Vi 27499 N
DANZA LUCUMI/CHANTEZ Vi 27354 N
JUST KIDDIN' AROUND/SOMETIMES Vi 27806 N

TOMMY DORSEY
DO I WORRY (SINATRA) Vi 27338 N
APRIL PLAYED THE FIDDLE (SINATRA) Vi 26606 N
I THINK OF YOU (SINATRA) Vi 27701 N
THE SKY FELL DOWN (SINATRA) Vi 26518 N
HOW DO YOU DO WITHOUT(SINATRA) Vi 27710 E+
GUESS I'LL HAVE TO DREAM(SINATRA) Vi 27526 N
NOT SO LONG AGO (SINATRA) Vi 27219 E+
TELL ME AT MIDNIGHT (SINATRA) Vi 26747 N
OUR LOVE AFFAIR (SINATRA) Vi 26736 N

HARRY JAMES
MY BUDDY (SINATRA) Co 35242 N

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RED SEAL VICTOR VOCALS (PRE-WAR WAX)
CROOKS - MOONBEAMS/FALLING IN LOVE Vi 1371 N
CROOKS - ONE ALONE/WHEN YOU'RE AWAY Vi 1370 N
CROOKS - YOURS IS MY HEART ALONE Vi 1509 N
CROOKS - YOU WILL REMEMBER VIENNA Vi 1500 N
CROOKS - ONLY A ROSE/RIO RITA Vi 1448 N
THOMAS - LORD'S PRAYER/JUST FOR TODAYVi 1736 N
THOMAS - TREES/HOME ON THE RANGE Vi 1525 N
THOMAS - SYLVIA/OLD MAN RIVER Vi 1571 N
CARUSO - LADONNA E MOBILE/SOLE MIO Vi 1616 N
TIBBETT- NARRATIVE/ROGUE SONG Vi 1446 N
TIBBETT- WITHOUT A SONG/LIFE IS OR. Vi 1507 N
TIBBETT- CUBAN LOVE SONG/TRAMPS SEA Vi 1550 N
TIBBETT- SONG IS YOU/LOVE WAS BORN Vi 1612 N
TIBBETT- LOVER COME BACK/WANTING YOU Vi 1506 N

TEDDY BUNN-SPENCER WILLIAMS
BLOW IT UP/GOOSE AND GANDER Vi 38617 N

SYLVESTER WEAVER (GUITAR SOLOS)
GUITAR BLUES/GUITAR RAG OK 8109 V

BOBBY LEECAN-ROBERT COOKSEY (SOLOS)
DIRTY GUITAR BLUES/BLACK CAT BONE Vi 20251 E

DOUGLAS WILLIAMS (CLARINET SOLOS)
FRIENDLESS BL/RIVERSIDE STOMP Vi 38031 N

WILLY WHITE (PIANO SOLOS)
BUTTERSCOTCH/TRY AND PLAY IT PAT 021102 V+

EARL HINES (PIANO SOLOS)
MONDAY DATE/OFFTIME BLUES HRS 19 N

FATS WALLER (ORGAN SOLOS)
SUGAR/I AIN'T GOT NOBODY 88 5093 E+

FLETCHER HENDERSON
SUGAR FOOT STOMP/WHAT CHA CALL EM Co 395 E

LOUIS ARMSTRONG
ORIENTAL STRUT/YOU'RE NEXT (HOT 5) HRS 10 N
WEATHER BIRD/DEAR OLD SOUTHLAND HRS 18 E+

NEW ORLEANS OWLS
NIGHTMARE/ECCENTRIC Co 943 E
PICCA DILLY/MEAT ON THE TABLE Co 1158 E

MARY LOU WILLIAMS (SOLOS)
NIGHT LIFE/DRAG 'EM UHCA 37-38 N

PUTNEY DANDRIDGE
SANTA CLAUS CAME IN SPRING/EENIE Vo 3083 G+
MARY HAD A LITTLE LAMB/STAR FELL Vo 3287 V

PUTNEY DANDRIDGE
CROSS PATCH/FOLISH THINGS Vo 3277 V
I'M ON A SEE SAW/DOUBLE TROUBLE Vo 3082 V
EASY TO LOVE/YOU'RE THE DARNDEST Vo 3351 V

DJANGO REINHARDT (GUITAR SOLOS)
IT HAD TO BE YOU/TORNERAI(RED LABEL)DE 23079 N
NOCTURNE/IF I HAD YOU (RED LABEL) DE 23098 N

QUINTET OF HOT CLUB OF FRANCE
DECCA ALBUM #2 (23261 - 23264) DE ——— E+
DAPHNE/WONDER WHERE BABY IS TONITE DE 23152 N
CLOUDS/AVALON DE 23002 N
AVALON(N)/SMOKE RINGS(E+) VS 8379 -
LIMEHOUSE BLUES/FOUND A NEW BABY DE 23021 N

JAMES P. JOHNSON (SOLOS)
RIFFS/FEELIN' BLUE OK 8770 N

MEADE LUX LEWIS (SOLOS)
MR. FREDDIE BLUES/MOOD FOR LOVE BRF 505053 N

BIX BEIDERBECKE (PRE-WAR)
WA DA DA/OL MAN RIVER Co 35666 N

BILLIE HOLIDAY (BERIGAN)
FINE ROMANCE/CAN'T PRETEND (G/E+) Vo 3333 -

GARLAND WILSON (PIANO SOLOS)
BLUES IN C FLAT/GET UP BESSIE BRE 01476 N

HERMAN CHITTISON (PIANO SOLOS)
TREES/YOU'LL BE MY LOVER BRE 02022 N

JOE SULLIVAN (PIANO SOLOS)
GIN MILL BLUES/HONEYSUCKLE ROSE PAE 1686 N

EDDIE LANG (GUITAR SOLOS)
RAINBOW DREAMS/JEANNINE PAE 2646 N

TOMMY DORSEY (TRUMPET SOLO)
TIGER RAG PAE 462 N

DUKE ELLINGTON (PIANO SOLOS)
BLACK BEAUTY/SWAMPY RIVER OK 8436 N

EDDIE LANG-CARL KRESS (DUETS)
PICKING MY WAY/FEELING BRE 1282 E+

QUINTET OF HOT CLUB OF FRANCE
CHINA BOY/MOONGLOW DE 23031 N
TEA FOR TWO/BILLETS DOUX DEE 7568 E

WILL BRADLEY
CHICKEN GUMBOOGIE Co 35939 E
JOHNSON RAG Co 35333 E

CHICK BULLOCK (BERIGAN SOLO)
STILL NO LUCK WITH YOU ME 60707 E

HARRY JAMES
TRUMPET RHAPSODY, 1 & 2 Co 36160 N

JIMMY LUNCEFORD
PRETTY EYES/TIME TO JUMP & SHOUT Vo 5430 N
LUNCEFORD SPECIAL/WHAM Vo 5326 E+
RAININ'/LE JAZZ HOT Vo 4595 E

VIDLA MCCOY
WANT A GOOD MAN/IF YOU Co 14395 E

TEDDY POWELL
BOOGIN' ON THE DOWN BEAT 88 11176 E
JUNGLE BOOGIE BB 11232 E+
STEADY TEDDY 88 11213 E+

STUFF SMITH
I'SE A MUGGIN, 1 & 2 Vo 3169 E

THE SOPHISTICATS (STEGMEYER)
I'LL SAY/HAROLD HAWKINS HOBBLE DE 3351 E+

YAS YAS GIRL
PATROL WAGON BLUES/'BAMA MINE Vo 03722 E+
I DRINK GOOD WHISKEY Vo 03677 V

BOOTS AND HIS BUDDIES
TRUE BLUE LOU/GONE BB 7596 N

BOSWELL SISTERS
WHEN I TAKE MY SUGAR TO TEA BR 6083 V

IDA COX ALL STARS
LAST MILE BLUES/CAN'T QUIT THAT MAN OK 6405 N

FIVE BIRMINGHAM BABIES
DIXIE STOMP PE 14521 V

FLETCHER HENDERSON
LET'S GO HOME Co 36214 N
A PIXIE FROM DIXIE Co 36289 N

JESS STACY ALL STARS
MELANCHOLY MOOD/WHAT'S NEW VS 8064 N

MILDRED BAILEY
SEEMS LIKE OLD TIMES/MOON LOVE Vo 4939 E

BILLIE HOLIDAY
I'M ALL FOR YOU/I HEAR MUSIC DK 5831 N

CLIFFORD HAYES LOUISVILLE STOMPERS
BLUE TROMBONE STOMP/CLEF CLUB ST Vi 38011 N

PAUL WHITEMAN
BIRTH OF THE BLUES Vi 20138 E

AUCTION

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RAYMOND SCOTT
THE TOY TRUMPET/POWERHOUSE(QUINTET) BR 7993 E+
PRETTY LITTLE PETTICOAT/A NICE DAY Co 35803 N
EAGLE BEAK/COPYRIGHT 1950 Co 35911 N
THE BAND PLAYED ON/LET'S GET AWAY Co 36090 N
HUCKLE BERRY DUCK/JUST A GIGOLO Co 35363 N
ON THE JERSEY SIDE/KEY WEST Co 36410 N
THE PENGIUN/WAR DANCE OF WOODEN Co 36316 N
THE THINGS I LOVE/I UNDERSTAND Co 36083 N
IN A MOON BOAT/A MILLIONS DREAMS Co 35698 N
CATERPILLAR CREEP/SYMPHONY UNDER DE 18264 N

RAYMOND SCOTT
YESTERTHOUGHTS/STRANGER Co 35745 N
CARRIER PIGEON/CAREFUL CONVERSATION DE 18422 N
SECRET AGENT/PAN AMERICAN HOT SPOT DE 18377 N

JIMMIE LUNCEFORD
IN DAT MORNIN'/SWEET RHYTHM BB 5330 N
SWEET SUE JUST YOU/DOWN BY OLD DE 1927 N
BACK DOOR STUFF/PARTS 1 & 2 DE 18594 N
EASY STREET/YOU'RE ALWAYS IN DREAM DE 18534 N
WHATCHA KNOW JOE/PLEASE SAY WORD Co 35625 E+
I HAD A PREMONITION/24 ROBBERS DE 3718 N

JIMMIE LUNCEFORD
SIESTA AT THE FIESTA/FLAMINGO DE 3931 N
IMPROMPTU/GONE DE 4083 N
PEACE AND LOVE FOR ALL/BLUE PRELUDE DE 3892 N
MIXUP/BLUE AFTERGLOW Co 35919 E+
SHOEMAKERS HOLIDAY/YOU SET ME ON Vo 4712 E+
MONOTONY IN 4 FLATS/I AIN'T GONNA Co 35567 E+
SWANEE RIVER/AVALON DE 668 E+
I WANT THE WAITER/YOU LET ME DOWN Vo 5033 E+
UPTOWN BLUES/PUT IT AWAY Vo 5362 N
IT HAD TO BE YOU/KEEP SMILIN' DE 18504 E+

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JIMMIE LUNCEFORD

TEASIN' TESSIE BROWN/THE LOVE NEST	OE	1734	E+
CHILLEN GET UP/JAZZNOCRACY	VI	24522	E
MANOY/THE LONESOME ROAO	VO	4830	E
ORGAN GRINOER'S SWING/SLEEPY TIME	OE	908	E
BELGIUM STOMP/THINK OF ME LITTLE	VO	5207	E
I'LL SEE YOU MY OREAMS/THE MERRY	OE	1318	E+
HELL'S BELLS/PUT ON YOUR OLD GRAY	OE	1506	E
SASSIN' THE BOSS/WHO DID YOU MEET	VO	5116	E
I'M NUTS ABOUT SCREWY MUSIC/I'M	DE	682	E
I WANT THE WAITER/SASSIN' THE BOSS	CQ	9316	E+
CHOPIN'S PRELUDE #7/BUGS PARADE	CO	35547	E
BATTLE AXE/CHOCOLATE	OE	3807	E
STAR DUST/RHYTHM IS OUR BUSINESS	DE	369	N
LIFE IS FINE/I'M LOSING MY MIND	DE	4289	E+
YARD DOG MAZURKA/HI SPOOK	DE	4032	E+
MY BLUE HEAVEN/STOMP IT OFF	OE	712	E+
PRETTY EYES/IT'S TIME TO JUMP	VO	5430	E
DREAM OF YOU/HITTIN' THE BOTTLE	DE	765	E
I'M GONNA MOVE TO OUTSKIRTS OF TOWN	DE	18324	N
POSIN'/HONEY KEEP YOUR MIND ON ME	OE	1355	E+
ROCK IT FOR ME/BAREFOOT BLUES	CO	35860	E
MY LAST AFFAIR/RUNNING TEMPERATURE	DE	1035	E
AIN'T SHE SWEET/WHAT IS THIS THING	VO	4875	E
CHEATIN' ON ME/'TAIN'T WHAT YOU DO	VO	4582	V
RED WAGON/YOU AIN'T NOWHERE	CO	35782	E+
DINAH, PARTS 1 & 2	CO	36054	E+

BUBBER MILEY & MILEAGE MAKERS

WITHOUT YOU EMALINE/I LOST MY GAL	VI	38138	N
BLACK MARIA/CHINNIN & CHATTIN'	VI	38146	N

BEN POLLACK (WITH GOOOMAN, TEAGARDEN)

SONG OF THE BLUES/(SMITH BALLEW, REV)	VI	22147	N
TRUE BLUE LOU/(REV., COON-SANDERS)	VI	22089	N

WILL BRADLEY & RAY MCKINLEY

SLEEPY TIME GAL/WHO CAN I TURN TO	CO	36470	N
CITY CALLED HEAVEN/I'M TIRED OF	CO	36297	N
APRIL IN PARIS/STOP AND ASK SOME.	CO	36401	N
THINK OF YOU/THE THREE B'S	CO	36444	N
ROCK-A-BYE THE BOOGIE/SCRAMBLE TWO	CO	35732	E
IT'S SQUARE BUT IT ROCKS/PRAIRIE	CO	36014	N
CALL ME A TAXI/SHADOWS IN NIGHT	CO	36082	N
CRYIN' THE BOOGIE BLUES/JINGLE	BE	7013	N
JACK AND JILL/OON'T LET JULIA	CO	36372	N
I'M MISUNDERSTOOD WHEN YOU AND	CO	36182	N
DOWN THE ROAD PIECE/CELERY STALKS	CO	35707	N
BEAT ME DADDY, PARTS 1 & 2	CO	35530	N
BASIN STREET BOOGIE/CALL IT ANYTH.	CO	36340	E
OEAREST DARESTI/5 O'CLOCK WHISTLE	CO	35793	N
AS LONG AS I LIVE/IN LITTLE SPANISH	CO	35566	E+
YOU'RE LUCKY TO ME/LONESOME ROAO	CO	35849	E+
I GUESS I'LL BE ON MY WAY/SEEING	CO	36547	E+
HIGH ON A WINOY HILL/LOVE OF LIFE	CO	35912	N
TALKING TO THE WINO/WHAT O'YA HEAR	CO	36052	N
THERE I GO/SCRUB ME MAMA WITH A	CO	35743	E
GET BEHINO ME SATAN/ALL THAT MEAT	CO	36248	N
BOOGLIE WOOGLIE PIGGY/LOVE ME ALL	CO	36231	E
MEAN TO ME/FOREVERMORE (V/N)	DK	5237	-

CAB CALLOWAY

CONCHITA/HEY OOC	DK	6354	N
BLUES IN THE NIGHT/SAYS WHO	DK	6422	N
SHOUT, SHOUT, SHOUT/MISTER PAGANINI	VO	4369	E+
HEP CAT'S LOVE SONG/EBONY SILHOUETTE	DK	6192	E+
OOING THE REACTIONARY/ONE BIG UNION	VO	3970	N
MY COO COO BIRO/MRS. FINNIGAN	OK	6459	N
WHO CALLS/THE MERMAIO SONG	DK	6501	N
TAPPIN' OFF/MAIN MAIN	DK	6547	N
FLOOGIE WALK/THE GHOST OF SMOKY JOE	VO	4807	N
BEALE ST.MAMA/STRANGE AS IT SEEMS	PE	15704	E
OGEECHEE RIVER LULLABY/I GET NECK	CO	36662	N
BUGLE CALL RAG/THE MAN FROM HARLEM	PE	15825	E
WAKE UP AND LIVE/DON'T KNOW IF I'M	VR	535	E
WE GO WELL TOGETHER/I SEE MILLION	DK	6341	N
TRYLON SWING/THE JUMPIN' JIVE	VO	5005	E
ST.JAMES INF./YOU ARE THE ONE IN	OK	6391	E+
TAKE THE "A" TRAIN/CHATTANOOGA	DK	6305	E
GOIN' CONGA/NORTH OF MOHAWK TRAIL	DK	5911	E
MAKE YOURSELF AT HOME/CHICKEN AIN'T	OK	5847	E
A GHOST OF A CHANCE/COME ON WITH	DK	5687	E
BYE BYE BLUES/RUN LITTLE RABBIT	OK	6084	N
WHO'S YEHOOOI/HARO TIMES	VO	5566	E
GEECHY JOE/SPECIAL OELIVERY	OK	6147	E

CAB CALLOWAY

I WANT TO ROCK/TAIN'T NO GOOD	DK	6616	N
SUNSET/ARE YOU HEP TO THE JIVE	DK	5804	E

MEMPHIS JUG BAND

I CAN'T STAND IT/WHAT'S THE MATTER	VI	38551	N
K.C. MOAN/MEMPHIS YO YO BLUES	VI	38558	N
BOB LEE JUNIOR BLUES/I PACKED MY	VI	21412	N
ON THE ROAO AGAIN/BLACK WOMAN IS	VI	38015	N
MEMPHIS BOY/SOMETIMES I THINK I	VI	20809	N
IT WON'T ACT RIGHT/COCAINE HABIT	VI	38620	N
BUMBLE BEE BLUES/EVERYBOOY'S TALK.	VI	38599	N
SUGAR PUDDING/LINDBERG HOP	VI	21740	N
COAL OIL BLUES/PAPA LONG BLUES	VI	21278	N
I WHIPPED MY WOMAN WITH SINGLE TREE	VI	38578	N
BEALE STREET MESS AROUNO/I'LL SEE U	VI	21066	N
SNITCHIN'GAMBLER BLUES/SHE STAYS	VI	21524	N

HARRY JAMES

HE'S MY GUY/YOU'RE IN LOVE WITH	CO	36614	N
MISTER FIVE BY FIVE/THAT SOLDIER	CO	36650	N
OAY DREAMING/HE'S I-A IN ARMY	CO	36455	N
B-19/DON'T WANT TO WALK WITHOUT	CO	36478	N
ELI ELI/A LITTLE BIT OF HEAVEN	CO	35979	E+
SHARP AS A TACK/JEFFRIE'S BLUES	CO	36190	N
YOU'VE CHANGEO/NOBOOY KNOWS THE	CO	36412	E+
CIRIBIRIBIN/AVALON (SINATRA)	CO	35316	N
JUG HEAO/J.P. OOOLEY, III	CO	36487	N
YES INDEED/IT'S SO PEACEFUL IN	CO	36246	E+
TRUMPET BLUES/SLEEPY LAGOON	CO	36549	N
TRUMPET RHAPSODY, 1 & 2	CO	36160	N
YOU MADE ME LOVE YOU/SINNER KISSED	CO	36296	N
BRAGGIN'/FOR WANT OF A STAR	CO	36081	N
EXACTLY LIKE YOU/THE SHEIK OF ARAVY	EL	5036	E
TUXEOO JUNCTION/PALMS OF PARADISE	VR	8194	E
PRINCE CHARMING/VELVET MOON	CO	36672	N
MINKA/MISIRLOU	CO	36390	N
OL' MAN RIVER/ANSWER MAN	CO	36023	E
MANHATTAN SERENAOE/OAY BREAK	CO	36644	N
ONE OOZEN ROSES/YOU'RE TOO GOOD	CO	36566	N
NIGHT SPECIAL/BACK BEAT BOOGIE	CO	35456	N
MY SILENT LOVE/MY MELANCHOLY BABY	CO	36434	N
FOUR OR 5 TIMES/FLIGHT OF BUMBLE	VR	8298	E
WALKIN' BY THE RIVER/DOLORES	CO	36069	N
CARNIVAL OF VENICE/FLIGHT OF BUMBLE	CO	36004	N
STRICTLY INSTRUMENTAL/WHEN YOU'RE	CO	36579	N
I'LL NEVER LET A DAY PASS BY/I GUES	CO	36255	E
LET ME UP/I CRIED FOR YOU	CO	36623	N
ONE O'CLOCK JUMP/TWO O'CLOCK JUMP	CO	36232	N
JAMES SESSION/I HEARD YOU CRIED	CO	36677	N
CRAZY RHYTHM/EASTER PARAOE	CO	36545	N
MOONLIGHT BECOMES YOU/I HEARO THAT	CO	36668	N
FLASH/ALL OR NOTHING(SINATRA)	CO	35587	N

THE VARSITY SEVEN

SAVE IT PRETTY MAMA/SCRATCH MY BACK	VR	8135	N
A PRETTY GIRL/SHAKE IT(JOE TURNER)	VR	8179	N

RDY ELDRIDGE

JCKIN' THE BASS/I'M GETTING SENT.	VR	8107	N
HIGH SOCIETY/MUSKAT RAMBLE	VR	8154	N

STUFF SMITH

MY THOUGHTS/MY BLUE HEAVEN	VR	8081	N
WHEN PAW WAS COURTIN MAW/SAM THE	VR	8063	E

TODDS MONDELLO

ST. LOUIS GAL/LOUISIANA	VR	8118	N

HARLEM WILDCATS

MOUTHFUL O' JAM/CALL OF FREAKS	VR	6012	N
THE SCAT SONG/HOW'M I OOING	VR	6015	N
SING/THIS IS THE CHORUS OF A SONG	VR	6021	N
ZOMBIE/YEAH MAN	VR	6014	N

JESS STACY & ALL STARS

WHAT'S NEW/MELANCHOLY MOOO	VR	8064	N

TERRY SNYOER TRIO (VIBO, GUITAR & BASS)

SWINGIN' A OREAM/PARAOE OF THE LIT.	VR	8108	N

GENE CDBB & JACK GREY (INST. ACC.)

HONEY GAL AND SMOKE, PARTS 1 & 2	VR	6060	N

ALMA MACK BLUES (INST. ACC.)

WEST ENO BLUES/WICKEO DADDY BLUES	VR	6061	N
MONKEY BLUES/EVERYBOOY'S MAN IS	VR	6047	N

ZEZ CONFREY & ORCH.

JACK IN THE BOX/JUMPING JACK	VI	21845	N
PRUOY/POLLY	VI	21010	N

WINGIE MANNONE & DRCH.

LOVING ARMS/WHEN MY SUGAR(CHU BERRY)	BB	300801	N

ALBUMS - UNPLAYED

BIX BEIDERBECKE	CO	35664,5,6,7	CO	C-29	N
KING LOUIS	CO	35660,1,2,3	CO	C-28	N
FRANK TESCHEMACHER	CO	35950,1,2,3	CO	C-43	N
FLETCHER HENDERSON	CO	35670,1,8,9	CO	C-30	N
THE DUKE	CO	35843,5,6,7	CO	C-38	N
OORSEY BROTHERS	CO	36063,4,5,6	CO	C-51	N
HOT TROMBONES	CO	36008,9,0,1	CO	C-46	N
HOT TRUMPETS	CO	36280,1,2,3	CO	C-66	N
EARL HINES	CO	35875,6,7,8	CO	C-41	N
LOUIS AND EARL	CO	36378,6,7,8	CO	C-73	N
T.WILSON & HOLIDAY	CO	36205,6,7,8	CO	C-61	N
BESSIE SMITH	CO	35672,3,4,5	CO	C-31	N
BUD FREEMAN	CO	35853,4,5,6	CO	C-40	N
LOUIS ARMSTRONG	CO	36152,3,4,5	CO	C-57	N
BOOGIE WOOGIE	CO	35968,9,0,1	CO	C-44	N
TEDDY WILSON	CO	36631,2,3,4	CO	C-93	N
COUNT BASIE	DE		DE	152	N
BOOGIE WOOGIE	DE	3382,3,4,5,6,7	DE	137	N
LOUIS ARMSTRONG	DE		OE	233	N
BOB CROSBY OIXIE.	DE		DE	132	N
JIMMIE LUNCEFORD,FOR DANCERS ONLY			OE	184	N
HARLEM JAZZ,1930	BR	80035,6,7,8	BR	1009	N
GEMS OF JAZZ,#4	DE	18251,2,3,4,5,6	DE	249	N
CHICAGO JAZZ	BR	80027,8,9,30	BR	1007	N
BERT WILLIAMS	CO	35590,1,2,3	CO	C-25	N
THEME SONGS	CO	36224,5,6,7	CO	C-63	N
BOOGIE WOOGIE PIANO	BR	80019,20,1,2	BR	1005	N
HAL KEMP	VI	27283,4,5,6	VI	P -51	N
HOT PIANO	VI	27562,3,4,5	VI	P-75	N
ALTO SAXOLOGY	DE	4204,3,4,5,6	OE	246	N
JOHNSON-AMMONS	VI	27504,5,6,7	VI	P-69	N
HOT CLUB OF FRANCE			OE	207	N
JIMMIE NOONE	BR	80023,4,5,6	BR	1006	N
TED LEWIS	CO		CO	C-69	N
NEW ORLEANS JAZZ	DE	18090,1,2,3,4,5	DE	144	N
A SYMPHONY OF SWING—4 12" RECORDS			VI	C-28	N
FIVE FEET OF SWING —5 12" RECORDS			DE	131	N
CAVALCADE,U.S. PRESIOENTS,1901-40			VI	——	N
WINSTON CHURCHILL SPEAKS TO CONGRESS			CO	C-85	N
ETHEL WATERS SOUVENIR ALBUM			DE	348	N

DUKE ELLINGTON

MISSISSIPPI/SWANEE SHUFFLES	VI	38089	N
BANDANNA BABIES/I MUST HAVE THAT	VI	38007	N
WASHINGTON WABBLE/HARLEM RIVER	VI	21284	N
THE MOOCHE/HOT & BOTHERED(FOOT'RS)	OK	8623	N
I DONE CAUGHT YOU BLUES/(DZIE WARE)	VI	21777	N

JIMMY O'BRYANT'S WASHBOARD BAND

WASHBOARD BLUES/BLUE EYED SALLY	PARA	12288	E+

JELLY ROLL MORTON

RED HOT PEPPER/DEEP CREEK	VI	38055	N
COURT HOUSE BUMP/SWEET ANETA MINE	VI	38093	N
OOCTOR JAZZ/MEMPHIS(JUG BLOWERS,REV)	VI	20415	N

THE MISSOURIANS

"400" HOP/SCOTTY BLUES	VI	38084	N
VINE STREET DRAG/I'VE GOT SOMEONE	VI	38103	N
SWINGIN' OEM CATS/200 SQUABBLE	VI	38145	N

MIFF MOLE AND LITTLE MOLERS

CRAZY RHYTHM/YOU TOOK ADVANTAGE	DK	41098	N
HONOLULU BLUES/THE NEW TWISTER	OK	40984	N
THAT'S A PLENTY/I'VE GOT FEELING	DK	41232	N

BOB ZURKE & DELTA RHYTHM BAND

SOMEBOOY TOLO ME/HOLY SMOKE	VI	26446	N
NICKLE NABBER BL/I WANT MY MAMA	VI	26467	N
I'M LOSING MY MINO/I BOUGHT A WOOOEN	VI	26607	N
FAITHFUL FOREVER/IT'S A HAP-HAPPY	VI	26395	N
PINCH ME/BETWEEN 18TH & 19TH ON	VI	26450	E+
I'VE FOUNO A NEW BABY/BETWEEN OEVIL	VI	26355	E+

TOMMY DORSEY

KISS THE BOYS GOOO BYE/I'LL(SINATRA)	VI	27461	N
BLUE SKIES/BACK STAGE AT BAL(")	VI	27566	N
I THINK OF YOU/WHO CAN I TURN(")	VI	27701	N
OH PROMISE ME/SHINE ON HARVEST MOON	VI	25780	N
MAKE ME KNOW IT/WHEN I SAW YOU	VI	26786	V
NEVER SMILE AGAIN/MARCHETA (SINATRA)	VI	26628	N
FREE FOR ALL/YOU AND I (SINATRA)	VI	27532	N
SWINGIN' ON NOTHIN'/ON THE ALAMO	VI	27578	N
HEAO ON PILLOW/EAST OF SUN(SINATRA)	BB	10726	E
MOONLIGHT ON GANGES/SNOOTI(SINATRA)	VI	27876	E
LOOSE LID SPECIAL/I GUESS (SINATRA)	VI	27526	N
OUR LOVE/ONLY WHEN YOU'RE(J.LEONARD)	VI	26202	E

CONTINUED NEXT PAGE

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Condition of records as stated is guaranteed. Postage will be paid on shipments of $10.00 or more. Only winning bidders will be notified. All records sent C. O. D.

TOMMY DORSEY (CONTINUED)

THE SKUNK SONG, PARTS 1 &.2 VI 27621 N
MANHATTAN SERENADE/BLUE BLAZES VI 27962 N
I TRIDE/DOLORES (SINATRA) VI 27317 N
HALLELUJAH/PALE MOON(SINATRA) VI 27591 N
RAINBOW 'ROUND THE MOON/STOMPIN' VI 26062 E
JOSEPHINE/IF THEMAN IN (J.LEONARD) VI 25676 N
HOW DO YOU DO WITHOUT ME(SINATRA) VI 27710 N
SERENADE TO SPOT/ANOTHER ONE OF VI 27374 E
LOVE IS NEVER OUT OF SEASON(J.LEONARD) VI 25591 E
I'LL SEE YOU IN DREAMS(J.LEONARD) VI 26012 E
SOLID OLD MAN/50 MILLION SWEETH. VI 27617 N
LET'S GET AWAY FROM IT (SINATRA) VI 27377 E
ALL THIS AND HEAVEN TOO/WHERE(SIN'A) VI 26653 N
ROOM WITH VIEW/DOWN HOME(LEONARD) VI 26097 E
NIGHT IN SUDAN/TEA FOR TWO VI 26321 N
MAPLE LEAF RAG/JAMBOREE VI 25496 N
OUR LOVE AFFAIR/THAT'S FOR(SINATRA) VI 26736 N
COCKTAILS FOR TWO/OLD BLACK JOE VI 26145 N
ELI ELI/NONE BUT LONELY HEART VI 27597 N
IT'S ALL WAYS YOU IN BLUE(SINATRA) VI 20-1530 N
I'VE GOT A NOTE/I'M GETTING SENT. VI 25236 N
DIG DOWN DEEP/YOU TOOK(SINATRA) VI 20-1539 N
MOONLIGHT ON TRAIL/HAWIAAN(LEONARD) VI 26126 N
WELL GET IT/SOMEWHERE A (SINATRA) VI 27887 N
WHO/GIPSY DOODLE (LEONARD) VI 25693 N
SONG OF INDIA/MARIE VI 25523 N
DARK EYES/BLUE DANUBE VI 25[illegible]56 N
DAYBREAK/THERE ARE(SINATRA) VI 27974 N
WINTER WEATHER/HOW ABOUT YOU(SIN'A) VI 27749 N
IT STARTED ALL OVER AGAIN(SINATRA) VI 20-1522 N
NIGHT & DAY/SMOKE GETS IN EYES VI 25657 N
EMBRACEABLE YOU/SUNSHINE(SINITRA) VI 27638 N
STREET OF DREAMS/JUST AS(SINATRA) VI 27903 N

TED LEWIS & BAND

LIMEHOUSE BLUES/ROSE (SILVER LABEL) CO 1789 N
LADY LUCK/MY LITTLE (SILVER LABEL) CO 1999 N
THROUGH/LONELY TROUB. (SILVER LABEL) CO 1957 N
DINAH/THE LONESOME (SILVER LABEL) CO 2181 N
JUNE NIGHT/I WONDER WHAT'S BECOME CO 157 N
WISTFUL & BLUE/IF YOU SEE SALLY CO 844 N
HELLO MONTREAL/LAUGH (SILVER LABEL) CO 1346 N
MOONLIGHT MADNESS/KING(SILVER LABEL) CO 1485 N
JUNGLE BLUES/A JAZZ HOLIDAY(" " ") CO 1525 N

BENNY GOODMAN

BEFORE/WE'LL MEET AGAIN OK 6644 N
WINTER WEATHER/EV'RYTHING I LOVE OK 6516 N
SOMEBODY NOBODY LOVES/LET'S GIVE OK 6562 N
CLARINET A LA KING/HOW LONG HAS THIS OK 6544 N
MY LITTLE COUSIN/A ZOOT SUIT OK 6606 N
LET'S DO IT/THE EARL OK 6474 N
THE LAMP OF MEMORY/WHEN THE ROSES OK 6580 N
ON THE SUNNY SIDE OFST./ALL I(SEXTET) CO 36617 N
THE WORLD IS WAITING/SOLO (QUARTET) CO 36684 N
THE BIRTH OF THE BLUES/ELMER'S TUNE CO 36359 N
MEM'RY OF A ROSE/CORN SILK CO 35992 N
CAN'T YOU TELL/ONCE MORE CO 35543 N
HOUR OF PARTING/COCOANUT GROVE CO 35527 N
I HEAR A RHAPSODY/I LEFT MY HEART CO 35937 E
NOT MINE/IF YOU BUILD A BETTER CO 36580 N
BOY MEETS GOY/SURRENDER(SEXTET) CO 35482 N
GONE WITH DRAFT/ON ALAMO(SEXTET) CO 35938 E+

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SPRING SONG/HONEYSUCKLE ROSE CO 35319 N
PEACE BROTHER/DARN THAT(M.BAILEY) CO 35331 E
THIS IS NEW/BEWITCHED CO 35944 N
TILL TOM SPECIAL/GONE WITH(SEXTET) CO 35404 E
BENNY'S BUGLE/AS LONG AS I LIVE CO 35901 E
NOBODY/HENDERSON STOMP CO 35820 N
NIGHT AND DAY/BEYOND THE MOON CO 35410 E
YOURS/TAKE IT CO 36067 E
EV'RY SUNDAY AFTERNOON/DEVIL MAY CO 35461 N
BOARD MEETING/LET'S ALL SING CO 35396 E
TUESDAY AT TEN/AIR MAIL SPECIAL CO 36254 N
YOU'RE DANGEROUS/BIRDS OF FEATHER CO 35977 E+
CAPRICE XXIV PAGANINI/I'M HERE CO 36411 E+
WHAT'S NEW/BLUE ORCHIDS CO 35211 E
DREAMING OUT LOUD/I CAN'T RESIST CO 35574 N
BUSY AS A BEE/ZAGGING WITH ZIG CO 35356 E
TIME ON MY HANDS/SCARECROW CO 36180 E
BUGLE CALL RAG/THE DIXIELAND BAND CO 36109 E
YOURS IS MY HEART ALONE/DOWN BY CO 35445 N
PERFIDA/LET DOOR KNOB(C.WILLIAMS) CO 35962 N
I GOT IT BAD/POUND RIDGE CO 36421 N
GOOD EVENIN/I FOUND A MILLION CO 36136 N
ONE SWEET LETTER FROM YOU/SCATTERB CO 35241 E
ROYAL GARDEN BLUES/WHOLLY (SEXTET) CO 35810 E+
ANYTHING/FROM ONE LOVE TO ANOTHER CO 36305 N
FRENESI/HARD TO GET CO 35863 E+
THE COUNT/I SEE A MILLION PEOPLE CO 36379 N
DOWN DOWN DOWN/SOFT AS SPRING CO 36219 N
LAZY RIVER/OH LOOK AT ME NOW CO 36012 N
THE WAY YOU LOOK/WANG WANG(SEXTET) CO 36594 N
SOMETHING NEW/WHEN THE SUN COMES OUT CO 36209 N
THE MOON WON'T TALK/I CAN'T LOVE CO 35487 E
THESE THINGS YOU LEFT ME/YES MY CO 35910 E
MOONGLOW/WHY COULDN'T IT BE POOR CO 35839 E
NOSTALGIA/LIL BOY LOVE CO 35594 N
MY SISTER AND I/I'M NOT COMPLAININ' CO 36022 E+
MEMORIES OF YOU/SOFT WINDS(SEXTET) CO 35320 E
BLUEBIRDS IN MOONLIGHT/FAITHFUL CO 35289 E
INTERMEZZO/AMAPOLA CO 36050 E+
AFTER YOU'RE GONE/BUGLE CALL RAG VI 25467 N
I O'CLOCK JUMP/BUGLE CALL(ALL STAR) VI 27314 N
SING SING SING, 1 & 2 VI 25796 N
SANDMAN/GOOD BYE VI 25215 N
RIFFIN'AT THE RITZ/ALEXANDERS RAG. VI 25445 N
A STRING OF PEARLS/JERSEY BOUNCE OK 6590 N

CAROLINA CLUB ORCHESTRA

CAROLINA MOON/MY ANGELINE OK 41198 N
MY CASTLE IN SPAID(REV.MELODY ARTIST) OK 41229 N
COQUETTE/UNDERNEATH THE RUSSIAN OK 41218 N
I'D LIKE TO BE GYPSY/HANGIN' ON OK 41358 N
ALLAH'S HOLIDAY/I'M ALWAYS CHASING OK 41409 N
MISS WONDERFUL/SOMEBODY MIGHTY OK 41309 N
DO SOMETHING/AM I PASSING FANCY OK 41277 N
ONE MINUTE HEAVEN/THE WORLD'S OK 41332 N
HONEY/KISS YOUR HAND(SMITH BALLEW) OK 41226 N
CAN'T YO'HEAH ME CALLIN(ORMANDY,REV) OK 41408 N

BILLIE HOLIDAY

JIM/LOVE ME OR LEAVE ME OK 6369 N
NIGHT AND DAY/THE MAN I LOVE VO 5377 E
EASY TO LOVE/THE WAY(T.WILSON ORCH) BR 7762 N
EASY LIVING/FOOLIN' (T.WILSON ORCH) BR 7911 N

BILLIE HOLIDAY

MELANCHOLY BABY/I (T.WILSON,ORCH) CO 35862 N
SUGAR/MORE THAN YOU (T.WILSON ORCH) CO 36117 N

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RISING SUN BL/MY OWN MAN BLUES PARA 12436 N
THIRD ALLEY BLUES/SAD AND BLUE PARA 12447 N

SLIM LAMAR'S SOUTHERNERS

I'M CRAZY OVER DAISY/MY CASTLE OF VI 40005 N
JUNE DAYS/YOU NEVER DID THAT BEFORE VI 40130 N
NANCY/I'VE GOT BRAND NEW GAL VI 40093 N
ORIENTAL ILLUSIONS/I'M GLAD IT WAS VI 40049 N
MEMPHIS KICK UP/BETTER THAN NOTHIN' VI 40146 N
HAPPY/GOOFUS VI 21710 N

SIDNEY BECHET FEETWARMERS

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THE RAMBLE/MOONLIGHT BLUES VI 38068 N
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GOING TO GERMANY/PRETTY MAMA BLUES VI 38585 N
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WOLF RIVER BLUES/PRISON WALL BLUES VI 23272 N
SPRING DALE BL/BIG RAILROAD BLUES VI 21351 N
CAIRO RAG/HOLLYWOOD RAG VI 38566 N
NOAH'S BLUES/RIPLEY BLUES VI 38539 N
MINGLEWOOD BLUES/MADISON ST. RAG VI 21267 N

ANDY KIRK

BREEZE/SITTIN' AROUND & DREAMIN' DE 2261 N
WORRIED LIFE BL/BOOGIE WOOGIE DE 4381 N
WHAT A LIFE/SEPTEMBER IN THE RAIN DE 2617 N
MCGHEE SPECIAL/HAY LAWDY MAMA DE 4405 N
NO ANSWER/I'M MISUNDERSTOOD DE 4141 N
IS IT A SIN/A DREAM DROPPED IN DE 3619 N
TWINKIN'/FLOYD'S GUITAR BLUES DE 2483 N
FINE AND MELLOW/FIFTEEN MINUTE DE 3282 N
WHAT WOULD PEOPLE SAY/BUT IT DIDN'T DE 2277 N

ERSKINE BUTTERFIELD BLUE BOYS

YOU MADE ME CARE/SLEEPY TOWN TRAIN DE 4360 N
NOTHIN' TO DO/THE DOWN HOME BLUES DE 3252 N
STAYIN' AT HOME/MISSOURI WALTZ DE 8524 N
HONEY DEAR/I WAS A FOOL TO LET YOU DE 8588 E
CRAZY BLUES/LOVIN' MAN DE 8620 E
CHOCOLATE/BOGIE WOOGIE ST.LOUIS BL DE 3356 E
BECAUSE OF YOU/YOU MIGHT HAVE DE 8551 E

STAN KENTON & ORCH

EL CHOCLO/RODEO RAPTURE DE 4319 N
LAMENTO GITANO CONCERTO FOR DOG DE 4254 N
THE NANGO/THIS LOVE OF MINE DE 4037 E

BERT SHEFTER & RHYTHM OCTET

LOCOMOTIVE/S-O-S VI 25614 N

WASHBOARD RHYTHM KINGS

SLOPPY DRUNK BLUES/A NICKLE FOR BB 8164 N

MEMPHIS STOMPERS

YEA ALABAMA/WASHINGTON & LEE SWING VI 21709 N

AUCTION

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TEDDY GRACE

DOWNHEARTED BL/MONDAY MORNING DE 2128 E
CRAZY BLUES/LOVE ME OR LEAVE ME DE 2050 N
SING/GEE BUT I HATE TO GO HOME DE 3463 N

BILLIE HOLIDAY (T. WILSON

MEAN TO ME/I'LL GET BY CO 35926 N
APRIL IN MY HEART/NEVER FAIL YOU BR 8265 E+
THESE FOOLISH THINGS/WHY DO I LIE BR 7699 N

ISHAM JONES

DALLAS BLUES/BLUE LAMENT DE 569 N

JIMMY LYTELL

TWO FACED MAN/TELL ME YOUR BLUES BEA 106 N
FAT MEAT IS GOOD MEAT/COMMANDER BEA 104 N

MILLS BLUE RHYTHM BAND

MOANIN'/REV., ELLINGTON) VI 22800 G
CONGO CARAVAN/RIDE RED RIDE CD 3087 E+

WARREN MILLS (ELLINGTON)

ST.LOUIS BL/1928 BLACKBIRD GEMS(12") VI 35962 N

THOMAS MORRIS PAST JAZZ MASTERS

E FLAT BLUES #2/CHARLESTON STRUT OK 8055 G+

CLARENCE PROFIT TRIO

HOT & BOTHERED/TIMES SQUARE BL DE 8503 E+

SIX MEN AND A GIRL

ZONKY/SCRATCHIN' THE GRAVEL VS 8190 E+

BESSIE SMITH

MUDDY WATER/MONEY BLUES CO 3174 N
YELLOW DOG BLUES/TROMBONE CHOLLY CO 3175 N
WILD ABOUT THAT THING/GIVE ME BOME CO 14427 N

SPENCER TRIO

AFTERNOON IN AFRICA/JOHN HENRY DE 1873 N
LORNA DOONE SHORTBREAD/BABY COME DE 1941 N

JOE SULLIVAN

I COVER THE WATERFRONT/POM POM VO 5556 N
LITTLE ROCK GETAWAY/JUST STROLL. DE 600 E+

MAXINE SULLIVAN

MOLLY MALONE/BARBARA ALLEN CO 35710 N
ST.LOUIS BL/MY BLUE HEAVEN DE 4154 N
LOCH LOMOND/JUST LIKE A GYPSY DE 3954 N
I DREAM OF JEANNIE/DRINK TO ME ONLY VI 26260 N

SONNY TERRY

HARMONICA BLUES/HARM & WASHB.BREAK. VO 05453 N

ART TATUM

STOMPIN'AT THE SAVOY/LASY GOODBYE DE 8536 E+
I AIN'T GOT NOBODY/WHEN A WOMAN DE 741 E
ELEGIE/HUMORESQUE DE 18049 N
GET HAPPY/SWEET LORRAINE DE 18050 E+
TIGER RAG/LULLABY OF LEAVES DE 18051 E+

JOE VENUTI

NOTHING BUT NOTES/MELLOW AS CELLO DE 624 N
TAP ROOM BLUES/MYSTERY DE 625 N
VIBRAPHONIA NO.2/SEND ME DE 669 N

CHICK WEBB

HARLEM CONGO/I GOT A GUY DE 1681 N
GO HARLEM/DEVOTING MY TIME DE 995 E+
STRICTLY JIVE/ROCK IT FOR ME DE 1586 E
HOLIDAY IN HARLEM/MELODY DE 1521 E
MIDNITE IN MADHOUSE/DIPSY DOODLE DE 1587 N
LIZA/A TISKET A TASKET DE 1840 E+
LITTLE WHITE LIES/ONE SIDE OF ME DE 2556 N

PAUL WHITEMAN(TEAGARDEN & MERCER)

CHRISTMAS NIGHT HARLEM/FARE THEE BB 10969 N
AIN'T MISBEHAVIN'/NOBODY'S SWEETH. BB 10957 N

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RED ALLEN
BELIEVE IT BELOVED/IT'S WRITTEN ALL PE 16071 N
PLEASIN' PAUL/IT SHOULD BE YOU BB 10235 N
RUG CUTTER SWING/THERE'S HOUSE IN ME 13145 N

ALBERT AMMONS
BOOGIE WOOGIE/MECCA FLAT BLUES SA 12001 N
SHOUT FOR JOY/BEAR CAT(LEWIS) VO 4608 N

BUSTER BAILEY
PLANTER'S PUNCH/SLOE JAM FIZZ VO 4089 N
SHANGHAI SHUFFLE/CALL OF DELTA VO 2887 E

COUNT BASIE
DIRTY DOZENS/WHEN THE SUN GOES DOWN DE 2498 N

BIX BEIDERBECKE
JAZZ ME BLUES/JAZZ BAND BALL VB 3042 N

BIG BILL
JUST A DREAM/BABY I DONE GOT WISE VO 04706 N
JUST DREAM NO.2/MY LAST GOODBYE VO 05259 N

SHARKEY BONANO
WASH IT CLEAN/BLOWING OFF STEAM VO 3410 V

HOAGY CARMICHAEL
BESSIE COULDN'T HELP IT/BARNACLE VI 25371 N

BENNY CARTER
SHOOT THE WORKS/DREAM LULLABY VO 2898 N

CASA LOMA
ROYAL GARDEN BLUES/SAN SUE STRUT CO 2884 N

CHARLESTON CHASERS
MOANIN' LOW/AIN'T MISBEHAVIN' CO 1891 E

EDDIE CONDON
THE EEL/HOME COOKING BR 6743 N

IDA COX
DEATH LETTER BL/KENTUCKY MAN BL PARA 12220 V

BOB CROSBY
OLD SPINNING SHEEL/BETWEEN DEVIL DE 1196 N
GIN MILL BLUES/IF I HAD YOU DE 1170 N
MUSKRAT RAMBLE/DIXIELAND SHUFFLE DE 825 N
HIGH SOCIETY/BOOGIE WOOGIE MAXIXE DE 2848 N
MARCH OF THE BOBCATS/WHO'S SORRY DE 1865 N
SQUEEZE ME/MILK COW BLUES DE 1962 N
BEALE ST.BLUES/DIXIELAND BAND DE 479 N
DIGA DIGA DO (2 PARTS) DE 2275 N
SMOKEY MARY/SOUTH RAMPART ST. DE 2569 N
JUST STROLLING/IT'S WONDERFUL DE 1670 N
YANCEY SPECIAL/JAZZ BAND BALL DE 1747 N
ROYAL GARDEN BLUES/TEA FOR TWO DE 1850 N
PANAMA/BIG APPLE DANCE DE 1615 E
FIDGETY FEET/STUMBLING DE 1593 N
VIENI VIENI/LITTLE ROCK GETAWAY DE 1552 N
HINDUSTAN/MOURNIN' BLUES DE 2482 N
SAVOY BLUES/SUGAR FOOT STRUT DE 1094 N

DIXIE STOMPERS
FEELIN' DEVILISH/JAZZ ME BLUES HA 374 N
SNAG IT/AIN'T SHE SWEET HA 353 G

JOHNNY DODDS
TOO TIGHT/GOOBER DANCE BB 10240 N
HEAR ME TALKIN'/MY LITTLE ISABEL BB 10241 N
BULL FIDDLE BLUES/WEARY CITY BB 10239 N
WILD MAN BLUES/29TH AND DEARBORN DE 2111 N
BLUE PIANO STOMP/INDIGO STOMP BB 10238 N
MELANCHOLY/STACK O'LEE BLUES DE 1676 N

DORSEY BROTHERS
ECCENTRIC/YOU'RE OKAY DE 1304 N
DIPPERMOUTH/THE GENTLEMAN OBVIOUSLY DE 561 N
DR.HECKLE & MR. JIBE/ANNIE'S DE 117 N
ST.LOUIS BLUES/MILENBERG JOYS DE 119 N
BASIN ST. BLUES/BY HECK DE 118 N
WEARY BLUES/DESE DEM DOSE DE 469 N
STOP LOOK AND LISTEN/HEAT WAVE DE 208 N

DUKE ELLINGTON
BLACK AND TAN FANTASY/WHAT CAN A OK 40955 N

WILL EZELL
OLD MILL BLUES/MIXED UP RAG SIG 911 N

LENARD FEATHER OLD ENGLISH SYRINGE BAND
CLEMENTINE/JAMMIN' THE WALTZ VO 4062 N

CHICAGO FOOTWARMERS
GOIN' TO TOWN/CHICAGO STOMP DOWN OK 8675 N

GOODY AND HIS ODOD TIMERS
DIGGA DIGGA DO/(MAJESTIC DANCE ORCH)PE 15083 V
1/8" CHIP ABOVE RECORD,NOT ON PLAYING SURFACE

BOBBY HACKETT
JAZZ BAND BALL/IF DREAMS COME TRUE VO 4047 N
DADA STRAIN/YOU YOU AND ESPECIALLY VO 4142 N
SUNRISE SERENADE/THAT'S HOW DREAMS VO 4806 N
POOR BUTTERFLY/BLUE AND DISILLUSION VO 4499 N

GEORGE HARTMAN
JAZZ ME BLUES/TIN ROOF BLUES KEY 601 N
MUSKRAT RAMBLE/DIGA DIGA DO KEY 602 N

JOE HAYMES
THAT'S A PLENTY/WISH I COULD SHIM. VO 3307 E

FLETCHER HENDERSON
STOCKHOLM STOMP/HAVE IT READY BR 3460 N
NEW KING PORTER/(CLARENCE WM,REV.) OK 41565 N
RIFFIN'/GRAND TERRACE RHYTHM VI 25339 N
BLAZIN'/WHAT-CHA-CALL-EM BLUES VO 3323 N
BLUE LOU/CHRISTOPHER COLUMBUS VO 3211 E
LIMEHOUSE BLUES/WRAPPIN' IT UP DE 157 N
DOWN SOUTH CAMP MEETING/TIDAL WAVE DE 213 N
JANGLED NERVES/I'LL ALWAYS BE IN VI 25317 N
BIG JOHN SPEC./HAPPY AS DAY IS DE 214 E
SUGAR FOOT STOMP/HOCUS POCUS BB 10247 N
MEMPHIS BLUES/SHANGHAI SHUFFLE DE 158 N
WILD PARTY/RUG CUTTER SWING DE 342 N
HOUSE OF DAVID BLUES/RED DEVIL OR 2677 V
HOTTER THAN 'ELL/LIZA DE 555 E
SUGAR FOOT STOMP/BLUE RHYTHM VS 8052 N

EARL HINES
SWINGIN' DOWN/YOU ARE THE ONE OF VO 3392 N
EVERYBODY LOVES MY BABY/BEAU KOO BB 7040 N
DAVERNISM/ROSETTA BR 6541 G+
ANGRY/CAVERNISM DE 183 N
THAT'S A PLENTY/SWEET GEORGIA BR. DE 182 N
COPENHAGEN/ROSETTA DE 337 N
RHYTHM LULLABY/DISAPPOINTED IN L. DE 389 N
ROCK AND RYE/WOLVERINES BLUES DE 577 N
JAPANESE SANDMAN/JULIA DE 654 N
FAT BABES/MAPLE LEAF RAG DE 218 N
BLUE/BUBBLING OVER DE 714 N
CHICAGO HIGH LIFE/JUST TOO SOON HRS 11 N
MONDAY DATE/OFF TIME BLUES HRS 19 N
PANTHER RAG/STOWAWAY HRS 20 N
BLUES IN THIRDS/CHIMES IN BLUES HRS 21 N
ROSETTA/GLAD RAG DOLL BB 10555 N

ART HODES
ROSS TAVERN BOOGIE/SOUTH SIDE SH. SA 12007 N

JAMES P. JOHNSON
SNOWN MORNING BL/ALL THAT I HAD IS CO 14204 N

PETE JOHNSON
LET 'EM JUMP/PETE'S BLUES SA 12005 N
HOW LONG HOW LONG/CLIMBIN' & SA 12004 N

JONES-COLLINS ASTORIA HOT 8
ASTORIA STRUT/DUET STOMP BB 8168 N

JUNGLE KINGS
DARKTOWN STURTTERS BALL/FRIAR'S PT.UHCA 3-4 N

FREDDIE KEPPARD
STOCK YARD STRUT/SALTY DOG JI 4 N

TOMMY LADNIER
WEARY BLUES/JADA BB 10086 N

MEADE LUX LEWIS
YANCEY SPECIAL/CELESTE BLUES DE 819 N

LEWIS-JOHNSON-AMMONS
CAFE SOCIETY RAG/LOVIN' MAMA BLUES VO 5186 N
BOOGIE WOOGIE PRAYER, PARTS 1 & 2 VO 4606 N

TED LEWIS
CLARINET MARMALADE/SHIM ME SHA WAB. CO 1573 G
DARKTOWN STRUTTERS BALL/ALEXANDER CO 1084 O+
SOMEDAY SWEETHEART/SOMEBODY STOLE CO 2336 E

CRIPPLE CLARENCE LOFTON
STREAMLINE TRAIN/HAD A DREAM SA 12003 N

McKENZIE-CONDON CHICAGOANS
LIZA/NOBODY'S SWEETHEART UHCA 11-12 N

RAY McKINLEY
NEW ORLEANS PARADE/LOVE IN 1ST° DE 1019 N
FINGERWAVE/SHACK IN THE BACK DE 1020 N

JIMMY McPARTLAND
ORIGINAL DIXIELAND 1-STEP/I'M ALL DE 18441 E+

JOE MARSALA
HOT STRING BEANS/MIGHTY LIKE BL VO 4168 N

WINGY MANNONE
SEND ME/WALKIN' THE STREETS BR 6940 V
TIN ROOF BLUES/TAR PAPER STOMP CH 40005 N
ISN'T THERE A LITTLE LOVE(NOONE) HRS 13 N
WEARY BLUES/BIG BUTTER AND EGG CH 40055 N

MEZZ MEZZROW
OLD FASHIONED LOVE/35TH & CALUMET BB 10251 N

GLENN MILLER
DIPPERMOUTH BLUES/DOIN' THE JIVE VO 5131 N

JELLY ROLL MORTON (SOLOS)
FREAKISH/SEATTLE HUNCH VI 27565 N

MOUND CITY BLUE BLOWERS
MUSKRAT RAMBLE/HIGH SOCIETY OE 1274 N
TAILSPIN BLUES/NEVER HAD A REASON BB 10209 N
INDIANA/YOU'VE BEEN TAKING LESSONS VO 2973 V

NEW ORLEANS BLACKBIRDS
BABY/RED HEAD BB 6611 N

NEW ORLEANS FEETWARMERS
MAPLE RAG/SWEETIE DEAR BB 7614 N

RED NICHOLS
IDA/FEELIN NO PAIN VO 4654 N

KING OLIVER
CALL OF THE FREAKS/TRUMPET'S PRAYER BB 7705 N

CHARLES PIERCE
BULLFROG BLUES/CHINA BOY UHCA 1-2 N

OLLIE POWERS
PLAY THAT THING/JAZZBO JENKINS PARA 12059 G
(ABOVE RECORD CRACKED;NEEDLE TRACKS PROPERLY)

REILLY-FARLEY
MUSIC GOES AROUND/LOOKING FOR LOVE DE 578 N

JAN SAVITT
SUGAR FOOT STOMP/QUAKER CITY JAZZ BB 10005 N

SEXTET OF RHYTHM CLUB OF LONDON
WHY DION'T WILLIAM TELL/YOU GAVE BB 10557 N

BESSIE SMITH
EMPTY BED BL, PARTS 1 & 2 VO 03286 E
BACKWATER BLUES/PREACHIN'THE BLUES CO 14195 F
YOU'VE GOT TO GIVE ME SOME/I'M WILD CO 14427 G

MUGGSY SPANIER
BLACK AND BLUE/DINAH BB 10682 N

SPENCER TRIO
AFTERNOON IN AFRICA/JOHN HENRY DE 1873 N

JOE SULLIVAN
JUST STROLLING/LITTLE ROCK GETAWAY DE 600 N

FRANK TESCHMAKER'S CHICAGOANS
JAZZ ME BLUES/BARRELHOUSE(CELLAR B'S)UHCA 61 N

FRANK TRUMBAUER
CLARINET MARMALADE/WAY DOWN YONDER VO 4412 N
SINGIN' THE BLUES/I'M COMING VA. BR 7703 N

JOE TURNER-PETE JOHNSON
ROLL 'EM PETE/GOIN' AWAY BLUES VO 4607 N

LU WATTERS
MUSKRAT RAMBLE/SMOKEY MOKES JM 3 N
MAPLE LEAF RAG/BLACK & WHITE. JM 1 N
MEMPHIS BLUES/IRISH BLACK BOTTOM JM 2 N
GA. CAMP MEETING/ORIGINAL JELLY ROLL JM 4 N

CHICK WEBB
STOMPIN' AT THE SAVOY/SUNNY SIDE VO 3246 N

WHOOPEE MAKERS
BUGLE CALL RAG/ST. LOUIS BLUES PE 15126 E

CLARENCE WILLIAMS' JUG BAND
HIGH SOCIETY/SHIM-SHAM-SHIMMY (G/E) CO 2806 -

MARY LOU WILLIAMS (SOLOS)
SWINGIN' FOR JOY/CLEAN PICKIN' DE 1155 N
MR. FREDDIE BLUES/SWEET PATOOTIE DE 2797 N
THE PEARLS/THE ROCKS DE 2796 N
MARY'S SPECIAL/OVERHAND DE 781 N
CORNY RHYTHM/ISABELLE DE 1021 N

WOLVERINES
RIVERBOAT SHUFFLE/LAZY DADDY HRS 9 N

JIM YANCEY
THE FIVES/JIMMY'S STUFF SA 12008 N

ZUTTY AND HIS BAND
BUGLE CAL RAG/ROYAL GARDEN BLUES DE 465 N
LOOK OVER YONDER/RUNENAE PAPA DE 431 N
CLARINET MARMALADE/ANYTHING FOR YOU DE 432 N

AUCTION

DICK RIEBER

RFD #5, RIDGEFIELD, CONN.

AUCTION

CELESTIN'S ORCHESTRA
MY JOSEPHINE/STATION CALLS Co 636 E
ELGAR'S CREOLE ORCH.
CAFE CAPERS/WHEN JENNY DOES HER Vo 15477 N
JEAN GOLDKETTE
MERRY OLOSMOBILE Vi SPECIAL N
BENNY GOODMAN
NOT THAT I CARE/HELP YOURSELF Co 2542 N
FLETCHER HENDERSON
ALABAMMY BOUND BRITISH IMPERIAL 1420 F+
SUGAR FOOT STOMP/MARMALADE Co 2513 N
EARL HINES
57 VARIETIES/AIN'T GOT NOBODY OK 41175 N
HOTSY TOTSY GANG (TEAGARDEN)
COULDN'T IF I WANTED TO Br 4112 E+
JAMES P. JOHNSON
KEEP OFF THE GRASS/CAROLINA SHOUT OK 4495 E+
GENE KRUPA
LAST ROUND UP/JAZZ ME BLUES PAE 2268 N
BLUES OF ISRAEL/THREE LITTLE WORDS PAE 2224 E
PAUL ROBESON
STEAL AWAY/WERE YOU THERE Vi 19742 N

CRIPPLE CLARENCE LOFTON
MONKEY MAN STRUT(½" HAIR CRACK) Vo 02951 G
LOUISVILLE RHYTHM KINGS
LET'S SIT AND TALK/GREAT BIG WAY OK 41189 N
LUMBERJACKS
WHOOPEE STOMP CA 9030 G+
McKENZIE-CONDON
CHINA BOY/CHINA GIRL(CASA LOMA) PAE 1033 N
MEZZ MEZZROW
LOST/MELODY FROM THE SKY BB 6320 E+
MOUND CITY BLUE BLOWERS
DARKTOWN STRUTTERS/YOU RASCAL OK 41526 N
GEORGIA ON MY MIND/CAN'T BELIEVE OK 41515 N
NEW ORLEANS RAMBLERS (TEAGARDEN)
THAT'S THE KIND OF MAN(REV.J.DORSEY)ME 12230 N
RED NICHOLS
EVENIN' MAIL/SLOW & EASY BR 6767 E+
RUBEN REEVES & BOYS
MOANIN' LOW/BLACK & BLUE Vo 1407 N
JOSEPH ROBECHAUX & BOYS
KING KONG STOMP/ST.LOUIS BLUES Vo 2539 G
LUIS RUSSELL
HIGH TENSION/PANAMA OK 8849 N

DON REDMAN
SHAKIN' THE AFRICAN/SONG OF THE Br 6211 E
DALLAS MAN/I FOUND A NEW WAY Br 6684 N
LAZY WEATHER/MOONRISE ON LOWLANDS ME 60709 N
SAVANNAH SYNCOPATORS
SOMEDAY SWEETHEART/WA WA WA BrE 3373 N
BESSIE SMITH
DOWN IN THE DUMPS/DO YOUR DUTY OK 8945 N
NEED A LITTLE SUGAR/SAFETY MAMA Co 14634 N
TROMBONE CHOLLY/LOCK & KEY Co 14232 N
WORN OUT PAPA/BLUE SPIRIT Co 14527 E+
SPECKLED RED
DIRTY DOZEN/WILKENS ST. STOMP Br 7116 N
JACK TEAGARDEN
LOVE ME/BLUE RIVER(HAIR CRACK ON RIM)Br 6741 E
YOUR GUESS/STARS FELL ON ALABAMA Br 6993 N
WHAT I LIKE ABOUT YOU/YOU RASCAL Co 2558 N
CLARENCE WILLIAMS BLUE FIVE
WILDCAT BLUES/KANSAS CITY MAN OK 4925 N
LONGSHOREMAN'S BLUES/I'M THROUGH QRS 7040 E+
MARY LOU WILLIAMS
NIGHT LIFE/(REV.,BOSWELL-DORSEY) BrE 01625 E+
CORNY RHYTHM/ISABELLE OE 1021 N

AUCTION

R. N. STROMBERG

2514 Q St., N. W., Washington 7, D. C.

Minimum bids shown at right.
Postage paid on orders over $5.00.

AUCTION

MOUND CITY BLUE BLOWERS
TAILSPIN BLUES/NEVER HAD A BB 10209 N 1.50
ONE HOUR/HELLO LOLA BB 10037 N 2.00
WINGY MANNONE
IT'S NO FUN/RHYTHM SAVEN WORLD BB 6360 E 1.50
BOO HOO/SAY CAN YOU SWING BB 6806 E 1.50
HENRY ALLEN
KITCHEN IN HEAVEN/LUCKY DAY Vo 3490 E 1.00
JIMMY NOONE
SWEET SUE/I KNOW THAT YOU KNOW Vo 1184 E 3.00
JABBO SMITH
BOSTON SKUFFLE/JAZZ BATTLE UHCA 43-44 N 1.00
MEZZ MEZZROW
SENDIN' VIPERS/APOLOGIES BB 10250 N 1.75
35TH & CALUMET/OLD FASHIONED BB 10251 N 2.00
FEATHER ALL STARS
ESQUIRE BOUNCE/ESQUIRE BLUES COM 547 N 1.00
GEORGE LEWIS
FIDGETY FEET/DAUPHINE ST. BL CLI 104 N 1.50
DEEP BAYOU/CLIMAX RAG CLI 101 N 1.50

ART TATUM TRIO
BODY AND SOUL/I KNOW THAT YOU COMET 2 N 1.00
JAM SESSION AT COMMODORE #5
BASIN STREET/O KATHARINA COM 1513 N 1.50
EARL HINES
STOWAWAY/PANTHER RAG HRS 20 N 4.00
BEAU KOO JACK/EVERYBODY LOVES BB 7040 E+2.50
JOE SULLIVAN
BASS ROMPS AWAY/24 HRS SUNSET 100 N 1.00
JIMMY YANCEY
FIVE O'CLOCK BLUES Vi 26590 N 2.00
PETE JOHNSON
PETE'S MIXTURE DE 8582 N 1.50
BOOGIE WOOGIE(AMMONS & LEWIS) Vo 4606 N 1.00
MEL HENKE
HENKE STOMP/LADY BE GOOD CI 100 N 2.00
WESLEY WALLACE/JABBO WILLIAMS
NO. 29/JAB BLUES JI 3 N 1.00
JACK TEAGARDEN
THE BLUES HAVE GOT ME DE 4409 N 1.00

CHOCOLATE DANDIES
DEE BLUES/BUGLE CALL RAG UHCA 53-54 E+2.00
CLOUDY SKIES/GOOD BYE BLUES Co 35679 N 1.00
KRAZY KAPERS/ONCE UPON TIME HRS 16 N 3.00
SID CATLETT
1-2-3 BLUES/NEW BABY SE 10-009 N 1.00
ZUTTY SINOLETON
CLARINET MARMALADE/ANYTHING OE 432 E+1.00
ROY ELDRIDGE
MUSKAT RAMBLE/HIGH SOCIETY Vs 8154 E+2.00
46 W. 52ND/SITTIN' IN(CHU BERRY)CMS 516 E+1.00
FIESTA IN BRASS/WANT TO BE HAP.KEY 608 N 1.00
BUD FREEMAN
EASY TO GET/NEW BABY BB 10370 N 1.50
THE EEL/CHINA BOY BB 10386 N 1.75
RHYTHMAKERS
BED BUG BLUES/YELLOW DOG BLUES Co 35882 N 1.00
PAUL MARES
LAND OF DREAMS/NAGASAKI Co 35880 N 1.00
MAPLE LEAF RAG/REINCARNATION Co 35686 N 1.00

FOR TRADE OR AUCTION

G. WALLACE UMPHREY

5018 Alaska Street, Seattle 8, Wash.

FOR TRADE OR AUCTION

ARCADIAN SERENADERS
SAN SUE STRUT/BOBBED HAIR BOBBIE OK 40378 V
LOUIS ARMSTRONG
SUNNY SIDE OF THE STREET,1 & 2 BRF 9682 N
BIX BEIDERBECKE
LOUISIANA/RHYTHM KING OK 41173 V
SORRY/SINCE MY BEST GAL TURNED ME Vo 3149 E
ROYAL GARDEN/FIDGETY FEET BrE 02204 N
OH BABY/TOODLIN' BLUES BrE 02501 E
COPENHAGEN/MAPLE LEAF RAG(NORK) UHCA 46 N
GOOSE PIMPLES/ROYAL GARDEN BLUES Co 35664 E
THOU SWELL/LOUISIANA Co 35665 E
JUNIE C. COBB
ENDURANCE STOMP/YEARNING & BLUE Vo 1204 E
DIXIE STOMPERS
SNAG IT/AIN'T SHE SWEET Ha 353 V
ST.LOUIS SHUFFLE/HAVE IT READY Vt 1467 V+
ALABAMA STOMP Ha 283 V
ELLINGTONIA
MONTMARTE/LOW COTTON HRS 1003 E
BUD FREEMAN
COPENHAGEN/BIG BOY DE 18064 N
FIDGETY FEET/SUSIE DE 18067 N
OH BABY/SENSATION DE 18065 N
TIA JUANA/I NEED SOME PETTIN' DE 18066 N
ADELAIDE HALL
BABY/I MUST HAVE THAT MAN Br 4031 V
FLETCHER HENDERSON
SOMEBODY LOVES ME/CHINATOWN Co 2329 G

FLETCHER HENDERSON
AUNT HAGER'S BLUES/SHAKE IT BS 2034 E
CHICAGO BLUES/FEELIN' THE WAY I DO Vo 14788 E
UNTIL TODAY(V)/KNOCK KNOCK(E) Vi 25373 -
STRUT MISS LIZZIE(LULU WHIDBY) BS 2005 V+
TEDDY HILL
CHINA BOY/YOU AND ME BB 6941 E
BLUE RHYTHM FANTASY/I'M HAPPY BB 6989 E
TWILIGHT IN TURKEY/STUDY IN BROWN BB 6943 E
HARLEM TWISTER/BIG BOY BLUE BB 6908 E
YOURS & MINE/FEELIN' LIKE A MILLION BB 7013 G
SPIKE HUGHES
SIX BELL STAMPEDE/SIROCCO DE 191 N
CHARLIE JOHNSON
WALK THAT THING/BOY IN THE BOAT BB 10248 E
PARADISE WOBBLE/BLACK BOTTOM Vi 20551 E
LITTLE RAMBLERS
TAP-ROOM SPECIAL BB 6193 E
EDDIE LANG
JET BLACK BLUES/BLUE BLOOD BLUES OK 8689 E
DOING THINGS/WILD CAT Vi 21561 V
ADD A LITTLE WIGGLE/JEANINE OK 41134 E
TED LEWIS (MUGGSY)
EGYPTIAN ELLA/CRAZY'BOUT MY BABY Co 2428 V
AUNT HAGER'S BLUES/SAN Co 2113 V+
SUNNY SIDE OF THE STREET/VAGABOND Co 2144 E
MIFF MOLE
LOVE AND LEARN/CAN'T BREAK Vo 3468 E
SHIM-ME-SHA-WABBLE/ONE STEP Co 36280 E

MIFF MOLE
ALEXANDER'S RAGTIME BAND Co 35953 E
MEZZ MEZZROW
BLUES IN DISGUISE/THAT'S HOW I FEEL Vi 25636 V
LOST/MELODY FROM THE SKY BB 6320 E
I'SE A-MUGGIN', PARTS 1 & 2 BB 6321 V+
OLD-FASHIONED LOVE/35TH & CALUMET Vi 25202 E
PANIC IS ON/MUTINY IN THE PARLOR BB 6319 E
APOLOGIES/SENDIN' THE VIPERS BB 10250 E
HOT CLUB STOMP/SWING SESSION Vi 25612 G+
MOUND CITY BLUE BLOWERS
GEORGIA ON MY MIND/I CAN'T BELIEVE CL 5389 V
INDIANA/FIRE HOUSE BLUES Co 1946 V
TAILSPIN BLUES/ONE HOUR BB 6456 E
HELLO LOLA/NEVER HAD A REASON BB 6270 E
NEVER HAD A REASON/TAILSPIN BLUES BB 10209 E
NEW ORLEANS RHYTHM KINGS
TIN ROOF BLUES/THAT'S A-PLENTY BrE 02208 N
DON REDMAN
JUMP SESSION/CLASS WILL TELL Vi 26206 E
JOE ROBECHAUX & HIS NEW ORLEANS BOYS
ST.LOUIS BLUES/KING KONG STOMP Vo 2539 V
RING DEM BELLS/42ND STREET Vo 2575 E
EVERY TUB/SHE DON'T LOVE ME Vo 2827 E
FOOT SCHUFFLE/FISH FRY DRAG Vo 2796 V
LUIS RUSSELL
FREAKISH BLUES Vi 22815 N
SAVANNAH SYNCOPATERS (OLIVER)
DEEP HENDERSON/JACKASS BLUES Br 3245 E

CONTINUED NEXT PAGE

FOR TRADE OR AUCTION

G. WALLACE UMPHREY

5018 Alaska Street, Seattle 8, Wash.

FOR TRADE OR AUCTION

JESS STACY
CLARINET BLUES/I CAN'T BELIEVE SIG 902 E
BARRELHOUSE/IN THE DARK DE 18119 E
BREEZE/A GOOD MAN HARD TO FIND SIG 901 E
MELANCHOLY MOOD/WHAT'S NEW VS 8064 N
ZUTTY SINGLETON
CLARINET MARMALADE/ANYTHING FOR YOU DE 432 E
BUGLE CALL RAG/ROYAL GARDEN BLUES DE 465 E
JOE SULLIVAN
POM POM/I COVER THE WATERFRONT VO 5556 E
HOW LONG BLUES/POM POM VS 8173 E

JACK TEAGARDEN
YOU RASCAL YOU/THAT'S WHAT I LIKE CO 2558 V
FATS WALLER (SOLOS)
AIN'T GOT NOBODY/VIPER'S DRAG BB 10133 N
ST.LOUIS BLUES/AFTER YOU'VE GONE VI 22371 V
WHOOPEE MAKERS
SINCE YOU WENT AWAY(REV.,ELLINGTON) BR 4122 V
BUGLE CALL RAG(1/8" RIM CHIP) CA 3562 V
WHOOPEE STOMP RO 834 V+
MAKIN' FRIENDS BA 6360 G
SPANISH DREAM(G+)/LOW DOWN(V+) VI 21559 –
FRESHMAN HOP/BAG OF BLUES VI 21793 N

WHOOPEE MAKERS
ST.LOUIS BLUES CA 1149 G
WHERE THE COT-COT-COTTON GROWS HA 536 E
I DON'T CARE HA 763 N
IT'S SO GOOD/DIRTY DOG UHCA 39 N
DUCKS/MAMA DION'T(GRANT & WILSON) RO 819 G
MARY LOU WILLIAMS
BABY DEAR/HARMONY BLUES DE 18122 E
THE PEARLS/THE ROCKS (SOLOS) DE 2796 E
BOB ZURKE
IT'S A HAPPY DAY/FAITHFUL FOREVER VI 26395 E
I'VE FOUND A NEW BABY/BETWEEN VI 26355 V

AUCTION

FRANCIS WOLFE

1133 FIRST AVE., NEW YORK 21, N. Y.

AUCTION

LOUIS ARMSTRONG
CORNET CHOP SUEY/ONE & 2 BL(B.SMITH)HRS —— N
GEORGIA GRINO/COME BACK SWEET PAPA OK 8318 V
JIMMIE BLYTHE (PIANO SOLOS)
MR. FREDDIE BLUES/MECCA FLAT PARA 12370 N
FAT MEAT AND GREENS/JIMMIE'S BL PARA 12304 G+
IDA COX
SCOTTLE OF DOO/DON'T BLAME ME PARA 12381 N
CROW JANE WOMAN/MARBLE STONE BL PARA 12738 N
FOGYSM/TREE TOP TALL PAPA PARA 12690 N
'FORE DAY CREEP/GYPSY BLASS BL PARA 12488 N
BONE ORCHARD BLUES/WESTERN UNION PARA 12664 E
DIXIELAND JUG BLOWERS
BANJORONO/LOVE BLUES VI 21473 N
JOHNNY DODDS WASHBOARD BAND
BULL FIDDLE BLUES/BLUE WASHBOARD VI 21552 N
BLUE PIANO STOMP/BLUE CLARINET VI 21554 N
COW COW DAVENPORT
CHIMIN' THE BLUES/ALABAMA STRUT VO 1253 N
COW COW BLUES/STATE ST. JIVE VO 1198 N
JIM CROW BLUES/GOIN' HOME BLUES PARA 12439 N
WILL EZELL
MIXED UP RAG/OLD MILL BLUES PARA 12688 N
HEIFER DUST/BARRELHOUSE WOMAN PARA 12753 N
CRAWLIN' SPIDER BL/EZELL'S PREC PARA 12729 N
BLIND LEROY GARNETT (PIANO SOLOS)
CHAIN (EM DOWN/LOUISIANA GLIDE PARA 12879 N
BENNY GOODMAN
TEXAS TEA PARTY/BASIN ST. BLUES CO 2914 N
CDOT GRANT-KID WESLEY:
COME ON COOT/HAVE YOUR CHILL PARA 12317 V
EARL HINES
RHYTHM OF THE TAMBOURINE VO 3487 N
PIANOLOGY/FLANNY DOODLE SWING VO 3501 N
JAMES P. JOHNSON (PIANO SOLOS)
BLEEDING HEARTED BL/YOU CAN'T DO VI 19123 V
RIFFS/FEELIN' BLUE DK 8770 E
RICHARD M. JONES JAZZ WIZARDS
DARK ALLEY/HOLLYWOOD SHUFFLE VI 20812 N
FREDDIE KEPPARD'S JAZZ CARDINALS
SALTY DOG/STOCKYARDS STRUT PARA 12399 N

JELLY ROLL MORTON
MR. JELLY LORD/STEADY ROLL PARA 20332 N
MR. JELLY LORD/WOLVERINE BLUES VI 21064 N
BLACK BOTTOM ST./THE CHANT VI 20221 N
SHREVEPORT/SHOE SHINER'S DRAG VI 21658 N
MEZZ MEZZROW
APOLOGIES/SENDIN' THE VIPERS BB 10250 N
35TH & CALUMET/OLD FASHIONED LOVE BB 10251 N
KING OLIVER
HIGH SOCIETY/SNAKE RAG OK 4933 G
PICKETT-PARHAM APOLLO SY'S
MOJO STRUT/ALEXANDER WHERE'S BAND PARA 12441 N
MA RAINEY
WALKING BLUES/BARRELHOUSE BLUES PARA 12082 V
LITTLE LOW MAMMA BL/GRIEVIN'HEART PARA 12419 N
GONE DADDY BL/SLOW DRIVING MOAN PARA 12526 N
TRUST NO MAN/DOWN IN THE BASEMENT PARA 12395 N
BLUES THE WORLD FORGOT, 1 & 2 PARA 12647 N
ELZADIE ROBINSON(PIANO ACC.BOB CALL)
SANTA CLAUS CRAVE/ST.LOUIS CYCLON PARA 12573 N
ARKANSAS MILL BL/GOLD(WILL EZELL) PARA 12701 E
GOIN' SOUTH BL/ROWDY MAN(" ") PARA 12724 N
HUMMING BLUES/HOUSTON BOUND PARA 12420 N
THE LOUISIANA STOMPERS (HENDERSON)
HOP OFF/ROUGH HOUSE BLUES PARA 12550 N
CLARA SMITH (WITH JOE SMITH)
RACE TRACE BLUES/JELLY BEAN BL CO 14294 V+
TRIXIE SMITH (HENDERSON ORCH.)
HE LIKES IT SLOW/BLACK BOTTOM HOP PARA 12336 N
BESSIE SMITH
THINKING BLUES/I USED TO BE YOUR CO 14292 E
YOUNG WOMAN'S BLUES/HARD TIME BLUES CO 14179 V
DIXIE FLYER/YOU'VE BEEN A GOOD OLE CO 14079 V
GOLDEN RULE OL/LONESOME DESERT BL CO 14123 G
ST.LOUIS BLUES/COLD IN HAND BL CO 14064 N
EMPTY BED BLUES, PARTS 1 & 2 VO 3286 N
KITCHEN MAN/I GOT WHAT IT TAKES CO 14435 N
BLUE SPIRIT BLUES/WORN OUT PAPA BL CO 14527 N
HE'S GOT ME GOIN'/IT MAKES MY LOVE CO 14464 N
MOAN MOANERS/ON REVIVAL DAY CO 14538 V
I'M WILD ABOUT THAT THING/YOU GOT CO 14427 N

BESSIE SMITH
DO YOUR DUTY/I'M DOWN IN THE DUMPS DK 8945 N
YOUNG WOMAN'S BLUES/BABY DOLL UHCA 5-6 N
PINE TOP SMITH
PINE TOP'S BOOGIE WOOGIE/P.T. BL. VO 1245 E
CHARLIE SPAND
MOANIN' THE BLUES/AIN'T GONNA STANDPARA 12956 V
HASTINGS STREET PARA 12363 N
JOE SULLIVAN
ONYX BRINGDOWN/OLD FASHO.(BUCK) CO 2925 E
SUGAR UNDERWOOD (PIANO SOLO)
DAVIS ST.BL./DEW DROP ALLEY ST. VI 21538 N
CLARENCE WILLIAMS (PIANO SOLOS)
MIXING THE BLUES/WEARY BLUES OK 4893 E
CLARENCE WILLIAMS ORCH.
BOTTOMLAND/SHOOTING THE PISTOL PARA 12517 N
JOHN WILLIAMS SYNCO JAZZERS
DOWN IN GALLION/GOOSE GREASE PARA 12457 N

WANTED

BERTHA CHIPPIE HILL
DK 8339
JUNIE C. COBB
VO 1263, 1269
SIPPIE WALLACE
DK 8301, 8453
MARGARET JOHNSON
OK 8185
KING OLIVER
DK 8148, 8235
JOHNNY DODDS
PARAMOUNT,VOCALION, DK 8613
IKE RODGERS
PARAMOUNT
HENRY BROWN
PARAMOUNT 12988, 12934
JASPER TAYLOR
PARAMOUNT, VOCALION
JIMMIE BLYTHE
VOCALION 1181
MA RAINEY
PARA 12222,12290,12364,12455,12603, 12706,12804,12760,12902,12926.

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SAY IT ISN'T SO(V)/WHERE(N) BR 6393 –
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IT'S ALL MY FAULT/UNDERNEATH ARCHES BR 6483 E
NIGHT LOVE WAS BORN/HUMMIN' TO MY BR 6332 E
ME MINUS YOU/I'LL NEVER HAVE TO BR 6405 V+
WILL BRADLEY
IN SPANISH TOWN/AS LONG AS I LIVE CO 35566 E
LONESOME ROAD/YOU'RE LUCKY TO ME CO 35849 E
BOOGIE WOOGIE CONGA/I NEED SOMEBODY CO 35994 E+
SCRAMBLE TWO/ROCK A BYE BOOGIE CO 35732 E
HALL OF MOUNTAIN KING/LAND OF SKY CO 36286 N
MEMPHIS BLUES/OLD DOC YAK VO 5130 E
BENNY CARTER(CHIPPED TO GROOVE,ONE SIDE)
SYNTHETIC LOVE/EVERYBODY SHUFFLE VO 2870 V
JERRY COLONNA
REMEMBER DAD/TALITA CO 36092 N
LIFE OF A SAILOR/WANDERING BOY CO 36363 N

DUKE ELLINGTON
CLEMENTINE/FIVE O'CLOCK DRAY VI 27700 N
COTTON/MARGIE BR 7526 V
ZIGGY ELMAN
LOVE IS SWEETEST THING/FORGIVE MY BB 10741 E
NEVER BE SAME/LET'S FALL IN LOVE BB 10342 V+
BUD FREEMAN & CUM LAUDE ORCH
THE EEL/CHINA BOY BB 10386 E+
BENNY GOODMAN
DPUS ½/SWEET GEORGIA BROWN(QUARTET) VI 26091 N
I MUST HAVE MAN/WONDERFUL(QUARTET) VI 26090 N
WHERE OR WHEN/I CRIED FOR (QUINTET) BB 11456 E
DING DONG DADDY(N)/WHERE OR WHEN(V/N)VI 25725 –
IDA/CHLOE (V+/E) VI 25531 –
BENNY'S BUGLERS LONG(SEXTETTE) CO 35901 N
WHOLLY CAT/ROYAL GARDEN(SEXTETTE) CO 35810 E+
TILL TOM SPECIAL/GONE WITH(SEXTETTE)CO 35404 E+
GONE WITH WHAT/DNE THE ALAMO CO 35938 N
SMOOTH ONE/GOOD ENOUGH TO KEEP CO 36099 N
LIMEHOUSE BLUES/IF I HAD YOU OK 6486 V

CONTINUED NEXT PAGE

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JAZZ BAND BALL/IF DREAMS COME TRUE — VO 4047 V+
EMBRACEABLE YOU/AIN'T MISBEHAVIN' — VO 4877 E
LIONEL HAMPTON
EVERYBODY LOVES MY BABY/JUST COULD — VI 25682 E
MEMORIES OF YOU/JUMPIN JIVE — VI 26304 E+
SHOE SHINER'S DRAG/MOOD FOR SWING — VI 26011 V+
JOHNNY HODGES
TRULY WONDERFUL/HEART JUMPED OVER — VO 5330 E+
BILLIE HOLIDAY
PRACTICE MAKES PERFECT/SAME OLD ST. — OK 5806 E+
ROMANCE IN DARK/ALL OF ME — OK 6214 N
DREAM OF LOVE/THAT'S ALL I ASK — VO 4631 E+
DATE WITH A DREAM/CAN'T BE MINE — VO 4396 V
YOU GO TO MY HEAD/MOON LOOKS DOWN — VO 4126 N
LAUGHING AT LIFE/TELL ME MORE — OK 5719 N
HAVIN' MYSELF A TIME/SAYS MY HEART — VO 4208 E
I HEAR MUSIC/I'M ALL FOR YOU — OK 5831 V+
HUDSON DELANGE
WAKE UP AND LIVE/NEVER IN MILLION — MAS 112 E

HARRY JAMES
BOO WOO/WOO WOO — BR 8318 E+
DEVIL SAT DOWN AND CRIED — CO 36466 N
AURORA/DADDY — CO 36171 E
SHIEK OF ARABY(E)/EXACTLY LIKE (G) — EL 5036 –
HEADIN' FOR HALLELU'N)MAYBE(G) — EL 5034 –
COME AND GET IT/IT'S THE LAST TIME — EL 5027 V
KING COLE TRIO
HIT THAT JIVE JACK(N)/THAT AIN'T(G) — DE 8630 –
CALL THE POLICE/ARE YOU FER IT — DE 8604 V
STOP THE RED LIGHTS(E)/I LIKE TO(N) — DE 8592 –
GENE KRUPA
APURKSODY/JUNGLE MADNESS — OK 5997 N
LET ME OFF UPTOWN/FLAMINGO — OK 6210 V
GREEN EYES/THROWING PEBBLES — OK 6222 N
DRUMMER BOY/LOOKING FOR YESTERDAY — OK 5747 N
WIRE BRUSH STOMP/HAMTRMCK — OK 6106 N
DRUM BOOGIE/HOW BOUT THAT MESS — OK 6046 N
VARIETY SPICE OF LIFE/MY HANDS — BR 8346 E+
SWANEE RIVER/JEANIE WITH LIGHT BR — BR 8387 E
JOE MARSALA
LOWER REGISTER/I KNOW THAT YOU KNOW — DE 7764 E

MEZZ MEZZROW
MUTINY IN THE PARLOR/PANIC IS ON — BB 6319 E
COMIN' ON WITH COME ON — BB 10085 E
MILLS BLUE RHYTHM
BALLOONACY/BARRELHOUSE — CO 3156 N
SHOWBOAT SHUFFLE/MOON GRINNING — CO 3157 N
RIDE RED RIDE/CONGO CARAVAN — CO 3087 E
JELLY ROLL MORTON
WEST END BLUES/CLIMAX RAG — BB 10442 E
MOUND CITY BLUE BLOWERS
HELLO LOLA/ONE HOUR — BB 10037 E
FRANKIE NEWTON
WHO/BLUES MY BABY — BB 10216 E
ARTIE SHAW
THE BLUES, A & B — VO 4401 E
LET ER GO/I'LL BE WITH YOU — VO 4438 V
MUGGSY SPANIER
DINAH/BLACK & BLUE(ORIG.LABEL) — BB 10682 E+
LONESOME ROAD/MANDY (ORIG.LABEL) — BB 10766 V+
ECCENTRIC/BIG BUTTER(ORIG.LABEL) — BB 10417 E

MUSICIANS CURRENTLY RECORDING

Alvin, Danny, d-2,3
Biss, Harry, p-1
Blowers, Johnny, d-5 6
Bradley, Will, tb-5,6
Brown, Vernon, tb-3,5,6
Butterfield, Bill, tp-5,6
Carey, Dick, p-2
Caceres, Ernie, bs-5
Casey, Bob, b-2,3
Condon, Eddie, g-2,3
D'Amico, Hank, s-5
Davison, Bill, tp-2,3
Dell, Eddie, d-1
Eckstrand, Ray, s-6
Ferretti, Andy, tp-5
Griffin, Chris, tp-5
Graham, Bill, tp-6
Guarnieri, John, p-5
Haggart, Bob, b-5,6
Hall, Edmond, cl-3
Hines, Earl, p-4
Jerome, Jerry, s-6
Kress, Carl, g-5,6
Lawson, Yank, tp-5,6
McGarity, Lou, tb-2
Natoli, Nat, tp-6
Owens, Johnny, tp-6
Pepper, Johnny, s-6
Rausch, Billy, tb-6
Ricci, Paul, s-6
Rollini, Art, s-5
Russell, Pee Wee, cl-2
Sachs, Aaron, cl-1
Schroeder, Vic, p-3
Shaw, George, b-1
Signorelli, Frank, p-6
Silloway, Ward, tb-5
Sokolow, Frank, ts-1
Stanchfield, Herman, s-5
Stegmeyer, Bill, s-5,6
Wayne, Chuck, g-1
Moe Zudekoff, Moe, tb-6

Numbers refer to recordings below. tp-trumpet; tb-trombone; cl-clarinet; ss-soprano sax; ts-tenor sax; as-alto sax; bs-baritone sax; p-piano; d-drums; g-guitar; b-bass; vb-vibes; v-vocal.

1. GEORGE SHAW (Cincinatti Records, Jan. 15)
   - Limehouse Blues
   - Draggin' the Blues
   - Lady X
   - Summertime (tenor solo)
   - Sunny Side of the Street
2. BILL DAVISON (Commodore; Jan. 19)
   - Ghost of a Chance
   - Jazz Me Blues
   - Little Girl
   - Squeeze Me
3. BILL DAVISON (Commodore, Jan. 22)
   - Confessin'
   - Butter and Egg Man
   - Sister Kate
   - Monday Date
4. EARL HINES (Victor, Jan. 19)
   - Furlough Blues
   - Satchelmouth Baby
5. BILLY BUTTERFIELD (Capitol, Feb. 12)
   - Lady be Good
   - They Can't Take That Away From Me
   - Nice Work if You can get it
   - Do it Again
6. YANK LAWSON (Signature, Feb. 12)
   - Lady be Good (Solos: Lawson & Bradley)
   - Davenport Blues (arr., Haggart)
   - Sugar (arr., Matty Matlock)
   - Sensation (arr., Fud Livingston)

MANHATTAN MELANGE

By Herman Rosenberg

Feb. 14. Benny Goodman's quintette left the 7 Lively Arts show. Several groups auditioned for spot in show but none chosen at this time...Bill Stegmayer's group replaced at Kelly's Jan. 31st by Lem Johnson's band formerly at the place in Greenwich Village. Eddie South's and Vivian Gary's trio are added attractions. Bon Bon of Jan Savitt fame does the vocals, and Vicki Zimmers plays her brand of boogie.

At the Plaza Club in New Orleans, Leon Prima fronts a band consisting of Leon, trumpet; Julian Laine, trombone; Fazola, clarinet; Charlie Dukes, drums; Bunny Franks, bass; Pete Lauderman, piano. From all reports this is a good band to hear. Lauderman works days at Sears-Roebuck, and Fazola at the studios.

The last Condon concert at Carnegie Hall, Jan. 20th, indicated that a sharp operator was directing the program. The U.S. Army Photo Corps had a group of men taking soundies as the concert proceeded. As I came in a combo with Joe Marsala, clarinet, Dick Cary, piano, Bob Casey, bass, and George Wettling, drums, had the stage. They were followed by Benny Morton, Cliff Jackson, Al Siedal and Jack Lesburg who played a few choruses of MEAN TO ME for a good hand. Then Condon, introducing Muggsy (who needed no introduction), with Cary, Casey and Wettling, gave out with Muggsy's famed RELAXING AT THE TOURO and a fast blues. (Looking up at the balcony, I saw two Army men with another movie camera taking shots from that angle. They had eight 12 inch spots in the pit.) Then Eddie brought Harry Gibson to the spots who, with Sid Weiss, bass and Kansas Fields, drums, played I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER, reminiscent of the late Fats Waller. He had to do an encore with TEA FOR TWO. Next Art Hodes' trio took over, and Fred Moore really stirred things up with his barrelhouse singing and playing drums at the same time. Billy Butterfield's Jazz Six; Billy, trumpet; Hank D'Amico, clarinet; Vernon Brown, trombone; Wettling, Haggart, Cary, rhythm; did ROSETTA. Ernie Caceres, backed by Joe Grauso, Jess Stacy and Bob Casey played a rousing SHEIK which pleased the mob. Eddie then called on Sidney Bechet, the old master, Cliff Jackson, Sid Weiss and Wettling who gave a fine performance of SLEEPY TIME DOWN SOUTH and SWEET GEORGIA BROWN. Butterfield, Kaminsky, Benny, D'Amico, Grauso, Bechet, McGarity, Caceres, Wettling, Jackson, Weiss, and Lesburg jammed the blues, each taking a chorus, and ending with a crashing ensemble. Eddie then gave the audience five for a smoke.

After the intermission Bill Davison, Ernie Caceres, Lou McGarity, Dick Cary, Bob Casey and Danny Alvin gave out with WHEN MY SUGAR WALKS DOWN THE STREET. Miss Lee Wiley (now Stacy), assisted by Max Kaminsky, McGarity, Caceres, Casey, Stacy, and Al Seidel sang GHOST OF A CHANCE and took an encore with HOW LONG HAS THIS BEEN GOING ON. The background for GHOST was arranged by Dick Carey, and when the paper was passed out it brought a gasp from some die-hards in the audience. Then came the finale which I missed as I do all finales.

Muni Morrow, better known as Moe Zudekoff (T.Dorsey, Whiteman and Bob Crosby) got a medical from the Navy, and is back at NBC. Sat in the first few nights of his return at the Hickory House. Soon to branch out as a bandleader.

Decca finally got Louis Armstrong in the studio for two numbers, with a band picked by Bob Haggart, including Butterfield, Paul Ricci, Art Rollini, Julie Rubin, Bill Stegemeyer, Sid Stoneburn, Carl Kress, Dave Bowman, Johnny Blowers, and Haggart. They made I WONDER and JODIE MAN. The record was released Feb. 22nd.

Al (Squeek) Stearns, jazz trumpet; formerly with Harry James, Tommy Dorsey, Benny Goodman, is now giving lessons on trumpet at 145 W. 45th Street, top floor.

Rudy Powell, clarinet and alto man has assumed his rightful name,--Musheed Kahrween. Rudy, or rather Musheed, is of Arabian descent and a Mohammedan...Miff Mole finally had that stomach operation, Jan. 24th and is now recuperating at home. Will be back at Nick's early in March... Tiny Grimes Trio opened at Tondelayo's Feb. 15th, following Peter Rabbit trio...

Danny Acosta, for three years a salesman at the Commodore Record Shop has quit to enter Elkins & Davis College in West Virginia and will major in music...Ben Webster, after playing with Stuff Smith's trio for a couple of weeks, now fronts his own combo at the Onyx. In the group are Robert (Rail) Wilson, bass; Hilliard Brown, drums, Argonne (Dense) Thornton, piano...The Goodman Quintet made two sides for Columbia February 28, with Slam Stewart on bass. At press time, Slam was due to join Benny at the Paramount . Mike Bryan, guitar made it a sextet. The sextet made AFTER YOU'VE GONE, OPUS 14 3/4, UNTITLED, and the trio (Benny, Teddy and Morey Feld) made BODY AND SOUL. They are scheduled for release March 5th...Don Byas followed Dick Vance at the Deuces Feb. 8th with Ted Sturgis bass, Clyde Hart, piano, and Cliff Leeman, drums...Emmet Berry joined Eddie Heywood's band in Chicago, Kirby filling in with Bill Coleman.

Stuff Smith trio to Club Bengasi, 1423 U Street, Washington, D.C., Feb. 12th for eight weeks...February 8th Decca released two Roy Eldridge sides, TWILIGHT TIME and FISH MARKET. The latter will please the Roy fans. Decca 23383.

Asch has released a new Art Tatum album containing two 12 inch records of TOPSY (the Basie tune), IF I HAD YOU, SOFT WINDS, and an original boogie. Also a Mary Lou Williams album highlighting Bill Coleman's horn and vocals and Al Hall's bass. The tunes: NIGHT AND DAY, BLUE SKIES, RUSSIAN LULLABY, I FOUND A NEW BABY, PERSIAN RUG, and a Mary Lou original titled YOU KNOW BABY. For the Meade Lux Lewis fraternity, Asch has released an album containing YANCEY'S PRIDE, GLENDALE GLIDE, DENAPAS PARADE, RANDINI'S BOOGIE and LUX'S BOOGIE. LeRoy Hezekiah (Stuff) Smith graces another Asch album release with TIME AND AGAIN, SKIT IT, DESERT SANDS, MIDWAY, LOOK AT ME and the showpiece GREAT BIG EYES, on which Stuff does his amazing vocal featured at the Onyx Club.

James P. Johnson stripped his band to a trio with Frankie Newton and Israel Crosby at the Pied Piper...Milt Gabler's sessions at Ryan's on Sundays, still drawing most of the crowds in spite of the numerous other sessions going on around town...The Delta Rhythm Boys made some fine sides backed by Hank D'Amico, Felix Giobbe, Tony Mattola, and Morey Feld for Decca. The Tunes: GEE BABY AIN'T I GOOD TO YOU and IS THERE SOMEBODY ELSE. Due for release Feb. 15th, De 18560...An illuminating incident occurred some time ago at the Hickory House, involving a well known character and a better known musician. Aforesaid character sitting alongside the musician and noting the attention Joe Marsala was giving his bar neighbor, turned to him and asked, "Are you a musician?" The character was Frank Stacy, N.Y.editor, Downbeat; the musician was Adrian Rollini...New Bauduc orchestra opened, Feb. 16th, at the Rainbow Rendezvous, Salt Lake City, Utah, for a breakin. Eddie Heywood's band opened at the Sheep's Playhouse, and Coleman Hawkins at Carnegie Hall. a nightclub.

JAZZ IN LOS ANGELES

By GEORGE MONTGOMERY

Kid Ory has his quartet over at the Tiptoe Inn just about the way he wants it. He has replaced his uninspired trumpet player with Joe Darensbourg, the Creole clarinetist described in the December issue of the Jazz Record. With Professor Buster Wilson at the keyboard and rolypoly Alton Redd beating the drums, they really keep things moving. On February 12th, Ory got his Creole Band together for another recording session. The band included the four members of the quartet mentioned above, and Papa Mutt Carey, Bud Scott and Ed Garland. Tunes recorded were SAVOY BLUES, BALLIN' THE JACK, SUGAR FOOT STOMP and HIGH SOCIETY, and are to be issued by a new label, "Exner," from Seattle. Since Darensbourg learned the clarinet in New Orleans, and has played with Mutt Carey, Jelly Roll, on Riverboats and in a circus, he should fit in nicely with the Ory band.

Time Magazine's article on Kid Ory and Crescent Records was carried in the February 5th issue, and included a picture of the Ory quartet, with a characteristic pose of Buster Wilson. The local colored musicians' union is sponsoring a benefit jazz concert on February 18; with Ory's Creole Band due to be on hand, together with several other groups.

The Esquire Jazz Concert in January was a clinker. The music played by Ellington's band and a few other jump musicians was the antithesis of melodic improvised ensemble jazz. The following sample titles of numbers played tell the story of the concert in a nutshell: BLUTOPIA, FRUSTRATION, AIR CONDITIONED JUNGLE, THE MAN I LOVE, and excerpts from the PERFUME SUITE and BLACK, BROWN, AND BEIGE.

Wingy Mannone and Billie Holliday are both doinga week at downtown theatres. Chicago clarinet Maury Bercov is out here to settle, still in the music profession.

It may be of interest to some to know that the members of Spikes' Seven Pods of Pepper, also known as Ory's Sunshine Orchestra, as well as the Spikes Brothers, who recorded the band, are all living here in Los Angeles. Ory, Ben Borders and Ed Garland are still playing music, Borders drumming in a small band, and Garland playing with Bud Scott's group. Mutt Carey plays on special occasions, as does Fred Washington, while Dink Johnson, who was brother-in-law to the late Jelly Roll Morton, runs a small cafe near the south side ball park, where he personally prepares and serves southern delicacies, such as red beans and rice. Sometimes he gets out his clarinet and accompanies the juke box. John and Benjamin Spikes are still in the music business, writing songs.

Another venerable character of New Orleans music residing here is the extuba player of Buddy Bolden's band, known as "Old Man" Collins, or Colly. He is almost ninety years of age, and his picture reveals a gnarled smiling face, fuzzywhite hair, and several of his front teeth. Los Angeles has been home to a lot of New Orleans musicians since jazz marched out of the South.

FOR TRADE ONLY

Alice Moore/Ike Rodgers
Paramount 12973 Ex.

Beiderbecke's Wolverines
Gennett 5408 V plus

Benny Goodman's "Texas Tea Party"
Co 3167 V

My primary wants: Ellington

Irving L. Jacobs
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LEMME TAKE THIS CHORUS

Once every year or so, in order to reassure myself that I am the academic type, I visit the Library of Congress here in Washington. I never fail to be amazed by the variety of material they have on file and the ease by which it may be obtained.

On my last visit I came across a magazine called RAGTIME REVIEW published in Chicago from 1914 to 1918 by Axel Christianson, a man known throughout the land; according to each issue of the magazine, as THE CZAR OF RAGTIME. For most part RAGTIME REVIEW was devoted to the promotion of the Axel Christianson method of teaching ragtime, plugs for the hundreds of ragtime studios using the method, advertising of various ragtime publishing firms, and the printing of ragtime compositions. Although the latter was given mainly to the printing of Mr. Christianson's own compositions, the magszine occasionally presented a real top-notch rag such as

HONEYMOON RAG
by James Scott (March 1917)
SUNBURST RAG
by James Scott (July 1915)

In the June, 1917, issue those interested may find a composition entitled "For Introductions, Lively Scenes, Western Pictures, etc.

It is rather disappointing to find that RAGTIME REVIEW did not print a single article on the life or work of any ragtime composer. In fact it seems that the public was completely indifferent to acquainting itself with the men who composed its favorite music. Seldom, if ever, did any publishing firm mention the rag composer in its advertisements. Even the Stark Publishing Co. advertised such numbers as MAPLE LEAF RAG with no reference to Scott Joplin. The July 1917 issue carries two sentences on Scott Joplin's death: the first that he is dead; the second that the Stark Publishing Co. had great vision in signing him up to a five-year contract and that copies of all his compositions may be obtained from that firm.

Perhaps RAGTIME REVIEW would have been a more serviceable magazine had it not been conceived as sort of a house-organ for the enterprises of its editor and then offered to the public as an objective source of information on its particular subject. However, it was neither the first nor the last publication to fall into this error. At least RAGTIME REVIEW was the best magazine ever printed on that art, snd I heartily recommend it to all who are interested in acquiring a more complete picture of the circumstances surrounding ragtime before the last war.

And for the jazz student, RAGTIME REVIEW, during its four year period of publication, carried several extremely interesting items. It seems that even then there were quacks who doubted that jazz came from New Orleans. Also note the spelling of the word.

JAS BANDS IN NEW ORLEANS
(Ragtime Review, January 1917)

"New Orleans laurels are again in danger.

"A recent article in a New York theatrical journal credited Chicago with having discovered a new form of music known as the 'jas band,' and predicted that the city by the lake had adopted it for its latest fad.

"Investigation proves that the 'jas bands' have flourished in the New Orleans tango belts, and have frequently been heard on the New Orleans streets for many years prior to the advent of the cabarets, and that the Chicago organizations are nothing more than imitations of the real thing in this form of music.

"Now in order that the 'jas bands' receive formalrecognition in New Orleans, the theatrical employees of the city are planning a big 'jas bsnd' parade for November 23, the same being the date of the annual ball of the stage employees. They have engaged the best and largest of the 'jas bands' and have chartered a flock of automobiles for the occasion. For this occasion the 'boys behind the scenes' are coming out into the open, and they are going to have the actors and actresses as their guests, both in the parade and at the ball at night."

And here is one of the first accounts of Chicago jazz:

SOME JAS BAND
(Ragtime Review, February 1917)

"We have to hand it to Gill's Wildfire Eight as being the best 'Jas' band we have ever heard, it is a 'sure-fire' bunch of talent. The piano player in this organization is some 'rag artist', while Bill at the drums and xylophone is simply in a class all by himself. The manner in which they put on the ragtime numbers can't be beat, and that it pays to put on good entertainment of this kind is proven by the great increase in business at this North Side cabaret since the Wildfire Eight have been installed."

I don't know who "Gill" was, but apparently Mr. Christianson asked him to give with a definition of jazz. Gill's effort wasn't bad. In fact, even though it was not written with the technical mastery of a Leonard Feather or a Barry Ulanov, it is more profound and perceptive than some of the writing that appears in,--what in the world's its name?

WHAT IS A JASS BAND
By Gill
(Ragtime Review, March 1917)

"The much-talked-of Jass Band has created no little excitement since they were given the positions of the so-called legitimate musicians. But the real truth is that the average musician and the general public do not know what a Jass Band is and why they have been so named. First I might ask that you, dear reader, make a search in your dictionary and see if you can find the word Jass. You will then be convinced that there is no such word, and you will not find one person out of one hundred that could tell you what the word meant other than it is a slang word of the underworld. To those who are one-step and fox-trot crazed the word when mentioned will at once express the style of music that is most desired, and if asked to explain what kind of music this refers to and you were forced to eliminate the word 'Jass' you would at once say: 'Oh, the kind with that er-a' and for lack of words begin snapping your fingers and go through the fox-trot step in order to impress upon your questioner your meaning.

"It is a known fact that the negro possesses a different rhythm from any other nationality and that he has the natural ability to apply this rhythmetical swing to anything that he is capable of doing, and more so if he finds enjoyment in his undertaking. Some of the best business musicians of the white race are at a loss to understand why there is such a vast difference in the way they play rag numbers and the way their colored brother plays the same rag. The secret is that one plays the music note for note and in a mechanical manner, while the other will improvise at times and be governed by his own ideas as to his style of playing. He will almost unconsciously pay as much, if not more attention to the musicians surrounding him than he does the music. The result is that by each man following this method they soon learn to quickly grasp the other fellow's rhythm. Did you ever hear a colored bunch play out of time? You may have, but I dare say that they were not playing a rag.

"In New Orleans the white people wanted that certain rhythm to be played at their dances, and for a while they could not find enough colored musicians to supply their demands. The white musicians at once started to try and play like the 'Jigs', and finally there were many with a good ear and a fair understanding of music to not only equal, but surpass the standard that was required to meet the demands of the dancing public. Still they were known as dance orchestras. A would-be cafe proprietor, in order to outshine the lesser lights of the cabaret world, went to New Orleans and imported five white boys that were at that time engaged at the Pup Cafe. They set the town afire with noise and when the smoke cleared away it was found that they could not read, but were a bunch of good fakirs.

"They were heralded as the 'real Jass band' playing 'real southern Jass'. The 'real southern Jass' was nothing more nor less than a few of those darky melodies played as raggy as possible with each man slurring and making as many discords as they could while slipping and sliding to the melody of whatever they were trying to play.

"The public went wild over them for a short while. It appeared strange that there were no musicians in Chicago that played the new kind of Jass music. Someone asked for one of the latest popular melodies, and right there they died.

"The boys got together and started to playing all the 'Blues' they could find and the result was that the public at once arrived at the conclusion that there were musicians right there that could play that wonderful Jass music, hence the cabaret that has not a Jass Band these days is not considered up-to-date, and the musicians that these Jass bands are composed of are some of our best business musicians who are playing Jass music and don't know it.

"The next jass band you have the pleasure of hearing will convince you that my argument is plausible. They are like eggs, however, some good and some bad."

Somebody who doesn't know from nothing is always being sent by his paper to find out what jazz is and invariably comes up with a story similar to this:

WHAT IS A JAZZ BAND
(Ragtime Review, June 1917)

"A writer in the New York Globe tells some interesting things about the 'Jazz Band':

'Because you wanted to know what a Jass Band is we went to the Winter Garden on Sunday night and last night at Reisenweber's. At the Winter Garden the band is called the Creole Band, and at Reisenweber's they call it The Original Dixieland Jazz Band. What is a Jazz Band? Edward B. Edwards, who gave us his engraved card which read TROMBONIST and who is the leader of the Originals, said, "A Jazz Band is composed of oboes, clarinets, cornets, trombones, banjos, and always a drum. It doesn't have to have all of these. But the music is a matter of the ear and not of technique. None of us knows music. One carries the melody and the others do what they please. Some play counter melodies, some play freak noises, and some just play. I can't tell you how. You got to feel Jazz. The time is syncopated. Jazz I think means a jumble. We came from New Orleans by way of Chicago. In Chicago a professor told us

Wanted Conway's Band

"SLIDUS TROMBONUS"

Victor 18117 will pay $2.00 new

WANTED

A copy of "Sunshine of Your Smile" featuring trombone. Label and band unknown.

WILL PAY $1.00 EACH, NEW OR EX.

JACK WILSON

3202 Estrada St., Los Angeles, Cal.

t was 'the untuneful harmony of rhythm.' don't know what he meant, but I guess e was right. Anyhow that's Jazz." To s it seemed a lot of weird effects in-ended to make one dance with every part f one's body but the feet. And later a e dancer did a Jazz dance that would ave made a Jelly fish wonder why it was o named.'"

et a load of this:

JAZZ BAND FOR HIGH SCHOOL
(Ragtime Review, July 1915)

"A really and truly jazz band is in ight for the Davenport high school, one ith a lot of pep and life to it that will ut some spirit into the various occas-ons at which it will be called upon to erform. The original idea was to have military band, but every one wanted to lay the cornet so the thing fell through. ut a jazz band will be just the thing to lay at an entertainment or a basketball ame, and its organization is progress-ng rapidly."

nd some funny business:

A "JAZZ" FIGHT
(Ragtime Review, January 1918)

"Rivalry between the Louisville 'jug' and and the New Orleans 'jazz' band at e Casino cabaret, Clark and Kinzie Sts; icago, led to a demand by Walter Vaughn, ampion jug blower of the world, for the rrest of the jazz band cornet player.

"'He's so jealous of me, he stuffs e stems of my pipe so I can't blow,' aughn told Policeman Steinke. 'It has ost me $4 for new stems.'

"Steinke told Vaughn to get a war-ant. Both rivals are colored."

Some Chicago reader might determine ether Axel Christianson is still around. e is a native of Milwaukee. I believe at an interview with Mr. Christenson uld prove to be extremely enlightening.

* * *

Mal Winton, Oakland, Calif., writes: New Orleans jazz is back in the San Fran-isco Bay Area once again, and this time ith a terrific enthusiasm. The band es by the name of the "Bay City Stomp-rs" and are advertised as the "Best New leans Jazz Band West of New Orleans." atterned after the Yerba Buena Jazz Band t yet keeping a style of their own, the nd gets into ensemble choruses that are extremely thrilling. Line up is as follows: Bill Bardin, trombone; Burton Bales, piano; Bill Dart, drums; Vernon Ferry, cornet; Harry Mordecai, banjo; Silm Evans, clarinet. With the exception of Evans and Ferry, the fellows all played with the Yerba Buena Jazz Band at one time or another. They are playing at the Dance-land Ballroom, 12th and Franklin Streets, Oakland, California."

* * *

Joe Quigley, in the Oak Knoll Sanitarium at Mackinaw, Ill., is advertising an article of his manufacture in this issue. He is making hand woven rayon pot holders for kitchen utensils as a means of raising money for buying rec-ords. He has sent me one of these items, and believe me, they are certainly worth the price. Very attractive and well made. Ideal for gifts.

* * *

William Russell writes that arrangements have finally been made to issue the records of Bunk Johnson's band which was described in the September 1944 Record Changer. The first two should be out by this time. It looks like it will be a non-profit venture since Bill could not get shellac and had to issue the items on vinylite, and the price $1.75 is close to cost.

* * *

Our enlarged page size has necessitated a change in our advertising rates and mechanical requirements. Rates now in effect are:

1/3 page (1 column; 78 lines)..$8.00
2/3 page (2 columns;156 lines)..15.00
Full page(3 columns;234 lines)..23.00

This represents an advance in our rates from 9.7¢ per line to 10.2¢ per line, which is not considerable. And it will allow us to show your ad in somewhat larger type.

In composing your ad it will be an aid to us if it occupies exactly one, two, or three columns. A one column ad, for instance, will hold 78 lines of record listings, no more. If instructions other than name and address are to be shown in the heading, the list must be shortened accordingly. The list may be typed or written in ink and does not require a form. EACH RECORDING GROUP MUST OCCUPY A SEPARATE LINE. Deadline for disply ads: 10th of EACH MONTH.

Record lists less than one column must be shown in our classified "Wanted" and "For Disposition" sections and must be submitted on our special ad forms. "Wants" and "Items for Disposition" both 10¢ each.

* * *

Believe me gentlemen, as regards present-day printing conditions, the situation is very queer. We have been forced to go back to typewriter print for reading material which will allow us to get the publication out somewhere around the first of the month. Arrangements are being made to resume, as soon as possible, the linotyping of this material.

* * *

George Avakian wishes me to state that it was I who titled his article in this issue.

SPECIAL AUCTION
Le Jazz Hot, by Panassie
Original French Edition, 1934, clothbound
MINIMUM BID $100.00
N. P. GENTIEU
86 South Lansdowne Ave., Lansdowne, Pa.

MONTHLY AUCTION
(New Mailing List in Preparation)
MORRIS EPSTEIN
3145 Broadway, Indianapolis 5, Ind.

FOR AUCTION OR TRADE
MANY OUT OF PRINT JAZZ AND SWING RECORDINGS
SEND ME YOUR WANT LISTS.
Your wants kept on file if not on hand.
JOHN I. VAN IDERSTINE
Box 146, Wortendyke, New Jersey

WILL TRADE
CAMELS, LUCKIES, OR RALEIGH CIGARETTES
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ROY RUSKIN
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Three Pairs for $1.00
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JOE QUIGLEY
OAK KNOLL SAN., MACKINAW, ILLINOIS

BLUE NOTE PRESENTS

ART HODES AND HIS CHICAGOANS

THE musicians on these records were all renowned masters of the Chicago style during the Prohibition era with its small band vogue, but unlike so many of their contemporaries, they do not today maintain a self-conscious, backward-looking style. Neither have they made an obvious and mechanical compromise with the popular technical style.

For one thing, these records issue from mutually exchanged ideas and suggestions, and they reveal their players' common approval of the ensemble, rather than the individual musician, as the driving force of their projected music. In this important sense, the records are a landmark. In a band dominated by the ensemble mode of feeling, every participant with his own musical thought, abstracted from the collective playing at any moment of time, is the soloist. The drummer, for example, is as articulate a soloist as the trumpeter or pianist.

Although the ensemble relationship is always felt, there are outstanding solos by the group's personalities: Art Hodes, who has achieved identity with the genuine blues consciousness; the late Rod Cless (his recent death was a severe shock), whose sensitive and tremulous musical line revives and continues the spirit once embodied in Johnny Dodds; Max Kaminsky, whose lyrical strophes are deeply evocative; and Ray Conniff, whose clear-cut trombone phrases have forceful assurance.

The selections offered on these records date back a decade or two, or even more. Most of the pieces are usually associated with traditional blues-inspired playing, while the two pieces by Hodes **(Slow 'Em Down Blues** and **Clark and Randolph)** rise frankly from the same source. Their performance is in consistently good taste, and therefore, is full of high distinction. Out of the independent, horizontal movement of the instruments in ensemble, there is a particular effectiveness to the fluid lyricism of Cless, the fine rhetoric of Kaminsky, the singing figures of Conniff, the ardent moodiness of Hodes. The collective quality of the ensemble is as effectively defined by the drums of Danny Alvin, the guitar of Jack Bland, and the bass of Bob Haggart and Sid Jacobs respectively. Note, among the numerous virtues of these records, that Kaminsky leads, but does not weight or overbalance the others. Note the continuous presence of the trombone; and note the exemplary solos of Cless in pieces as different as **Doctor Jazz** and **She's Crying for Me.** Especially note the eloquent expressiveness of the four slow pieces. —MAX MARGULIS

MAX KAMINSKY ..... Trump
RAY CONNIFF ..... Trombo
ROD CLESS ..... Clarin
ART HODES ..... Pian
JACK BLAND ..... Guit
BOB HAGGART ..... Ba
SID JACOBS ..... Ba
DANNY ALVIN ..... Drun

No. 505 10 Inch	**MAPLE LEAF RAG** / **YELLOW DOG BLUES**
No. 506 10 Inch	**SHE'S CRYING FOR ME** / **SLOW 'EM DOWN BLUES**
No. 507 10 Inch	**DOCTOR JAZZ** / **SHOE SHINER'S DRAG**
No. 508 10 Inch	**THERE'LL BE SOME CHANGES MAD** / **CLARK AND RANDOLPH**

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THE Record Changer

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April ☆ 1945 25c

APR 11 '45.

OPEN LETTER TO DOWNBEAT MAGAZINE

3rd March 1945

The Editor
Down Beat
203 North Wabash Avenue
Chicago 1, Ill.

Dear Sir:

On page 3 of DOWN BEAT of February 15, I noticed an article by Mr. Frank Stacy which appears to refer to a review of the Esquire Jazz Concert by Mr. Rudi Blesh in the New York Herald Tribune of January 21. I heard the broadcast of the concert and I also read Mr. Blesh's review from which Mr. Stacy quotes a number of passages and I am struck by Mr. Stacy's unprofessional dishonesty in misquoting Mr. Blesh for calumny's sake. I am using the term "calumny" quite advisedly because such scurrilous terms of backbiting as "musical bottleneck", "vicious", "naseous" and "most asinine remark of 1945" can hardly be considered terms of critical detachment.

Mr. Blesh referred to a "riff tune composed - if that is the term - by one of Esquire's jazz critics. The effect was that of waterlogged saxophones snoring in a welter of sound effects." Mr. Stacy hides behind the shadow of Ellington to misquote this passage as follows: "The effect of Duke Ellington's reed section was that of waterlogged saxophones..." This sort of dishonest quotation would bar the writer from most respectable newspapers on this continent.

Mr. Stacy, with the help of such misquotations and other out-of-context quotations tries to imply that Mr. Blesh is both unfair and old-fashioned while Mr. Stacy himself, as an advocate of the New York and Los Angeles parts of the concert is both fair and progressive - "new, progressive and advanced" as Mr. Stacy puts it. Mr. Blesh, according to Mr. Stacy, "has confined his music-listening to the early days of New Orleans jazz. With the rabid bigotry of a fanatic, he (Blesh) insists that there has been no jazz since that time," and Mr. Stacy concludes with the suggestion that "Blesh should be confined to a small dark room on Perdido Street where he will go on polishing his 1905 recording cylinders."

If this sort of thing were merely a question of opinion, it might perhaps be pardoned in the heat of combat. But in actual fact, the musical values involved here have concrete and demonstrable pros and cons which are entirely above discussion. Any musician with the most rudimentary knowledge of musical history could notice that the music played by Johnson and Armstrong, whether today or twenty years ago, was an original departure from the whole European tradition of music on which all the rest of American music, serious as well as popular, had been based up to the dawn of New Orleans jazz. In contrast to this, the New York and Los Angeles parts of the concert clearly presented a return to the European manner of phrasing, of orchestration, of arrangement and of harmonization, and thus, if any distinctions were to be drawn at all between "progressive" and "reationary" music, the New Orleans jazz of Johnson obviously presented the former while the New York and Los Angeles music demonstrated the latter. What is involved here is therefore not a matter of "taste" or "opinion" but of plain musical literacy and critical acumen.

Mr. Stacy, in an extraordinary admission of ignorance, refers to what he calls "the old school of jazz" and claims that he is not "familiar enough with it to make any comment." Yet in the next paragraph he comments most disparagingly to this very school of jazz. This, in terms of serious music, would not only amount to an admission of ignorance of, say, Palestrina or Bach, but also to an attack on Bach or Palestrina as "corny" and "old-fashioned." If Mr. Stacy would care to discuss the history of what he would probably call "classical" music with any "classical" musician, he would be told that the premise of all modern music from Schoenberg and Stravinsky to the present day was derived from the conviction that the development of the harmonized "symphonic" tradition out of the contrapuntal "small-band" style of Bach and his predecessors was a retrogression very similar to that which took place in the decline from the highly intelligent contrapuntal small-band jazz of New Orleans to the harmonized inflated big-band jazz of the swing era. Mr. Blesh is therefore on doubly safe ground when he propounds the New Orleans program as the real thing and the New York program as the retrogression.

Though, perhaps, no more qualified to judge jazz than Mr. Stacy, I have spent the last fifteen years of my life as an anthropologist working on the history of American Negro Music, and I can say with reasonable certainty that the bulk of accumulated data on American popular music tend to support Mr. Blesh in counterposing Benny Goodman's virtuosity as an instrumentalist against his lack of inspiration and originality as a creative musician. The very fact that Mr. Goodman's ambitions have tended toward playing clarinet in a number of "serious" European works seems to confirm the suspicion that he has lost sympathy with jazz as a pattern of collective contrapuntal improvisation on themes derived from truly American sources. No truly creative jazz musician would ever have been able to abandon the freedom of improvisation and the subtleties of jazz phrasing for the rigidity and pedantry of the European tradition.

May I point out, in closing, that Mr. Stacy's dictionary translation of bel canto indicates a degree of ignorance of the meaning with which that word is normally used among literate musicians which should automatically bar him from any critical announcements in a magazine that undoubtedly counts a number of musicians among its readers.

I think it would be only fair, to Mr. Blesh as well as to the cause of jazz, if you would give this letter due space either in your letter column or, unpaid, as a featured article.

Yours very sincerely,
Ernest Borneman.

BUNK JOHNSON — AMERICAN MUSIC

by EUGENE WILLIAMS

This is a raport on two new records which I like better than any music I've ever heard. They're by Bunk Johnson's band; the titles are ST. LOUIS BLUES, WHEN THE SAINTS GO MARCHING IN, SEE SEE RIDER and TIGER RAG; and they are issued by a new company which labels its product simply "American Music".

The records are available directly from AM Records, 647 Means Avenue, Bellevue, Pittsburgh 2, Pennsylvania; the price. $1.75 each. That should be all the information anyone needs; but if people want to know a few more facts about the records before buying them, hare are the facts ... along with a few opinions.

Bill Russell went to New Orleans with the best recording equipment he could buy. He hired the best band he could find, rented a big dance hall, set up his machine, and asked tha men to sit on the stand and play. He didn't tell them what to do - just switched his racorder on, and told them to start whenever they were ready. So these records reproduce, as accurately as possible, the music Bunk Johnson and his band played in San Jacinto Hall on a hot summer day.

The six men (trumpet, trombone, clarinet, banjo, bass and drums) in this band were all Negroes; all natives of New Orleans or of nearby Louisiana towns; all experienced, working musicians (their average aga was 51). Most of them had played together before - three, George Lewis, Lawrence Marrero and Jim Robinson, had played with Bunk on earlier records. They had little trouble in getting together again, for they all play the same way they have always played, and thay know it's good. What they play is old-style New Orleans music, which is as modern as a new baby. For, as Bunk himself says, whatever is standard is always good.

Among other selections, which were recorded and which ara to be released later, the band played the four tunes which are heard on these two records. They played tham as they would at a dance, and made wonderful dance music - with that strong, loose beat growing more and more intense as tha playing got raggier and raggier and Bunk demonstrated just how he could really "make the band go. As in all New Orleans music, the whole band was a rhythm section; and they produced the same relaxed and solid rhythm, with a steady build-up towards the climax, in each of these performances.

The band's purpose, with every tune, was the same: to play that tune, togathar. Each tune was played recognizably, but with all the shadings and variations of rhythm and melody at their command. The rasult is on the records: the best performances of SEE SEE RIDER, of ST. LOUIS BLUES. of THE SAINTS, of TIGER RAG, that I have ever heard. The best, because the band is the best, with every man a musician and nobody a star.

This is the happiest, the simplest and most beautiful music played in America. Its death has often been proclaimed, and its funeral sermon preached countless times. No one knew it was still alive, for no one had thought of looking for it. But the slow advance of the American Negro people and all the varieties of their music has mada it possible, very late in the day, for us to hear these wonderful records.

I am writing as if these were the first recordings of Bunk Johnson's band. They are almost that. Bunk has made records on six different occasions, but the new American Music releases are the only ones so far which fill two basic requirements: a really first-rate band playing under good conditions, and modern recording aquipment intelligently used. They are, of course, the best "jazz" racords ever made; but they may bacome more than that if everyone who buys them will let as many others as possible listen to them. Unlike the earliest records of New Orleans music, which are hard to hear becausa they were so badly recorded, these new records are very easy to enjoy. They require no spacial course of study. The original audiences of this music just got up and danced; we might well do the same.

Because this article is intended for people who are supposed to have a special interest in the music, I will add that they may have to listen to tha records many times before they begin to hear everything that goes oh. But if they don't enjoy the records the first time they hear tham, something is wrong. Here is tha handwriting on the wall for those who can't feel the beat, who think that blue notas ara out of tune, that raggy variations are out of time, that jazz ought to "progress" towards more cleverly arranged harmonies or more fantastic improvised solos. This is jazz,and it's still going strong.

Bunk's music belongs, not on every collector's shelf but on every American phonograph. That can't happen with these records, which are 12-inch discs, pressed on expensive, high-quality vinylite, necessarily released in limited quantity and priced too high for mass sales. But thay do show the way which must be followed; and they could easily be a revelation to thousands of paople who think they dislike "jazz". Most of the arguments about the merits of Bunk Johnson and his music come from people who don't know what New Orleans music is and who have never heard a New Orleans band. Now they can hear one. And even more strikingly than Kid Ory's recent recordings, these new Bunk Johnson records prove how much dynamite still remains, after fifty years, in the music of the New Orleans Negro.

LONDON NEWSLETTER

by Albert J. McCarthy

The bulk of the interesting news at the moment comes from the countries recently "liberated" by the Allies. In the course of this letter I hope to give some hitherto unpublished information regarding conditions in France and Belgium.

Thanks must go to Hugues Panassie, Charles Delaunay, Robert B. Sales and Stanley Dance for permission to use some of the news containad in their letters to me, and to my wife for all translations from the original French.--A.J.M.

ENGLAND:

After a happy period of a few months when the B.B.C. through the Radio Rhythm Club programmes, put out the finest series of non-commercial jazz scripts that have ever been heard in this country, the inevitable raaction set in. Radio Rhythm Club was takan off tha air suddenly, despite the fact that it was very high up the list in popularity, with no reason given. In its place we had Spike Hughes' Swing Half-Hour, a very mediocre and dull programme. Hughes is bored with what he likes to call jazz, and hardly takes the trouble to hide it. Rhythm Club is apparently returning to the air shortly, but thera is no indication of the type of scripts it will use.

The record situation deteriorates. It is almost impossible to obtain older records which are nominally in the catalogue, and the new issues go out of print very rapidly. Amongst the walter of records by local "swing" groups, a few decent items are issued, and there is some hope that there may be a general improvement in releases shortly.

The advent of tha large band led by the late Major Glenn Miller has thrown the MELODY MAKER fans into acstacies. His concerts wera attended by the musical profession in bulk, and his influance is already having its damnabla results.

FRANCE:

Charles Delaunay raports that HOT JAZZ will resume publication immadiately. He also has ambitious plans for reissuing many records by Louis, Bessie and others, and he awaits supplies of shellac before going ahead.

The 1943 edition of HOT DISCOGRAPHY is a fine job, and considering the fact that it was printed underground amazingly well produced. As I understand that Robert Sales has written notes on this for DOWN BEAT, I will not go into details of format or contents here.

Hugues Panassie is still in the south of France. He visited Switzerland early in the war, but a second attempt to get there was stopped by the German authorities. Ha had a few broadcasts at one tima, but again the Germans forced him to discontinue these. He has been hard at work writing, and is now busy on his tenth book. He has had published, mostly in Switzerland, tha following books:

THE MUSIC OF JAZZ AND SWING--A simplified version of THE REAL JAZZ.

THE KINGS OF JAZZ--Biographical and critical notes concerning the leading jazz musicians.

THE HISTORY OF THE SWING RECORDS MADE IN NEW YORK.

The following will be published shortly:

A DOZEN YEARS OF JAZZ--A book of anecdotes and memories of the musicians he met between 1927 and 1938.

RUGBY--Rugby football is Panassie's favourite game, and this book explains the rules and how to play well.

FIVE MONTHS IN NEW YORK--A diary of his stay in New York in 1938. Besides musical matters it treats of the New Yorkers' way of life, their food, dress, manners, etc.

ANACHRONISTIC REFLECTIONS--this consists of thoughts on music, art, literature, the cinema, education of children, psychology and life in general

Finally, Panassie is at present workingon a study of the philosopher Nietschze.

The bulk of the French musicians are safe. Django Reinhardt has already taken part with his New Quintet of the Hot Club of France in a broadcast to this country. With a clarinet in place of Grappelly, who is still touring in this country, the new quintet lacks the charm of the original group. Reinhardt was offered hugh sums of money to play for tha Germans, but refusad--at one time finding it expedient to disappear for a while.

Some mystery surrounds the fate of Alex Combelle. He made some records at the beginning of the war but has not been heard of for some while. Other musicians escaped to the Argentine, including Pierre Allier, Louis Vola, Eugene d'Hellemes and Big Boy Goodie.

Following the famous ZAZOU riots, the Germans attempted in every way to discourage the jazz and swing clubs, but it says much for the rasilience of the movement that their attempts were not successful. It can be affirmed with certitude that Paris will once again become the jazz centre of Europe in the near future.

BELGIUM:

Little news from the Hot Clubs has yet arrived over here, but Robert Sales has sent me a number of books and maga-

zines published since the occupation.

The magazines are L'ACTUALITE and RYTHME FUTUR. The former is published in Brussells. It is a sort of entertainment guide for people in that city, with articles on American musicians of the nature of Artie Shaw, and the bulk of the news being of local bands and entertainers. RYTHME FUTUR published in Liege also deals mainly with local personalities. A great interest in what has been going on in America dominates all the magazines--a typical note in the latter says:

"A few discs which came through Switzerland were insufficient to give a clear idea of the actual state of jazz in America. However, those which we did hear were excellent, and promise agreeable surprises for future issues".

Two books have been published recently in Belgium. One, called APOLOGY FOR JAZZ has not yet reached me, so I am unable to make comments. The other, ELEMENTARY THOUGHTS ON JAZZ by Paul Edward is well titled, as the following extracts will show:

"However, this music (a reference to the violin-A.J.M.) gives the impression of artificiality, of lack of feeling. And in spite of the wonderful musical discoveries of this prodigious instrument, we find ourselves preferring the animal bellowings of a certain Negro singer."

In a book of about 25,000 words M. Edward devotes around 150 words to blues and boogie-woogie, which are dismissed in the following fashion:

"Though they are generally pleasant to hear and play, they retain a disconcerting vulgarity of foundation, and left to his own, the uninformed attaches unmerited importance to them. These pieces are those that hot men, even the best of them, perform just when their mind and body are wearied by too long a musical stimulation, when their attention is no longer held by the mystical exaltation of Negro themes".

In his chapter on some of the classic themes M.Edward manages to attain a new level of inspiration--he becomes positively lyrical!

"If they sing of love it is always with the slightly childish notions of a simple lover (I Can't Give you Anything but Love; When You're Smiling; Ida, Sweet as Apple Cider; After You've Gone).

"Others are inspired by the most profound sentiments of the human frame: the family (Come Back Sweet Papa; Baby, Won't You Please Come Home; My Melancholy Baby; Ol' Pappy; Pardon Me Pretty Baby; I've Found a New Baby; Save it Pretty Mama)".

Verily have the doctrines of the late Sigmund Freud found an admirer!

It can be presumed that something a little more satisfactory will emerge from Belgium when the old established Hot Clubs reorganize.

HOLLAND:

As yet little news has come out of Holland. Hugues Panassie says that he has had no news of Joost Van Praag, B. ten Hove, Eric von Blarkom or the other well known Dutch critics since 1940, and fears for their safety.

It was in Holland that the Germans were most thorough in their efforts to stamp out Negro jazz. An amazing document which they circulated to dance musicians included the forbidding of:

"'licks' and 'riffs' repeated more than three times in succession by a soloist or more than sixteen times for one section or for two or more sections."

An exception made was:

"where such music is interpreted by persons having two or more Negroid or Negritic grand-parents".

The whole document reads like a fantasy, and it is astonishing that the Germans could devote such meticulous care to jazz in the middle of a life or death struggle.

SWEDEN:

The Swedish Hot Clubs maintained their existance throughout the war. A very surprising item is a page of the ORKESTER JOURNALEN published in Stockholm. It has an article by Dr. Deitrich Schulz-Koln on Django Reinhardt called PARIS BREW. This is the Dietrich Schultz who wrote for SWING MUSIC in the late 30's, and it must be presumed that he was one of the army of occupation.

SWITZERLAND:

It was here that jazz lovers were most active, and I can now reveal that

(Continued on page 33.)

BLUE NOTE PRESENTS

ART HODES AND HIS CHICAGOANS

MAX KAMINSKY	Trumpet
RAY CONNIFF	Trombone
ROD CLESS	Clarinet
ART HODES	Piano
JACK BLAND	Guitar
BOB HAGGART	Bass
SID JACOBS	Bass
DANNY ALVIN	Drums

- No. 505 10 Inch — MAPLE LEAF RAG / YELLOW DOG BLUES
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THE musicians on these records were all renowned masters of the Chicago style during the Prohibition era with its small band vogue, but unlike so many of their contemporaries, they do not today maintain a self-conscious, backward-looking style. Neither have they made an obvious and mechanical compromise with the popular technical style.

For one thing, these records issue from mutually exchanged ideas and suggestions, and they reveal their players' common approval of the ensemble, rather than the individual musician, as the driving force of their projected music. In this important sense, the records are a landmark. In a band dominated by the ensemble mode of feeling, every participant with his own musical thought, abstracted from the collective playing at any moment of time, is the soloist. The drummer, for example, is as articulate a soloist as the trumpeter or pianist.

Although the ensemble relationship is always felt, there are outstanding solos by the group's personalities: Art Hodes, who has achieved identity with the genuine blues consciousness; the late Rod Cless (his recent death was a severe shock), whose sensitive and tremulous musical line revives and continues the spirit once embodied in Johnny Dodds; Max Kaminsky, whose lyrical strophes are deeply evocative; and Ray Conniff, whose clear-cut trombone phrases have forceful assurance.

The selections offered on these records date back a decade or two, or even more. Most of the pieces are usually associated with traditional blues-inspired playing, while the two pieces by Hodes (**Slow 'Em Down Blues** and **Clark and Randolph**) rise frankly from the same source. Their performance is in consistently good taste, and therefore, is full of high distinction. Out of the independent, horizontal movement of the instruments in ensemble, there is a particular effectiveness to the fluid lyricism of Cless, the fine rhetoric of Kaminsky, the singing figures of Conniff, the ardent moodiness of Hodes. The collective quality of the ensemble is as effectively defined by the drums of Danny Alvin, the guitar of Jack Bland, and the bass of Bob Haggart and Sid Jacobs respectively. Note, among the numerous virtues of these records, that Kaminsky leads, but does not weight or overbalance the others. Note the continuous presence of the trombone; and note the exemplary solos of Cless in pieces as different as **Doctor Jazz** and **She's Crying for Me.** Especially note the eloquent expressiveness of the four slow pieces. —MAX MARGULIS

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THE DANCE—BASIS OF JAZZ

By Roger Pryor Dodge

(Conclusion)

Although jazz is through and through dance music, history tells us that it must become something else. Art, like a great deal of organic matter is born and nourished under conditions that undergo a change as it matures. To a certain degree, it must leave home. Rarely is great ert the sole expression of one circumstance. Nor does it cater to one function. Nor is it the expression of one class of people. The trend is from a lowly birth to e more educated development--from the sugar-cane to 52nd Street via Rampart Street. The art is nourished by a multiplicity of functions: songs as SUNG, music as DANCED TO and finally music as LISTENED TO. Blues, as blues, have no further to go, whether sung in a cabin or by a score of Bessies. New Orleans had not much further to go whether Storyville's status quo remained or not. The rest is a working out, alweys under the dance, however. The jem session is the recognition of jezz as a listener's music. It is an auxiliary and the means of jazz's transition, if there is to be any, to notated music.

Unless a seed is planted in e hot house it will not grow, AND if kept there after it grows it will not fully mature. So it is with music. If it is born and nourished in the presence of dance it can only go so far, as the whole consciousness of the dancers and the players is subject to another art (the dance). Buds will develop that will never meture. It will never be completely an established listener's music. It can be packed with invention and germ significence but on the whole it will remain more suitable to dance to then to listen to. While dancing we hear very little of its musical significance. It is precisely for this reason that these musicel elements must further develop and spread out--become more of a listener's art. Its later significence, however, will depend upon the early buds maturing, not vanishing in the process.

I should sey, in pessing, that the hot solo and especially the jam ensemble require more attentive listening than does 19th century classic music. The people, therefore, can only consume it as dance music. When it is not associeted with their dence, they dismiss it. It becomes neither their dance music nor their listening music. It then becomes the property only of the collector-cult, whose listening does not make of it a listener's music. They are discoverors, they have found e beauty in en art that was not consciously intended they should observe.

The creation of art is in great part sub-conscious, but the function that the art is made to serve influences the intention of the artists and subsequently alters the art. Within certain functions reside elements that promote art creation. It is in this sense that I believe that dance makes its contribution to music. A listening public, however, certainly demands something that dancers do not, though what it demands, may be detrimental to the art. I might even say that the demends of the listening public could never create an art. Its demends are not creatively inciting to the musicians. The listener, however, is the creator of this listening function. Whatever change an already developed ert undergoes is due to the fect that his wants demand this change. The musicians strike a happy mean, e point between an art intended solely for one purpose (dance) but capable of serving another purpose (listening), and an art which can only serve this latter purpose. If a dence music contains the material for the greatest listening music then it is but a smell change which makes it the greatest listening music. Any further subjection to the listener's attitude is harmful to both the musicians as well as to the listening public. The whole question rests on the degree to which we think art should chenge and how it should change.

Any supposition however thoughtful and however theoreticelly presented es to what the changes should be, cennot give us as valid an assurance as can a cursory glance at musical history. The kindredness of Bach with dance music end the closeness of all of Heydn, Mozart and a great deal of Beethoven to dence music tells us that if we are to stray from the dance it must be slow end never very far. If the forms of these classicists and romanticists are not of the simple dence tune type, we do see, however, that they rarely relex from rhythmic pronouncement. And when we have rhythmic pronouncement we can dance to it whether it be played in Carnegie Hell or not. It is far eesier to dance to Beethoven at Carnegie Hall than to RHAPSODY IN BLUE or BLACK, BROWN AND BEIGE. Some of Beethoven cennot be danced to, but for jezz to go this far in its present state is precarious. I am sure that the best music of a 19th Century Viennese Waltz orchestra said more in waltz tempo than in the introduction to the waltz or in the music they must have played for the diners.

The one thing to remember is that dence music is born with the dance and that during its subsequent development it must keep the spirit of dence even if it does change its form. It need not remain the best dance music nor, on the other hend, need it rid itself of all dance semblance.

Metamorphosis is as rare a phenomenon in art as it is in life. In art it is usually found to be just e few changes, giving us the illusion of a total difference. We hear music that apparently has nothing to do with dance, but a little root tracing will reveal that it was once a dance tune.

I did not want to write an article making such close distinctions as I have. I know that they can very easily be taken as contradictions. The problem resides in the fact that we cannot criticise any specific period from a premise which only considers the beneficial and detrimental TENDENCIES. It is the long subjection to bed influences which will eventually show ill effects. On the other hand we cannot guarantee great music by plopping a man down in a dence band. Although the dance is the ground upon which to sprinkle our musical seeds, there are periods when this ground is quite barren. An old dance-man may very well say more as an absentee than some young man playing away at "jump". It is just not good to be absent too long.

I have said that dance music must come from and remain with the dance and I have also said thet this music must leave the dance--must become e listeners' music. Let me summarize this and restate it. Music born with the dance must develop as dance music. It must stey with the dance throughout its complete developmental and improvisational stete. When played by the folk improvisors they must still be dance-men. A period may ensue in which they can play for the dance and at the same time improvise more of e listeners' music. This is a transitional stage.

We must remember that spot improvisation is the outlet of folk musicians and that such improvisetions require the greatest knowledge of the instrument, perfect freedom of thought, a store of ideas and a sure delivery through a good intonation. All of these elements are needed to insure a perfect path that will lead from the emotions of the player to the music heard. The changes from then on must be taken over by the composer who uses this dance material but slightly changes it, making it more suitable to listen to. In the past this obligation lay with the composer. The folk having lost its playing vitality, the composer had to compensate with better music--better from the standpoint of notated music. When the material is once creeted the composer can carry on. He does not have to have the ettributes of the playing improvisor. Today our live music must eventually do the same thing. Our records will be intact, and so whatever happens, we will not have lost what is on them.

When I say at one time that musicians must continually play for dancers and at another sey that music must leave the dance, we must of course consider et what stege of development the music has errived. It is the folk MUSICIAN who must continuelly play for dancing, whereas it is the MUSIC ITSELF which must leave these musicians to become a better listeners' music. This involves the composer and notation--the birth of the academy. It must also be remembered that when dance music leaves the dance it must never go very fer. Dance music, rightly speeking, is that played for the dancers. A slight chenge here or there, the introduction of a few non-rhythmic qualities, make it a new listenable music elthough still very easy to dance to.

NOTE:

Since writing this article I have read Panassie's THE REAL JAZZ. In it he states thet jazz is dance music and best played when the musicians are in the presence of dancers. He seys, "Today, for exemple, it is assumed that dancers must heve musicians, but no one imagines thet the musicians themselves need the dencers.... Yes, jazz is dance music and this is precisely its greatest ettribute." Panassie also feels as I do about the importance of the tone of an instrument in inviting the musician to create, when he says, "Sounds striking the ear of the musician who is about to play exercise an immediate and profound impression on him which warms and provokes his inspiration." I am sorry that it was too late to put Panassie's quote in the body of my article.

BUNK STORMS 52nd STREET

by Jean Gleason

"Don't expect me to sound like my boy Louis. When Louis does up, I does down!"

These were Bunk Johnson's words when he was introduced to an ardently enthusiastic crowd of admirers at Jimmy Ryan's in New York on Sunday afternoon, March 11th.

An historic event in the lives of New York jazz lovers, Bunk's first appearance here created an atmosphere of expectancy and excitement unlike anything within memory. Although no announcement had been made to the effect that Bunk would be present at the Sunday session, news of his arrival in town on Thursday had spread sufficiently to cause a large turn-out at Ryan's on the chance that he would show up.

The crowd came as much to see and meet Bunk as to hear him play, for the stories of his greatness as a personality are as numerous as those which concern his incomparable trumpet playing.

Bunk didn't let anybody down. In his own way he is as great a showman as his boy Louis Armstrong, and despite the fact that his lip was weak from lack of recent practise, and his hands shockingly calloused from working in the rice fields, Bunk showed New York how a trumpet is really supposed to be played!

With a band consisting of Sidney Bechet on soprano sax, Sandy Williams on trombone, Pop Foster on bass, Hank Duncan, piano, and Kaiser Marshall, drums, Bunk started out with CARELESS LOVE. He played it slow and blue, the way he has recorded it. To those not familiar with Bunk's style of playing, and more accustomed to the modern "swing" trumpet technique, it must have come as a shock to hear him follow the tune so closely. Bunk plays the melody with variations which beat no resemblance to the meaningless riffs and flashy solos characteristic of present day "swing" style; consequently the tune is easily recognizable at all times. On 52nd Street, where it is the "rule" to play a tune so that no one can possibly identify it by name, this was a unique experience!

Under the handicap of playing with a band that did not play his style of music, that is, traditional New Orleans ensemble style, Bunk, nevertheless, proved his mastery in a sensational manner. His tone was indescribably lovely, and the simplicity and delicacy of his phrasing superb. His "off-the-beat" or "behind the beat" style of playing, incomparable to that of any other trumpet player, is completely fascinating, though it did not show up to the greatest advantage without a solid New Orleans beat to back it up.

After CARELESS LOVE Bunk played ST. LOUIS BLUES and CONFESSIN'. The last-mentioned tune was of special interest, of course, as one for which his pupil, Louis Armstrong, is famous. With Bunk's rendition, he made clear the meaning of his words "when Louis does up, I does down." Louis could have learned a lot more from his teacher than he did!

For Bunk's second set, Sam Price took over at the piano and George Lugg replaced Sandy Williams on trombone. With this band, Bunk played WEARY BLUES, HIGH SOCIETY, CARELESS LOVE again, and then a slow blues. Virgil Thomson's remarks about Bunk "master of the darkest trumpet tone" and "greatest master of 'blue' or off-pitch, notes" took on real meaning for those in the crowd who were hearing Bunk play blues for the first time. King Oliver had it right too when he wrote about how Bunk could play the blues, "and how low, how wicked".

"I came up north to play", Bunk said at the session, "and that's what I'm goin' to do".

So to wind up the afternoon he joined in with Bobby Stark and Louie Metcalf on Bugle Call Rag. 52nd Street has witnessed many a celebrated "cutting session" during the last ten years, but never one like this! Bunk played his style, just his thoughts, used his ideas about it. And he was toppin' all of them!

Monday Bunk left for Boston where he will play a short engagement with Sidney Bechet's band at the Savoy Ballroom. New Yorkers who have waited a long time for the opportunity of hearing Bunk in person, are hoping the time is not far off when they'll be able to hear Bunk's band in person too: Jim Robinson, George Lewis, Lawrence Marrero, Slow Drag. Meanwhile there will be a general exodus in the direction of Boston over the weekends.

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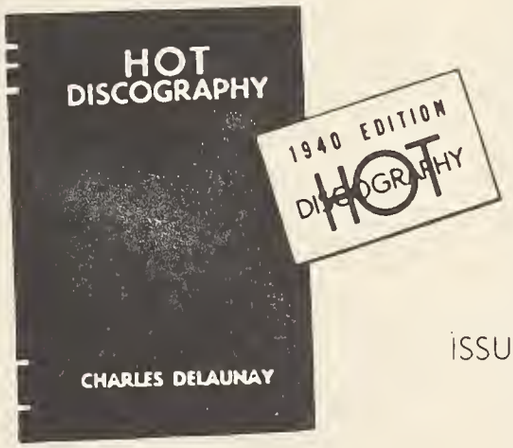

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WHY JASS IS DYING

By Jim Moynahan

A santence in Mr. Borneman's pieca in the Juna 1944 Racord Changer brings, along with a start of surprise, a flood of nostalgic memories. Tha sentenca is: "...we hava the third axample of a Chicago group producing New Orlaans jazz--Kaminsky on cornat, Gowans on valva trombona, and Pea Wae Russell on clarinet..."

The start of surprise I racord with mixed faalings. First becausa the "Chicago" musicians Kaminsky and Gowans are from Boston, and if thay don't play "Boston" style, than thay play New Orleans styla, bacausa we all learnad it and playad it together, and our modals wera tha Original Dixieland Jass Band, and Louis, and Olivar and Bachat, and the Original Mamphis Fiva and the New Orleana Rhythm Kings. We were playing this jazz, as the accompanying photograph will attast, at least fiva yaars bafora tha Chicago style came into prominenca with the first McKanzia and Condon Chicagoan records: SUGAR/CHINA BOY and NOBODY'S SWEETHEART /LIZA. I say five years bacausa this picture first appaared as an advartiaement in a Harvard LAMPOON of that yaar. Actually we had baen playing jazz sinca tha first ODJB racords, axcapt maybe Mazie who would hava baen a child in 1917. Maxia doas not appaar in the picture, but he did many a job with us--and in short pants, at that. Even as a pra-nubile youth ha played mora horn than the availabla Local 9 fiald. And ha gladly shared Oliver-Louis racords with us.

Aa for Paa Wae--I admit to considarable confusion, because lataly I kaap coming up against references to Paa Wae as a "Dixialand" musician. I was soundly sat right some time ago--after soma yaars' absenca from professional music--for latting slip the fact that I naivaly baliaved tha Chicago group my brother Fred was playing drums with, was trying to play "Dixieland." I won't forgat that soon! Chicago, I was told, was Chicago, and Dixieland was something one didn't mantion, except in good clean fun!

I'va always thought of Pae Wee as a mamber of the Chicago group, playing assentially Chicago style, if not, indaed, almost being tha dafinitive exponant of it, along with Teschemacher and Mezzrow. I know that when Pee Wee came to Boston in tha late twanties, and we workad togather (I was playing drums on that particular job) Pae Wea played a styla that had nevar bafore been heard around Boston--- differing most notably in his use of what we usad to call "spit" tones becausa ha used to form tha tone by vibrating tha cornar of his lips in tha mannar a nota is producad on cornat, along with tha regular clarinet embouchura. This impartad a sympathetic vibration to tha reed tone. (Analogous, though not similar, effacts ara obtained by tha jaw vibrato, tha tongua fluttar, tha uvula trill and the chast vibrato or "whinnay.")

Tha point of this pieca is to examine jazz in the light of Mr. Borneman's three contributions, and to bring into proper parspective an alamant which, so far aa I can maka out, has ascaped critics and musicians alika since the word "jass" was first appliad to a muaical aggregation.

I think I first bagan to raaliza what this missing elemant was when I startad hiring musicians in Boston aarly in the twantias. I could count on Dixieland drums--becauae my brother Frad almost ruinad the shape of his skull by keaping it constantly jammed--from his aarliast years--as far as he could gat it, insida our orthophonic victrola horn, straining to catch soma nuanca of Tony Sbarbaro's drumming ha might hava miasad. Brad Gowans--whether on slida trombona, clarinet, saxophone, cornat, or ballad horn--had tha sama idaa. Wa could count on good piano playars--Tom Kerr, Jack Millar, Frank Vignaau, Nawall Chase, to nama a few--but tha nights whan wa raally got off we wera lucky anough to have Linc Russell or Maxie on cornat, or soma similar happy combination.

Wa were rabals from tha start. Whan Boston cornetists were raving about Red Nichols we pointad in vain to tha records Bix had been making with tha Wolverines. On tha occasions whan we did a club job with another laadar, wa were admonishad not to play too much "dirty" stuff. Even on our own jobs it was not uncommon for outraged matrons to rush flushed and indighant to tha bandstand to announca with finality that if wa didn't stop "that" music (That's a Plenty) at onca and play a waltz, we should hava to laave.

Evar haar THAT'S A PLENTY in thraa quarter tima? We probably gava in and playad it that way. Not bacausa we wera afraid of not baing paid, but becausa it might have meant not being abla to kaap on playing music--including THAT'S A PLENTY when the matrons left.

And this salient element? Syncopation. The Original Dixieland Jass Band had it. The negro used to hava it universally in those days--before tha whita man's inept attempts to play jazz gradually thinned out the pure essence into something callad by the same name but played on an unvarying four beats to a measure, without phrasing, without surprise, without creation, without imagination, without jazz!

Two-beat jazz: Four beat jazz. As long as I have been playing jazz drums--since 1917--I naver played either, and I don't balieve any good drummer ever does. Listen to the Dixieland drummer--Tony Sbarbaro-- and you'll sea what I mean. Ona measure two beats, next four, next two after beats, next two beats, and so on. It all dapands on the accents and phrasing of the tune, and unless drums are played in this fashion your jazz will suffar in proportion.

But it is not enough that the drums should syncopate. I believe that the primary causa of Bix Beidarbecke's discouragement with music was the fact that he couldn't find supporting instrumentalists who understood what he was trying to do, and could back him up with the sort of syncopatad interludes he wanted to haar coming in between tha pauses in his cornet laad. Bix, lika Brad and me, waa crazy about tha music of the Original Dixieland Jass Band, and he, too, had haard tham in parson. Ovar and ovar he raaffirmad his desira to play lika La Rocca, and his hopa of baing able to gat together a Dixieland Band like tha original. Lika Phil Napoleon, Brad Gowans and othars, Bix usad to taka delight in imitating "Joa Blade"--La Rocca--and bacause I had an equal fondness for Shields, we usad to play cornat-clarinet duats, following the ODJB parts note for nota. However, it is a simple matter for any critic to chack this for himsalf. Tha Bix Vocalion of SORRY/SINCE MY BEST GAL is full of La Rocca mannerisms, many nota for nota.

According to Paul Whiteman, writing in Collier's, Bix usad to say of some cornat playars, "Thay play so many notes--and what do thay mean?" That isn't a word for word quota, but it's tha gist.

Bix himself, in his later days, was guilty of tha vary thing ha condemnad. Ha did it out of daspair, poor guy, filling in, in dasparation and disgust, the Shields' and Edwards' parts he should hava baan haaring and wasn't.

What ha heard, instead, was clarinet playad on the beat- all aight of them to evary maasure. And trombona played legato where it should hava been staccato, and far more syncopatad. And drums playad--could it hava baan "Chicago" style aven then?

Lat me make claar that I'm not including Miff in this. Miff made many records with Bix, and Bix worshippad Miff. I know this bacausa I introduced the Wolvarines to Miff back of tha Hippodrome, and thair awa and amazement and shaer adulation is something I'll naver forgat. And this brings ma to tha Original Mamphis Fiva.

Mr. Borneman is quite corract whan he points out that tha introduction of parallel voicing in harmony--that is, cornat, clarinat and trombona all playing the sama rhythmic phrasa in harmony--was a step backward in jazz. He rightly points out that it was a raversion to Europaan music.

Tha Original Mamphis Fiva usad to play this way on first choruses-'straight" wa call it. Thara's a raason for it. Playing in this fashion sarvas as a teasar to excita tha patrons. Tha ODJB used to do it, too, playing thair first chorusas so softly you could haar the faet shuffling on tha dance floor.

Whan you play "straight" this way, the introduction of a singla "jazzad-up" nota has an alactric affact. By contrast it stands out as startlingly as an oath in a sarmon.

The first faw "jazz" notas in a num-

ber which has hitherto been played straight are terrifically provocativa. But,--it's not jazz until you put those notes in. And what is a "jazzed-up" note? It can be a syncopated note, or it can be a growl or a bluas elur, or a bant note, or any of the timbres associatad with jazz music.

Now the Memphis Five often played first choruses or verses "straight". But when they let out on the last chorusee, they played jazz that was as low-down and primitive as any New Orleans native could ask for. I am sure that their contemporaries among musicians--jazz musicians--who heard them in pereon, were as unstinted in their admiration as the critics who go out of their way to offer the gratuitous estimate that their records are worth exactly nothing, are niggardly. The Original Memphis Five was one of the first great jazz bands. They were excallent musicians--this seeme to ba a reflection, thesa days--and they knew the jazz idiom thoroughly. If they did not succeed in equalling their model--the ODJB--it was becauee they deviated in the direction I speak of: they tended to play eomewhat more on the beat. And while we're on the subject, I may as wall go the whole hog and say that I think that even Joe Oliver's band, splendid as it wae, would have eounded even batter if it had played with less on-the-beat emphaeie and with more syncopation.

Syncopation is the salient element which differentiated jazz from European music, in that jazz music contained more of it, and more elaborate syncopations. That was how you recognized jazz music--by the number and types of its syncopatione. Take away this element--and the bands which were instrumental in its gradual disappearance are numbered among the top names in jazz--and you rob jazz of an irreplaceable quality.

For thoee who will listen to no theory which accords the white man any contribution whatever to jazz music--though they do not seem to strain at cornets, trombones, pianos, clarinets, and oertain notes in the Western ecale--I submit the evidence of my collection of Voudoun, Haitian, and African Nagro records. These traditional songs and dances, elements from which New Orleans jazz drew in its formative years, contain far more syncopation than today'e watered-down "jazz"--or muoh of yeeterday's, for that matter. This constitutes the loss of a ealiant oharacteristic of the music which gave jazz its name. Without this characteristic or with its reduction, jazz becomas diluted and changes its nature. It is etill called "jazz" or perhape "ewing", but because the miseing element is highly important, the new music is different from the old. And, for that matter, it hae returned to what it was before jazz--European music. That ie, insofar as its rhythm goee.

Now Chicago style has one marked rhythmic characteristic: its exponants are inflexibly committed to a steady four-beats-to-a-meaeure drum beat. They used saxophones, or a eaxophone, ae did the New Orleans Rhythm Kinge, and later the Original Dixieland Jazz Band--to their undoing, I regret to say--but the tenor wae only part of the story. The real demarcation I believe to be the four-beat on-the-beat rhythm in lieu of the syncopated varying rhythm of New Orleane or primitive negro etyla. Brad Gowane and I played a saxophone-clarinet duet on Gennett I'M LOOKING OVER A FOUR LEAF CLOVER, by Gowans' Rhapsody Makers, a good copy of which to replace my own sorely "beat-up" version I hope some day to locate. But with a drum background which does not limit itself to the unvarying four beats to a measure, with my saxophone phrasing in the sparing, stop-time fashion of La Rocca, allowing plenty of pauses for Gowane'clarinet to come thru the effect is anything but Chicago.

Dixieland, in short, tands to accent beats 2, 3, and 4, in a measure counted one, two, three, four. It hurries the beat, plays ahead of it, instead of behind it. The dragged effect which plays the nota after the baat has baen playad is by its very laggard nature a sign of musical decadence. The playing of James P. Johnson, for example, is one of the finest possible examplas of real jazz at its best. Here the notes ara almost invariably hurriad, played ahead of the actual beat. (We were going to kaep off values and stick to anthropological differentiations, but oh, man! Can't I just break down once and say here that Jimmie's terrific!)

One little point in closing. Mr. Borneman seems to take exception to jazz that pute on funny hats, beards, and wigs to indulga in hokum. This is an integral element of jazz and always has been. Tony Sbarbaro'e "Zobo"--don't call it a kazoo--the teddy bear which used to nod with every baat of his pedal, Larry Shields' mincing rubber-legged "grind"--holding the skirt of hie coat as he played clarinet with one hand--Louis' jiving and scat-singing, Bix's outlandish atonal "noise" breaks to amuse the crowds, all thase are an integral part of the great tradition of jazz, whose function was to entertain not only mueically, but in any othar poesible way.

Mr. Borneman's conception of a big band divided into small sections playing--will it be improvised?--small band-type jazz is cartainly stimulating. But before hearing this impressive departure, I'd like, just once, to hear a five-piece band, Dixieland combination, with a cornet that played that frugal, syncopated melo dy of Nick La Rocca, and supporting instrumentation that played as much syncopation as do today's rhumba bands when they're really in thera. If I could record on clarinet with a combination like that, I think they could come for me any time. I'd go quietly.

QUESTIONS and ANSWERS

by

ERNEST BORNEMAN

All Questions Should Be Addressed To Ernest Borneman National Film Board, Ottawa, Canada

I

Jim Moynahan's article, WHY IS JASS DYING, was originally written as a rejoinder to the June installment of THE ANTHROPOLOGIST LOOKS AT JAZZ. However, it raised so many questione, and it struck us as so important in the whole atiology of jazz that we decided to hold it over until at least some of the questions had been more fully answered. A thrae months' correspondence ensued in which I asked most of the questions and Jim supplied most of the answers. Today we are publishing this correspondenca verbatin because we feel that three of the key quastions of jazz have been more acutely attackad here than in any previous piace of jazz criticism:

1. The question of jazz vibrato in general and of clarinat tona in particular;
2. The queetion of jazz syncopation in general and of drum accents in particular;
3. The function of trumpet (or cornet) phrasing in collective improvisation with special reference to Baiderbecke and the white school of jazz.

Here are the letters:

II

22nd July 1944

Dear Jim:

Your article raises four great queetions:

1. Pee Wee Russell's tone: Who started thie spit tone busineee? Teschemacher or Mezzrow or who? I don't play clarinet, but I've noticed similar use of lip vibrato in the old-timers. I've heard Bachet and Dodde play that way on records, but I don't know if the effect wae produced in the eeme manner. Armstrong told me once that Big Louis Nalson used a similar effect. He said he learnt it from Tio. On tha other hand, Panassie told me that Mezzrow claimed it was definitaly a white man's invention and in fact a characteristic and defining mark of "Chicago Style"; what's your opinion?

2. Drum accents: I've played all my New Orleans diske during the last few days, lietening mainly to the drummers and the general placing of accents, and it eeems to me that there is a great deal of very regular "on the beat" drumming to set the pace for the rhythmic departures of the brass and reed instruments. Especially Baby Dodds seems to eet a pace precisely on the beat, neither hesitating nor hurrying. In fact, it is not until tge swing era and the baroque accents of such erratic instrumentalists ae Eldridge that I can find any signe of off-beat drumming as practiced by a respactable drummer - and oddly enough, where it does happen, it alwaye happens on the high hat cymbal, an instrument unknown to New Orleans jazz. That seems, to eay the least of it, significant of a departure. As to the general use of syncopation including the use of delayad or advanced accents: Armstrong, Dodds, Bechet invariably play elightly after the baat if they are not right on it; the new boys (Eldridge, James in the Goodman days, Red Allen recently) play ahead of the beat, giving a peculiarly narvous and rushed, almost hysterical, effect to their music. As to the other instruments: the only one on which a regular departure from the beat can possibly be claimed is the piano in the blues and the boogie where the eame succession of chords tends to be placed slightly after the beat in the first case and slightly ahead of tha beat in the second. To sum up: All Negro music, African and American alike, tende to accentuate the weak beat. In New Orleans drumming, this is done by accentuating the strong beats on the bass drum and the weak ones on the snare drum and cymbal. Only the "modern" school has begun to accentuate the strong beats on the cymbal - generally the high hat. In many casee thie tends to slow down the beat (Joe Jonee), in othar cases it tends to spead it up. THE IMPLIED BEAT, HOWEVER, IN NEW ORLEANS AND SWING DRUMMING ALIKE, IS A 4/4 MEASURE BEAT, NEVER A 2/4 BEAT. To me the word "Dixialand" has (rightly or wrongly) the overtone of 2/4 time, ragtime and drearily repeated off-time accants without any of the variety of the colored old-timers - Cottrell, Zeno, Zutty, Baby Dodde, Tubby Hall.

3. Who playad clarinet on the beat

(Continued on page 29.)

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1945, Gordon Gullickson. $2.00 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

Ae	Aeolian Vocalion	Ch	Champion	Em	Emerson	JM	Jazz Man	PaF	French Parlophone	SD	Steiner-Davis
Aj	Ajax	Cl	Collectors Item	Ex	Excelsior	Key	Keynote	Pana	Panachord	Se	Session
Ap	Apex	Cl	Clarion	Ge	Gennett	KP	Keith Prowse	Para	Paramount	Sil	Silvertone
Au	Autograph	Clax	Claxtonola	GG	Grey Gull	Li	Lincoln	Pat	Pathe	Sig	Signature
Ba	Banner	Co	Columbia	Gl	General	Mas	Master	PatA	Pathe Actuelle	Su	Sunshine
BB	Bluebird	Com.	Commodore	GrF	French Gramophone	Mad	Madison	PatF	French Pathe	Sw	Swing
Bea	Beacon	Cq	Conqueror	Ha	Harmony	Max	Maxsa	Pe	Perfect	Tele	Telefunken
BN	Blue Note	Cr	Crown	Harmo	Harmograph	Me	Melotone	Ph	Philharmonic	Tri	Triangle
Br	Brunswick	De	Decca	Her	Herwin	MW	Montgomery Ward	Pu	Puritan	UHCA	United Hot Clubs
BrE	English Brunswick	DeE	English Decca	HMV	His Master's Voice	Nor	Nordskog	Qrs	Qrs	Ul	Ultraphone
BrF	French Brunswick	DeF	French Decca	HoW	Hit of Week	OdF	French Odeon	Re	Regal	VD	Van Dyke
BS	Black Swan	Di	Diva	HRS	Hot Record Society	OdG	German Odeon	Ro	Romeo	Ve	Velvet Tone
Bu	Buddy	Do	Domino	Hy	Hytone	OK	Okeh	Roy	Royale	Vi	Victor
Bwy	Broadway	Ed	Edison	Im	Imperial	Or	Oriole	RZ	Regal Zonophone	Vo	Vocalion
Ca	Cameo	El	Elite	Je	Jewel	OrE	English Oriole	Sa	Salabert	VoE	English Vocalion
Cap	Capitol	Elec	Electradisk	Jl	Jazz Information	PaE	English Parlophone	SA	Solo Art	Vr	Variety
										Vs	Varsity

Condition of each record for disposition is shown by the following abbreviations:

N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.

E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

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"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

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Items for disposition ..... 10c each

Note: The above rates apply only to advertising submitted on our special ad forms. The rate for classified advertising not submitted on these blanks is **15c PER ITEM**

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1 Column (1/3 page; 78 lines) $8.00

2 Columns (2/3 page; 156 lines) 15.00

3 Columns (full page; 234 lines) 23.00

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BENNY GOODMAN QUARTET 52c
Moonglow—Dinah — Vi. 25398

TOMMY DORSEY 52c
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3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

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BELLE BAKER
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WAFFLE MAN'S CALL OK 40133 —— AVER
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FORTY AND TIGHT VO 1403 —— LAUF
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IN A MIST (PIANO SOLO) ANY —— —— STON
SINGIN' THE BLUES ANY —— —— DREW
JIMMY BERTRAND
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(ANY WITH DODOS) — —— —— HURN
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BLUE JAY BOYS
ENDURANCE STOMP DE 7224 —— UMPH
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BOOGIE WOOGIE/STAR DUST BB 7858 —— GARV
CANDY AND COCO
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(MANY; BRUNSWICK, OKEH) — —— —— OWEN
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BOB CROSBY
HIGH SOCIETY DE 2848 —— ANDE
BIG NOISE FROM WINETKA DE 2208 —— COHA
ROYAL GARDEN BLUES/TEA FOR TWO DE 1850 —— COHA
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(ANY) VI —— —— MEND
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(ANY ON VOCALION) — —— 6.00 LAUF
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PANAMA GE —— —— TRS
BENNY GOODMAN
BEI MIER BIST DU SCHOEN VI 25751 —— COHA
CLARINET A LA KING OK 6544 —— COHA
(MANY OTHERS — —— —— COHA
BENNY GOODMAN QUARTET
BLUES IN YOUR FLAT/BLUES IN MY FLAT VI 26044 —— STON

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WHIZZIN' THE WHIZZ VI 26233 —— DAVI
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PINTO BEN/LASCA (N OR E) VI 9297 —— RITZ
RAY HERBECK
ROMANCE VO 5197 —— DAVI
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JOHNNY HODGES
(ANY EXCEPT BLUEBIRD) — —— —— COHA
A SAILBOAT IN MOONLITE (NEW ONLY) VO 3773 2.25 JACO
BILLIE HOLIDAY
BODY & SOUL (N; NAME PRICE) — —— —— TYLE
LOVE ME OR LEAVE ME(G+; NAME PRICE) — —— —— TYLE
THESE FOOLISH THINGS(G+;NAME PRICE) — —— —— TYLE
HARRY HORLICK
DARK EYES DE 1991 —— DAVI
JACK HYLTON
MY DARLING VI —— —— TRS
I LIFT UP MY FINGER VI —— —— TRS
EARL JACKSON'S MUSICAL CHAMPIONS
PEANUT VENDOR/IS THAT RELIGION ME 12080 5.00 MITC
PEANUT VENDOR/IS THAT RELIGION(N-E) ME 12080 3.00 JACO
JIM JACKSON
JIM JACKSON'S JAMBOREE VO —— —— STAR
HARRY JAMES
I NEVER PURPOSELY HURT YOU CO 35947 1.25 MOMT
I REMEMBER YOU CO 36518 1.25 MOMT
CHERRY (VOCAL; D. HAYMES) CO —— 1.75 MOMT
MAYBE EL 5034 1.25 MOMT
SUPER CHIEF EL 5045 1.25 MOMT
LET'S GO HOME — —— 1.25 MOMT
HERE COMES THE NIGHT CO 35227 1.50 MOMT
WHO TOLD YOU I CARED CO 35261 1.50 MOMT
FROM THE BOTTOM OF MY HEART CO —— 1.50 MOMT
RANCHO PILLOW CO 36430 1.25 MOMT
AURORA/DADDY CO 36171 1.25 MOMT
DOLORES/WALKIN' BY RIVER CO 36069 1.25 MOMT
ELI ELI/LITTLE BIT OF HEAVEN CO 35979 1.25 MOMT
DEVIL SAT DOWN & CRIED CO 36466 1.25 MOMT
DODGER'S FAN DANCE CO 36222 1.25 MOMT
I'LL NEVER LET DAY PASS BY CO 36255 1.25 MOMT
ARTHUR JARRET
CUBAN LOVE SONG (E TO N) BR 6235 —— MEND
AL JOLSON
(ANY ON BRUNSWICK) — —— —— MEND
PETE JOHNSON
PETE'S BLUES/LET 'EM JUMP SA 12005 —— GRAH
LOUIS JORDAN TYMPANY FIVE
AFTER SCHOOL SWING/YOU GO(N-E) DE 7729 .75 PARR
POMPTON TURN/DO YOU CALL (E-N) DE 8500 .75 PARR
(MANY OTHERS; (N-E) — —— .75 PARR
HAL KEMP
POWERHOUSE (E TO N) VI 25718 —— AJAM
HENRY KING
BLUES SERENADE DE 1063 —— DAVI
GENE KRUPA
TIGER RAG/SIERRA SUE CO 35454 —— COHA
BALL OF FIRE OK 6563 —— COHA
SGT. WAS GHY/HE'S GONE OK 5985 —— COHA
HODGE PODGE/ON THE BEAM CO 35262 —— COHA
ROCKIN' CHAIR OK 6352 —— COHA
GRANDFATHER'S CLOCK BR 8124 —— COHA
(MANY OTHERS) — —— —— COHA
DOROTHY LAMOUR
(ANY; E TO N) — —— —— MEND
HUDDIE LEADBELLY
ALL OUT AND DOWN PE 0314 —— UMPH
CRIPPLE CLARENCE LOFTON
BROWN SKIN GALS ANY —— 3.00 HURN
WINGY MANNONE
ISLE OF CAPRI VO 2913 —— ANDE
JAZZ ME BLUES BB 7198 —— ANDE
BLACK COFFEE/EVERY LITTLE MINUTE VO 2963 —— STON
PANAMA/BASIN STREET BLUES BB 6411 —— GRAH
ROYAL GARDEN BLUES/ZERO OK 41570 —— FORE
ONE GIRL/CRYING FOR ME OK 41569 —— FORE
REV. F. W. MCGEE
BABYLON IS FALLING DOWN BB 5261 —— UMPH
FIFTY MILES OF ELBOW ROOM BB 5345 —— UMPH
CRUCIFIXION OF JESUS VI 38028 —— UMPH
HE IS A SAVIOUR FOR ME VI 20858 —— UMPH
SHERRY MCGEE
BLUIN' THE BLUES — —— —— DREW
SHAKE IT AND BREAK IT — —— —— DREW
MIFF MOLE & MOLERS
HURRICANE/DAVENPORT BLUES(N-E) OK 40846 —— MAZZ
HOT TIME IN OLD TOWN/DARKTOWN STRUT. OK 40784 —— MAZZ
RUSS MORGAN
DOES YOUR HEART BEAT FOR ME — —— —— TRS
SAM MORGAN'S JAZZ BAND
(ANY N OR E+ (STATE PRICES) CO —— —— MCKU

JELLY ROLL MORTON				
(MANY, EXCEPT GENERAL)	—	—	—	STAR
(PARAMOUNT, OKEH, GENNETT, VOCALION)	—	—	—	LAUF
MOUND CITY BLUE BLOWERS				
HIGH SOCIETY	DE	1274	—	ANDE
DZZIE NELSON				
(BRUNSWICKS ONLY; E TO N)	—	—	—	MEND
NEW ORLEANS BOOTBLACKS				
(BOTH COLUMBIA)	—	—	13.00	LAUF
FLAT FOOT/MAD DOG	CO	14337	6.00	HURN
I CAN'T BAY/MIXED SALAD	CO	14465	6.00	HURN
NEW ORLEANS RHYTHM KINGS				
DUST OFF THAT OLD PIANNA	DE	388	—	ANDE
GOLDEN LEAF/SHE'S CRYING	DK	40327	—	ALEX
BABY BROWN/NO LOVERS	DE	401	—	ALEX
DUST OFF/SINCE WE FELL OUT	DE	388	—	ALEX
SAN ANTONIO SHOUT/TIN ROOF	DE	161	—	ALEX
SENSATION/BLUIN' THE BLUES	DE	464	—	ALEX
PANAMA/JAZZ IT BLUES	DE	162	—	ALEX
WEARY BLUES	GE	5102	3.00	HURN
THAT DA DA STRAIN	GE	5106	4.00	HURN
SWEET LOVIN' MAN	GE	5104	3.00	HURN
ANGRY	GE	5219	4.00	HURN
CLARINET MARMALADE	GE	5220	3.00	HURN
MILENBERG JOYS	GE	5217	3.00	HURN
LONDON BLUES	GE	5221	3.00	HURN
GOLDEN LEAF STRUT	OK	40327	5.00	HURN
BABY	DK	40422	5.00	HURN
I NEVER KNEW	HRS	6	2.50	HURN
NEW ORLEANS WANDERERS				
(ANY CO. OR UHCA)	—	—	—	KRAT
RED NICHOLS				
(ANY; MUST BE HOT)	—	—	—	MAZZ
WAIL OF THE WINDS	BB	10408	—	DAVI
BUGLE CALL RAG/BACK BEATS	BR	3490	—	JA,S
IDA	BR	3626	—	JA,S
NOBODY'S SWEETHEART	BR	3854	—	JA,S
WHO'S SORRY NOW	BR	3931	—	JA,S
CHINATOWN/ON THE ALAMO	BR	4363	—	JA,S
AFTER YOU'RE GONE	BR	4839	—	JA,S
SWEET GEORGIA BROWN	BR	4944	—	JA,S
ROSE OF WASHINGTON SQUARE	BR	4778	—	JA,S
ROCKIN' CHAIR	BR	6013	—	JA,S
SWEET SUE	BR	6266	—	JA,S
GERTRUDE NIESEN				
(ANY; E TO N)	—	—	—	MEND
JIMMY NOONE				
OH SISTER/BLUES	VO	1215	—	ALEX
APEX BLUES/MY DADDY	VO	2779	—	ALEX
CRYING FOR THE CAROLINES	VO	1466	—	ALEX
DEEP TROUBLE/EL RADO	VO	1490	—	ALEX
LOST MY GAL/FROM MEMPHIS	VO	1497	—	ALEX
YOU RASCAL/BRING IT HOME	VO	1584	—	ALEX
DRIFTING/REVIVAL DAY	VO	1506	—	ALEX
DONALD NOVIS				
(ANY; E TO N)	—	—	—	MENO
KING OLIVER				
(ANY OK'S EXCEPT 4906 AND 4918)	—	—	—	HERZ
SOUTHERN STOMPS	PARA	12088	—	HERZ
KROOKED BLUES/ALIGATOR HOP	GE	5274	—	HERZ
(ANY UHCA OR JI)	—	—	—	GHER
(ANY CREOLE JAZZ BAND OR JAZZ BAND)	ANY	—	—	STAR
HIGH SOCIETY	HRS	—	—	KRAT
TOO BAD	VO	1007	2.50	HURN
WA WA WA	VO	1033	2.50	HURN
DEAD MAN BLUES	VO	1059	2.50	HURN
TACK ANNIE	VO	1049	2.50	HURN
WILLIE THE WEEPER	VO	1112	2.50	HURN
EVERY TUB	VO	1114	2.50	HURN
FAREWELL BLUES	VO	1152	2.50	HURN
TIN ROOF BLUES	VO	1189	2.50	HURN
LAZY MAMA	VO	1190	2.50	HURN
SPEAK EASY BLUES	VO	1225	2.50	HURN
GOT EVERYTHING	BR	4028	2.50	HURN
CHATANOOGA STOMP	CO	13003	—	UMPH
KROOKED BLUES	GE	5274	—	UMPH
HIGH SOCIETY RAG	DK	4933	—	UMPH
SWEET BABY DOLL	DK	8235	—	UMPH
ORIGINAL DIXIELAND JAZZ BAND				
(ALL ON VICTOR; E TO N)	VI	—	—	SYMO
WILL OSBORNE				
(ALL COLUMBIA; E TO N)	—	—	—	MEND
PARAMOUNT PICKERS				
SALTY DOG	PARA	12779	—	UMPH
JACK PETTIS ORCH.				
BROADWAY STOMP	VO	15761	—	AVER
HOT HEELS	VO	15703	—	AVER
DICK POWELL				
(BRUNSWICK ONLY; E TO N)	—	—	—	MEND
CARL RAVAZZA				
VIENI SU	BB	10583	—	DAVI
HARRY RICHMAN				
(BRUNSWICK ONLY)	—	—	—	MEND

GINGER ROGERS				
(ANY; E TO N)	—	—	—	MENO
RAYMOND SCOTT				
AROUND XMAS TREE/HAPPY BIRTHDAY	CO	35864	—	AJAM
BOY SCOUT SWITZ/18 CENT.DRAW.(N OR E)	CO	35347	—	AJAM
DINNER MUSIC/RECKLESS NIGHT(N OR E)	CO	36258	—	AJAM
(ANY OTHERS; N OR E)	—	—	—	AHAM
OMER SIMEON				
BEAU KOO JACK/SMOKEHOUSE	BR	7109	—	PERO
FREDDIE SLACK				
BEAT ME DADDY (SOLD)	—	—	2.50	LAWT
PIG FOOT PETE	—	—	1.75	LAWT
STRANGE CARGO	—	—	2.25	LAWT
KATE SMITH				
MOON SONG (E TO N)	BR	6497	—	MEND
MUGGSY SPANIER				
DA DA STRAIN/SOMEDAY	BB	10384	—	FORE
JAZZ BAND BALL/LIVERY	BB	10518	—	FORE
STATE STREET RAMBLERS				
(ANY)	—	—	—	UMPH
THE THREE DEUCES				
ABOUT FACE/JIG WALK	CO	539	—	GRAH
ARTHUR TRACY				
BRUNSWICKS; E TO N)	—	—	—	MEND
AL TURK'S ORCH				
SNAG IT/HI HENRY	DK	40653	—	AVER
RUDY VALLEE				
RIGHT OUT OF HEAVEN/HOU'LL DO IT	HA	724	—	MEND
DREAM SWEETHEART	VE	1728	—	MEND
SHAME ON YOU	BB	5175	—	MEND
(ANY TEST PRESSINGS)	—	—	—	MEND
WASHBOARD RHYTHM KINGS				
STREET WALKIN' BLUES (N OR E)	BB	8155	2.00	MCKU
TED WEEMS				
RIBBONS AND ROSES	DE	2041	—	DAVI
WHOOPEE MAKERS				
BUGLE CALL RAG/ST.LOUIS BLUES(N-E)	ANY	—	—	MAZZ
DIRTY DOG/THE SOROTITY STOMP	PE	—	—	MAZZ
CLARENCE WILLIAMS				
RED RIVER BLUES/SHAKE IT DOWN	DK	8584	—	MACH
JAMMIN/TURN OFF THE MOON	BB	6919	—	MACH
MORE THAN THAT/TOP OF THE TOWN	BB	6918	—	MACH
TOOTHACHE BLUES, 1 & 2	DK	8744	—	MACH

CLARENCE WILLIAMS				
OLD FOLKS SHUFFLE/BLACKSNAKE BLUES	DK	8465	—	MACH
NERVOUS BREAKDOWN/RAILROAD RHYTHM	CO	14468	—	MACH
BOZO/BIMBO	QRS	7034	—	MACH
BABY PLEASE COME HOME/SISTER KATE	OK	4748	—	MACH
SPEAKEASY/LONG DEEP & WIDE	QRS	7004	—	MACH
SHAKE IT BLACK BOTTOM/DON'T CARE	QRS	7009	—	MACH
JAZZIN' BABY BLUES/IRRESTIBLE BL	DK	8129	—	MACH
TOO LOW/PENE IN THE GLASS	VI	38524	—	MACH
FROM NOW ON/CHURCH ST.SOBBIN'BLUES	DK	8069	—	MACH
YOU DON'T WANT MUCH/HOW COULD TURN	DK	8296	—	MACH
LET MY MAN ALONE/HER CAUSE OF ME BE.	DK	8190	—	MACH
(BLUE FIVE, WASHBOARD BAND, ETC.)	ANY	—	—	MAYO
CODTIE WILLIAMS				
DIGA DIGA DOO (NEW ONLY)	VO	3818	3.50	JACO
THE WOLVERINES				
(ANY WITH BIX)	—	—	—	DREW
ALBERT WYNN				
(ANY ON VOCALION OR OK)	—	—	—	LAUF
JIMMY YANCEY				
JIMMY'S STUFF/THE RIVES	SA	12008	—	GRAH
ANY RECORDING GROUP				
(ANY YIDDISH RECORDS)	—	—	—	TEIT
LA MARSEILLAISE	—	—	—	TEIT
ALBUMS				
BOOGIE WOOGIE MUSIC, VOL. 2	DE	235	—	FITZ
NEW ORLEANS JAZZ	DE	144	—	PEPO
WOLVERINE JAZZ	DE	133	—	JORD
ANTHOLOGY OF COLORED JAZZ	DE	182	—	JORD
KANSAS CITY JAZZ	DE	214	—	JORD
LOUIS ARMSTRONG CLASSICS	DE	233	—	JORD
BLACKSTICK	DE	240	—	JORD
ALTO SAXOLOGY	DE	246	—	JORD
SLIP HORN	DE	254	—	JORD
HAZEL SCOTT	DE	321	—	JORD
OKEH ALBUM K-4:(GENE KRUPA, FRANK MASTERS, O. JURGENS, C. SPIVAK, T. TUCKER, LES BROWN, C. BASIE, CAB CALLOWAY)OK 6631, 6632, 6633, 6634			—	DAVI
WOODWIND ENSEMBLES AND SOLOS				
HORN, OBOE, CLARINET, BASSOON, FLUTE	—	—	—	BR,E

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FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 11

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS, SEE PAGE 11. "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD:N-NEW; E-EXCELLENT;V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

ROY ACUFF
(MANY) OK —— N AUC —— OEGR
ALABAMA REO PEPPERS
THE DRAG CA 8130 V AUC —— HIGH
ALABAMA WASHBOARD STOMPERS
YOU'RE LUCKY TO ME/I WANT A L. VO 1586 E SAL 1.25 LAUF
HENRY ALLEN
IT SHOULD BE YOU/BIFFLY BLUES VI 38073 N AUC 6.00 RITZ
HOW OO THEY DO IT THAT WAY VI 38088 N AUC 4.00 RITZ
PARDON MY SOUTHERN ACCENT PE 15970 E AUC —— RIDL
IT SHOULD BE YOU/BIFFLY BLUES VI 38073 E AUC —— OESP
ALL STAR ORCHESTRA
WAITING AT THE END OF THE ROAD VI 22073 N AUC —— JORD
WAITING AT THE END OF THE ROAD VI 22073 V+T-A —— ANDE
OH BABY/ADD A LITTLE WIGGLE VI 21423 N SAL 2.50 RIDG
AMBROSE
TWILIGHT IN TURKEY/CARAVAN DE 1442 G T-A —— COHA
DEEP HENDERSON/COTTON PICKERS OE 1526 G T-A —— COHA
VICTOR AROEN-PHIL OHMAN (PIANO DUET)
FASHIONETTE VI 21902 N AUC —— RITZ
ARKANSAS TRAVELERS
SEE YOU IN MY DREAMS OK 40277 V+SAL 1.00 LAUF
BIRMINGHAM BREAKDOWN/I AIN'T HA 505 E+SAL 1.10 LAUF
BIRMINGHAM BREAKDOWN/I AIN'T VE 1505 N AUC —— JORD
TING-A-LING BELLS'LL RING OK 40674 N AUC —— RITZ
WASHBOARD BLUES (RIM CHIPS) HA 332 V AUC —— HIGH
LIL ARMSTRONG
LINDY HOP/WHEN I WENT OE 1388 V AUC —— EPST
LOUIS ARMSTRONG
STRUTTIN' WITH SOME BARBECUE OK 8566 E+TRA —— LAUF
POTATOE HEAD BLUES OK 8509 E+TRA —— LAUF
WEST END BLUES/FIREWORKS OK 41078 E AUC —— KAPL
I CAN'T GIVE YOU/KNOCKIN' A JUG UHCA 35/36 E AUC —— KAPL
GOT NO BLUES/WEST END VO 3204 E T-A —— AVER
SHINE(SKIP I GR.)/AIN'T GOT NO. VO 3102 G AUC —— ANDE
THEM THERE EYES (9 GROOVE CHIP) VO 3337 V+AUC —— ANDE
THAT'S MY HOME(E)/HOBO(V+) VI 24200 - TRA —— STAR
SAVOY BLUES OK 8535 E+TRA —— STAR
SAVE IT PRETTY MAMA CO 35662 N T-S —— IDER
SNOWBALL/SWING YOU CATS BB 10225 N T-S —— IDER
HEAR ME TALKIN/SAVE IT OE 2405 V+T-A —— ALEX
TIGER RAG(E)/LOVE(F) OK 41557 - T-A —— ALEX
HEP CATS BALL/LAZY 'SIPPI OE 3283 N AUC —— OESP
POOR OLD JOE/BYE AND BYE OE 3011 N AUC —— OESP
COAL CART BL/DOWN IN OE 18091 N AUC —— OESP
THAT'S MY HOME/I WONDER BB 6644 E AUC —— OESP
MIGHTY RIVER/DON'T PLAY BB 5409 V AUC —— OESP
GUT BUCKET BLUES/YES I'M IN BAR. CO 36152 N T-A —— HERZ
CORNET CHOP SUEY/MY HEART CO 36154 N T-A —— HERZ
KNOCKIN' A JUG/I CAN'T GIVE Y UHCA 35/36 N T-A —— HERZ
FRANK AUBURN
LO LO/SWINGING IN HA 1182 V+SAL .80 LAUF
A BIG BOUQUET FOR YOU HA 1206 V+SAL .80 LAUF
MY IDEAL HA 1240 V+SAL .80 LAUF
TO SHOW IT MAY CONCERN HA 1255 N SAL 1.00 LAUF
CHEERFUL LITTLE EARFUL VE 2249 V+SAL .80 LAUF
A PEACH OF A PAIR CL 5180 V SAL .70 LAUF
LITTLE GIRL CL 11001 V SAL .70 LAUF
CHEER UP VE 2173 V+SAL .80 LAUF
GENE AUTREY
OLD FAITHFUL/SOMEDAY BA 33387 E SAL 1.00 LAUF
GOLD MINE IN THE SKY ME 80251 E SAL 1.00 LAUF
FRANKIE AND JOHNNY VI 20163 V+SAL .75 LAUF
BAT THE HUMMING BIRD
SLOW DRAG/COW COW(PIANO SOLOS) VS 6068 N T-A —— KELS
HUMMING BLUES VS 6068 N T-A —— CAMP
MILDRED BAILEY
NOW IT CAN BE TOLD/HAVEN'T CHAN VO 4282 V T-A —— ANDE
BAILEY'S LUCKY SEVEN
HOT LIPS/JOE SAMUELS. GE 4935 V AUC —— EPST
CAROLINA HOME(GLANTZ, REV.) GE 5002 G AUC —— OESP
TOMORROW/NO WONDER I'M GE 4975 F+AUC —— OESP
NOBODY LIEN(JOE SAMUELS, REV.) GE 4909 F+AUC —— OESP
POOR ME/DON'T LEAVE MAMMY GE 4857 E T-A —— BEAR
DREAM PAL GE 3155 E AUC —— HIGH

WALTER BARNES
BUFFALO RHYTHM/THIRD RATE BR 7072 E SAL 1.35 LAUF
COUNT BASIE
KING JOE, PARTS 1 & 2 OK 6475 N T-A —— GRAH
DON'T YOU MISS BABY/TOPSY OE 1770 E T-A —— ANDE
BABY DON'T TELL/ROCK-A-BYE BAS. VO 4747 N T-A —— ESMA
SUPERCHIEF/CAN'T RUN AROUND OK 5673 V AUC —— HIGH
RUSTY DUSTY BLUES/ALL OF CO 36675 E AUC —— HIGH
BUNNY BERIGAN
OLD STRAW HAT/LOVELIGHT VI 25816 G AUC —— OESP
WACKY DUST/WEARING OF THE GREEN VI 25872 E AUC —— RIDL
WHEN A PRINCE OF A FELLOW VI 26055 V AUC —— RIDL
BLUE LOU/GOONA GOO BR —— N T-A —— SYMO
THE FIRST TIME VI 25593 E T-S 1.50 IDER
MIKE BERNARD (PIANO RAGS)
1915 RAG/MAORI CO 1427 V T-A —— MAYO
TANTALIZING TINGLES/MEDLEY CO 1386 V T-A —— MAYO
BEN BERNIE
WHEN DID YOU LEAVE HEAVEN/STAR OE 878 V AUC —— OEGR
SIDNEY BECHET
AIN'T MISBEHAVIN'/BLUES FOR J. VI 26746 N AUC —— KAPL
MERINGUE D'AMOUR/TI RALPH BALDWIN 582 N AUC 3.00 KAPL
BIX BEIDERBECKE
DAVENPORT BLUES BRE 02206 E+T-A —— LAUF
THREE BLIND MICE/CRAZY CAT OK 40903 V T-A —— LAUF
ROYAL GARDEN BLUES/GOOSE PIM. OK 8544 V+T-A —— LAUF
TRUMBOLOGY/FOR NO REASON IN C OK 40871 G+T-A —— LAUF
IN A MIST/WRINGIN' & TWISTIN' VO 3150 V+T-A —— LAUF
ROYAL GARDEN/JAZZ ME BLUES PAE 2580 N AUC —— KAPL
TOODLIN' BLUES/DAVENPORT BL SE 6 N SAL 2.00 WEIN
VIC BERTON
JEALOUS/DARDANELLA VD 2915 E SAL 1.25 LAUF
BLUE/TABOO VO 2974 E+SAL 1.35 LAUF
BARNEY BIGARD
JAZZ A LA CARTE/DEMI-TASSE VR 655 E AUC —— ARGO
SOUTHERN STYLE/IF YOU'RE EVER VR 596 E AUC —— ARGO
CARAVAN/STOMPY JONES VO 3809 E AUC —— ARGO
READY EDDY/LAMENT FOR JAVANETTE BB 11098 N T-A —— ESMA
CHARLIE THE CHULO/LULL AT DAWN BB 10987 N T-A —— ESMA
ESTHER BIGEOU
BEALE STREET BLUES(SARA MARTIN) OK 8058 V AUC 3.00 GENT
RALPH BINGHAM
BROTHER JONES SERMON/MRS.RASTUS VI 18587 E T-A —— ANDE
JACK BLANO
SHINE ON YOUR SHOES/GONNA BE ME 12510 N T-A —— CAMP
BLUE LU BARKER & FLY CATS
DON'T YOU MAKE ME HIGH OE 7506 E+AUC 3.00 GENT
BLUE RIBBON SYNCOPATORS
MEMPHIS SPRAWLER/SCRATCH CO 14215 E AUC —— HIGH
JIMMY BLYTHE'S RAGAMUFFINS
MESSIN' AROUND(KEPPARD,DODDS) SIG 906 N SAL 2.25 WEIN
PERRY BRADFORD
KANSAS CITY BLUES/ORIGINAL OK 8416 V T-A —— LAUF
MARIE BRADLEY
DOWN HOME MOAN/BACK TO TOWN PARA 12456 V T-A —— LAUF
WILL BRADLEY
HALL OF THE MOUNTAIN KING CO 36286 E AUC —— DESP
BROADWAY BELL HOPS
RAINBOW OF LOVE(BIX) HA 508 G AUC —— LAMB
IN A LITTLE GARDEN HA 225 G AUC —— LAMB
ALL DEPENDS ON YOU/I WONDER HA 355 G AUC —— LAMB
I FOUND A ROUND ABOUT WAY/SHOW HA 159 V+AUC —— JORD
I'M IN LOVE/HONEY BUNCH HA 163 E AUC —— JORD
MARY LOU/TRUDE HA 243 V+AUC —— JORD
DON'T BE ANGRY/WHO COULD BE HA 253 E AUC —— JORD
LONELY ACRES IN THE WEST HA 272 E AUC —— JORD
HERE COMES FATIMA/LOU GOLD,REV) HA 279 V+T-A —— ANDE
LONELY ACRES/HELLO BLUEBIRD HA 272 G AUC —— DESP
LULU BELLE/GOOD NIGHT HA 140 V AUC —— HIGH
PETE BROWN
UNLUCKY WOMAN/MOUND BAYOU OE 8613 N T-A —— ESMA
WILLIE BRYANT
CHIMES AT MEETIN'/THROWIN STON. VI 24847 E T-A —— MAZZ
TIM BRYNN & BLACK DEVILS
WANT WANG BL(E)/SIREN OF(G+) OK 4310 - AUC 3.00 GENT
BUCKTOWN FIVE
BUDDY'S HABITS/CHICAGO BLUES GE 5418 E AUC —— BEAR
CHICK BULLOCK
IT'S BEEN SO LONG/YOU LET ME ME 60302 V T-A —— ANDE
REV. J. C. BURNETT (SERMON WITH SINGING)
GOSPEL TRAIN IS LEAVING/LORD CO 14180 E T-A —— KRAT
HENRY BURR
MOTHER VI 17913 N AUC —— DEGR
BUSSE'S BUZZARDS
DEEP ELM/CHARLESTON BACK. VI 19727 E AUC —— EPST
MILENBERG JOYS/HENRY BROWN VI 19782 E AUC —— EPST
BUTTERBEANS & SUSIE (KING OLIVER)
KISS ME SWEET OK 8182 V T-A 3.00 HERZ
CONSTRUCTION GANG OK. 8163 G T-A 2.50 HERZ
CALIFORNIA RAMBLERS
SISTER KATE/LONESOME MAMA BL VO 14436 N AUC —— JORD
GEORGIA ROSE (1/B" DIG)/
SHIEK OF ARABY VO 14275 E AUC —— JORD
DRONOLINE DAYS/LADY OF (CHIP) BELL 222 V AUC —— JORD

CALIFORNIA RAMBLERS
OH MABEL(E)/ME & BOY(V) CO 268 - AUC 3.00 GENT
ROAMIN'/KAINTUCKY CO 39 G AUC —— LAMB
I LOVE ME/MY SWEETIE CO 3956 G AUC —— LAMB
SWEET GEORGIA BROWN CO 380 G AUC —— LAMB
HOT LIPS/(BUSSE-LANGE) VO 14384 N AUC —— AJAM
NO FOOLIN'/GIRL FRIEND CO 638 E AUC —— DESP
CAB CALLOWAY
GHOST OF A CHANCE OK 5687 N T-A —— SYMO
PARRADIDDLE VO 5467 N T-A —— SYMO
"A" TRAIN/CHAT. CHOO CHOO(E/V) OK 6305 - AUC —— HIGH
GHOST OF A CHANCE/COME ON OK 5687 N AUC —— DESP
CALLOWAY'S HOT SHOTS
WHY DON'T YOU(E)/SWEET BIRDS(V+) VI 24037 - AUC 4.00 GENT
JOE CANOULLO EVERGLADES ORCH.
BLACK BOTTOM/CHARLIE STOMP RE 8109 E AUC —— HIGH
THAT'S WHY I LOVE YOU/KATINKA GE 3331 G AUC —— DESP
EDDIE CANTOR
THEY GO WILD/OH GEE OH GOSH OE 3873 N AUC —— DEGR
HOAGY CARMICHAEL
BESSIE COULDN'T HELP IT VI 22864 V+AUC 3.00 GENT
LAZY RIVER/JUST FORGET VI 23034 V T-A —— LAUF
THE CAROLINERS
OH FLO LI 1205 E AUC 3.00 GENT
ROY CARROLL
OVER NIGHT HA 1253 N SAL 1.25 LAUF
GOODNIGHT SWEETHEART HA 1379 E+SAL 1.10 LAUF
HOME/YOU'RE MY SALVATION HA 1395 N SAL 1.25 LAUF
THERE'S SOMETHING IN YOUR EYES HA 1426 V+SAL .85 LAUF
BENNY CARTER
POM POM/SERENADE TO A SARONG DE 3262 N T-A —— ESMA
NIGHT HOP/OK FOR BABY OE 3294 N T-A —— ESMA
CASA LOMA ORCHESTRA
BLACK JAZZ BR 6242 E AUC —— PENS
I CRIED FOR YOU OE 1864 N AUC —— PENS
BUGLE CALL RAG OE 869 N AUC —— PENS
ALEXANDER'S RAGTIME(LAM.CRACK) OK 41476 V AUC —— PENS
WHITE JAZZ/BLUE JAZZ BR 6611 E T-A —— MAZZ
MANIACS BALL/BLACK JAZZ(SCRATCH) BR 6242 E T-A —— MAZZ
DIXIE LEE/TIRED OF IT ALL BR 6726 N T-A —— SMIT
LAZY DAY/EVENING . BR 6311 E T-A —— SMIT
CAROL CHAPELLE (WITH ORCHESTRA)
THE BUTCHER,BAKER/PUBLICITY MAN PARTY 10 E AUC 4.00 GENT
CHARLESTON CHASERS
FEELIN' NO PAIN/5 PENNIES CO 1229 N AUC —— COOK
MY MELANCHOLY BABY/MISS.MUD CO 1335 N AUC —— COOK
MAURICE CHEVALIER
MA CHERIE/LOUISE VI 21918 N AUC —— RITZ
CHICAGO LOOPERS
THREE BLIND MICE HRS —— E+T-A —— CAMP
CHICAGO RHYTHM KINGS
BREEZE BB 6564 E AUC —— HIGH
CLUB ROYAL ORCHESTRA
THE SHIEK VI 11831 E AUC —— BANN
E. C. COBB AND HIS CORN EATERS
BARRELHOUSE/TRANSATLANTIC VI 38023 N AUC 2.00 RITZ
OLIVER COBB
CORNET PLEADING BLUES PARA 13002 E T-A 5.00 HERZ
JERRY COLONNA
YOU'RE MY EVERYTHING VO 3876 V AUC —— DEGR
COLUMBIA BAND
AMERICAN FANTASIE,1 & 2 (12") CO 50043 N T-A —— RITZ
COLUMBIA ORCHESTRA
THE WOMAN WHO KILLS (12") CO 59066 N T-A —— RITZ
THE COLUMBIANS
LIMEHOUSE BL/VIRGINIA(LAM.CR.) CO 88 N AUC —— JORD
RUSS COLUMBO
COLUMBO ALBUM VI —— E TRA —— OWEN
EDDIE CONDON
OH BABY/INDIANA PAE 2932 N AUC —— PENS
THAT'S SERIOUS THING/STOMP MR. BB 10168 N T-A —— STON
ZEZ CONFREY & ORCH.
STRUTTIN' AT STRUTTERS BALL VI 18932 N AUC —— JORD
ALL MUDDLED UP/TRUE BLUE SAM VI 18973 N AUC —— JORD
ZENDA/(CLYDE DOERR, REV.) VI 18945 N AUC —— JORD
DOC COOK & DOCTORS
HUM AND STRUM/I GOT WORRY CO 1430 N T-A 3.00 HERZ
HUM AND STRUM/I GOT WORRY CO 1430 N AUC —— COOK
COOK'S DREAMLAND ORCH.
SO THIS IS VENICE/ONE I LOVE GE 5360 V+T-A —— LAUF
COON-SANDERS
MISSISSIPPI/RHYTHM KING VI 21891 N AUC —— RITZ
LITTLE ORPHAN/BLESS YOU VI 21895 N AUC —— RITZ
LOUDER AND FUNNIER/SMILING VI 38083 N AUC —— RITZ
BABY KNOWS HOW/BRAINSTORM VI 20390 V+AUC —— DESP
SLUEFOOT VI 21305 N SAL 2.50 RIDG
THE WAIL VI 21305 N SAL 2.50 RIDG
IS SHE MY GIRL FRIEND VI 21148 N SAL 2.50 RIDG
MINE ALL MINE VI 21148 N SAL 2.50 RIDG
COTTON BLOSSOM ORCH.
DRAGGIN' THE DRAGGON GLOBE 1262 V AUC —— HIGH
COTTON PICKERS
STATE STREET BLUES/HOT LIPS BR 2292 V+T-A —— ANDE
RUNNIN' WILD/LOOSE FEET BR 2382 E AUC —— HIGH
SISTER KATE/GOT TO COOL MY BR 2338 V AUC —— HIGH

FOR DISPOSITION

WILTON CRAWLEY
SNAKE HIPS/SHE'S DRIVING VI 38094 N AUC 5.00 RITZ
WILLIE CREAGER
HUGS AND KISSES/CLIMB.LADDER PE 14713 V T-A —— KELS
BING CROSBY
I KISS YOUR HAND MADAME/BABY CO 1851 N AUC —— COOK
MY KINDA LOVE/TILL WE MEET CO 1773 N AUC —— COOK
MARY'S A GRAND OLD NAME/GIRL OF BRE 0341B E T-S —— MAZZ
BOB CROSBY
YANCEY SPECIAL (ZURKE) DE 3834 N SAL 1.00 WEIN
HINDUSTAN/MOURNIN(BOB CATS) DE 2482 N T-A —— GRAH
NOTHING TO LIVE FOR/I'LL(B.CATS)DE 3808 N AUC —— DESP
LOVELY MADAME/WHAT HAVE DE 2142 N AUC —— HIGH
HURRY HOME/DEEP IN A DREAM DE 2151 N AUC —— HIGH
I SIMPLY ADORE YOU/KING DE 1693 N AUC —— HIGH
DAR.DEVIL/DONEGAL(N/E) DE 4305 - AUC —— HIGH
MARK HOP/BURNIN' CANDLE DE 3894 E AUC —— HIGH
ADIOS AMERICANO(BOB CATS) DE 3104 N AUC —— HIGH
THINKIN' OF YOU (BOB CATS) DE 3808 E AUC —— HIGH
DALHART'S TEXAS PANHANDLERS
FLOYD COLLINS/BETTER OK 40584 N T-A —— RITZ
PUTNEY DANDRIDGE
THESE FOOLISH THINGS/GRASS VO 3277 E SAL 1.35 LAUF
A STAR FELL OUT OF HEAVEN VO 3287 E SAL 1.35 LAUF
IS THE GYPSY IN ME VO 3315 V+SAL 1.25 LAUF
EASY TO LOVE/YOU DO THE DARNEST VO 3351 E T-A —— MAZZ
CHASING SHADOWS/WHEN VO 2982 E T-A —— ALEX
DEEP RIVER ORCH.
12TH ST.RAG/P.HORN BLUES PAT 36635 G AUC —— HIGH
EMILIO DE GOGORZA
BEAUTY'S EYES(FOSTI) VI 64372 E AUC —— BANN
DIXIE JAZZ BAND
PA'S OLD HAT OR 1536 V T-A —— LAUF
ST. LOUIS BLUES/TIGER RAG OR 2089 E+T-A —— LAUF
DIXIELAND SWINGSTERS
SWINGSTERS LULLABY/TOUCHED IN BB 7109 N T-A —— ANDE
DIXIE STOMPERS
SPANISH SHAWL/CLAP HANDS HERE HA 70 N AUC —— COOK
VARIETY STOMP/ST.LOUIS(1/8" DIG)DI 2451 E AUC —— JORO
STATIC STRUT HA 197 V AUC —— PENS
AIN'T SHE SWEET (CATCH) HA 353 V AUC —— PENS
JOHNNY DODDS
SWEET LORRAINE/PENCIL PAPA VI 38038 N AUC 5.00 RITZ
DORSEY BROTHERS
ST.LOUIS BLUES/(GLEN GRAY, REV.)DE 3524 E T-S —— MAZZ
ECCENTRIC/YOU'RE OKAY DE 1304 N STA 2.00 PARR
CONGRATULATIONS(2" HAIR CRACK) BA 0566 V+T-A —— SYMO
DESE DEM DOSE/WEARY BLUES DE 469 N T-S 1.00 IDER
ANNIE'S COUSIN FANNIE DE 117 N T-S 1.35 IDER
DIPPER MOUTH/THE GENT DE 561 E T-A 1.50 STON
JIMMY DORSEY
IT'S NO FUN/MOONRISE LOWLANDS DE 782 N T-A —— KELS
TOMMY DORSEY
GO FLY A KITE VI 26313 E AUC —— EPST
ROLLIN' HOME/HUMORESQUE VI 25600 N T-A —— GRAH
JOHNNY DUNN
JAZZIN' BABIES/I PROMISED CO 13004 F+T-A —— ALEX
EDDIE'S HOT SHOTS
I'M GONNA STOMP/SERIOUS THING VI 38046 N AUC 6.00 RITZ
ROY ELDRIDGE
ST. LOUIS BLUES KEY —— N AUC —— DEGR
DUKE ELLINGTON
ROCKS IN MY BED/BLI-BLIP VI —— N AUC —— EILE
DOWN IN ALLEY(REV.,CHARLES.CH.) CO 1076 N AUC —— COOK
MISTY MORNIN'/BLUES WITH FEEL. CO 35955 N T-A —— GRAH
RUNNIN' WILD/MOOD INDIGO BRE 01068 E AUC —— MAZZ
RENT PARTY/VOOM (1" CRACK) BR 4345 E AUC —— ARGO
MISTY MORN/BLUES WITH FEELING VO 3229 N AUC —— ARGO
DOUBLE CHECK/OLD MAN BLUES BB 6450 E+AUC —— ARGO
IT DON'T MEAN THING(E)/ROSE(V) BR 6265 - AUC —— ARGO
ROCKIN'RHYTHM(G)/12TH ST(V) PE 15650 - AUC —— ARGO
LAMBETH WALK/PRELUDE TO A KISS BR 8204 G AUC —— ARGO
LIMEHOUSE BL/ECHOE OF JUNGLE VI 22743 E+AUC —— ARGO
STOMPY JONES(V)/BLUE FEELING(E) VI 24521 - AUC —— ARGO
WASH.WABBLE/ARABIAN LOVER BB 6782 E AUC —— ARGO
HAUNTED NIGHTS/DUKE STEPS OUT BB 6727 E AUC —— ARGO
TRUCKIN(G)/ACCENT ON YOUTH(E) BR 7514 - AUC —— ARGO
PORTRAIT OF LION/SOMETHING TO BB 8385 E AUC —— ARGO
HIGH LIFE/THE DICTY GLIDE BB 6269 E AUC —— ARGO
ROCKIN'CHAIR/RUNNIN WILD(1/2" CR) BR 6732 G AUC —— ARGO
SAD NIGHT IN HARLEM/SHOE SHINE BR 7710 V AUC —— ARGO
SLAP HAPPY/BLUE LIGHT BR 8297 E AUC —— ARGO
ST.JAMES INF(HOT CHOCOLATES) HOW 1046 G AUC —— ARGO
DALLAS DOINGS/RUDE INTERLUDE(CR)VI 24431 V AUC —— ARGO
ALL GOOS CHILLUN/ALABAMY HOME MAS 137 E AUC —— ARGO
MARGIE/COTTON BR 7526 V AUC —— ARGO
COCKTAILS FOR TWO/LIVE LOVE VI 24687 E+AUC —— ARGO
EERIE MOAN/ANYTIME ANY DAY BR 6467 V+AUC —— ARGO
NEW BIRM.BREAKDOWN/SCATTIN' MAS 123 E+AUC —— ARGO
COTTON CLUB STOMP/IN A MIZZ BR 8405 V AUC —— ARGO
BLACK BEAUTY/E.ST.LOUIS BB 6430 N AUC —— ARGO
BLUE BUBBLES/BLUES I LOVE TO S. VI 22985 V AUC —— ARGO
MET MY WATERLOO/MISSOURI MISERY VI 24719 E+AUC —— ARGO

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

DUKE ELLINGTON (CONTINUED)
CLARINET LAMENT/ECHOES OF HAR. BR 7650 E+AUC —— ARGO
BUGLE CALL RAG/DINAH VI 22938 E+AUC —— ARGO
EBONY RHAPSODY/WATERLOO VI 24622 E+AUC —— ARGO
BABY WHEN YOU AIN'T/MOOCHE BR 8241 E+AUC —— ARGO
SWANEE SHUFFLE/MYSTERY SONG BB 6614 E AUC —— ARGO
JAZZ COCKTAIL/LIGHTNIN' BR 6404 V AUC —— ARGO
JAZZ CONVULSIONS/(CHIP TO 2ND GR)BR 6810 V AUC —— ARGO
THE SHEIK/BLUE RAMBLE BR 6336 E+AUC —— ARGO
HITTIN' THE BOTTLE/LINDY HOP VI 23016 V AUC —— ARGO
JAPANESE DREAM/HARLEMANIA VI 38045 V AUC —— ARGO
MOON GLOW/SOLITUDE BR 6987 E AUC —— ARGO
JAZZ LIPS/SLOPPY JOE BB 6396 E AUC —— ARGO
CARAVAN/AZURE(1/4" CRACK) MAS 131 E AUC —— ARGO
HOT FEET/JUNGLE NIGHTS BB 6335 E+AUC —— ARGO
GAL FROM JOES(E)/LET SONG(G) BR 8108 - AUC —— ARGO
BLUE AGAIN VI 22603 G AUC —— ARGO
RUG CUTTER/NEW E.ST.LOUIS MAS 101 E+AUC —— ARGO
BUNDLE OF BLUES/NEW BROOM BR 6607 E+AUC —— ARGO
KISSIN' MY BABY/LOVE IS LIKE BR 7627 N AUC —— ARGO
BLACK & TAN FANTASY/WHAT CAN OK 40955 N AUC —— ARGO
SUBTLE LAMENT/PUSSY WILLOW BR 8344 E+AUC —— ARGO
DIGA DIGA DO/KEEP SONG IN SOUL BB 6305 E+AUC —— ARGO
MARCH OF HOODLUMS/BREAKFAST VI 38115 V AUC —— ARGO
IN THE SHADE/HARLEM SPEAKS BR 6646 N AUC —— ARGO
STEVEDORE STOMP(E)/LA DA(V) BR 8174 - AUC —— ARGO
MERRY GO ROUND/ADMIRATION BR 7440 E AUC —— ARGO
JIVE STOMP(E)/I'M SATISFIED(G) BR 6638 - AUC —— ARGO
SOLID OLD MAN/SMORG. & SCHNAPPS BR 8380 E AUC —— ARGO
MISSISSIPPI/FLAMING YOUTH — —— E AUC —— ARGO
SHOWBOAT SHUFFLE/SENT.MOOD (CR) BR 7461 G AUC —— ARGO
THREE LITTLE WORDS VI 22528 N T-A —— SYMO
MISSISSIPPI/FLAMING YOUTH VI 24057 N AUC —— HIGH
RING DEM BELLS/THREE(E/V) VI 22528 - AUC —— HIGH
SEGER ELLIS
LONESOME OLD TOWN/MY (MUGGSY) BRE 1084 E T-A —— AVER
JIM EUROPE'S HELLFIGHTERS
DARKTOWN STRUTTERS/INDIANOLA PA 22081 * AUC —— ALEX
ON PATROL/MIRANDY (SISSLE) PA 22089 * AUC —— ALEX
(* UNABLE TO GRADE THESE BY PLAYING; APPEAR AT LEAST"V")
EUROPE'S SINGING SERENADERS
EXHORTATION/LITTLE DAVID PA 22084 * T-A —— ALEX
(* UNABLE TO GRADE BY PLAYING; APPEARS AT LEAST "V")
EDITH EVANS AND BAY MAYER
MY KINDA LOVE/KANSAS KITTY BR 4291 G+AUC —— DESP
HAPPY FELTON
JOE TURNER BLUES VS 8184 N T-A —— KELS
JOHNNY FENTON & SWAMP STOMPERS
DREAM KISSES(E+)/TONIGHT(N) BB 10281 - AUC 3.00 GENT
FIVE BIRMINGHAM BABIES
HARD HEARTED HANNAH PE 14311 E AUC —— HIGH
DWIGHT FISKE
TWO HORSES/MRS.PETTIBONE(12")FISKANA 36099 N AUC —— RITZ
JAY C. FLIPPEN & GANG
SHORT & SWEET/FOR MY SWEETHEART PE 12302 E AUC 5.00 GENT
FOMEN BROTHERS (ACCORDIANS)
RHAPSODY IN BLUE VI V-5 N T-A —— RITZ
LEMUEL FOWLERS WASHBOARD WONDERS
JELLY ROLL BLUES CO 14155 V AUC —— PENS
FRIARS SOCIETY ORCHESTRA
FAREWELL BLUES/ORIENTAL GE 4966 V AUC 7.00 HIGH
BUGLE CALL BLUES/DISCONT.BLUES GE 4967 V T-A —— KRAT
CHARLES FULCHER/THELMA TERRY
HEY HEY/MAMA'S GONE CO 1706 V+T-A —— ALEX
GALLAGHER AND SHEAN
MR. GALLAGHER AND MR. SHEAN VI 18941 N AUC —— DEGR
ARABY GARDENS ORCHESTRA
ME TOO OK 40672 N T-A —— RITZ
ARTHUR GIBBS & GANG
BEALE STREET MAMA/LOUISVILLE VI 19070 V AUC 3.00 GENT
GENE GIFFORD
NOTHIN' BUT BLUES/NEW ORLEANS BB 10704 E T-A —— STON
RICHARD B. GILBERT
THEN I'LL BE HAPPY/IF I OK 40536 N T-A —— RITZ
EMERSON GILL & CASTLE OF PARIS ORCH.
LO-NAH/WEARY OK 40615 N T-A —— RITZ
RHYTHM RAG/BUNDLE OF LOVE OK 40594 N T-A —— RITZ
GINDERALE & SPARKLERS
MEEDIN' YOU ME 5099 V+SAL 1.00 LAUF
LILLIAN GLINN (PIANO & TUBA ACC.)
ALL ALONE & BLUE(V)/COME HOME(E)CO 14300 - AUC 3.00 GENT
ALMA GLUCK
MY LADDIE (ORIG. LABEL) VI 64183 E AUC —— BANN
COMIN' THRU THE RYE VI 64422 E AUC —— BANN
FIDDLE AND EYE(ZIMBALIST) VI 89093 E AUC —— BANN
JEAN GOLDKETTE
I'M LOOKING OVER 4 LEAF (BIX) VI 20466 E+AUC 4.00 GENT
LOOK AT THE WORLD AND SMILE VI 20472 V T-A —— PERO
YA' COMIN' UP TO-NIGHT HUH VI 21889 N AUC —— RITZ
HOOSIER SWEETHEART (BIX) VI 20471 E AUC —— HIGH
JUST IMAGINE/(MASTERS, REV.) VI 21565 E SAL 1.00 IDER
BENNY GOODMAN
IT'S BEEN SO LONG/GOODY VI 25245 V AUC —— EPST

(BENNY GOODMAN CONTINUED NEXT COLUMN)

BENNY GOODMAN (CONTINUED)
THE WAY YOU LOOK TONIGHT (N/E) CO 36594 - AUC —— JORO
SUNNY SIDE OF STREET/ALL(N/E) CO 36617 - AUC —— JORO
CLARINET A LA KING/HOW LONG DK 6544 N T-A —— GRAH
NIGHT AND DAY/BEYOND CO 35410 N T-A —— GRAH
PERFIDIA/LET THE DOOR KNOB CO 35962 N T-A —— GRAH
BASIN ST (V+)/BEALE ST (E) CO 2914 - T-A —— STAR
TAKE IT/YOURS CO 36067 V AUC —— DESP
LIMEHOUSE BL/IF I (LAM.CRACK) OK 6486 V AUC —— HIGH
WANG WANG BL/WAY YOU LOOK CO 36594 V AUC —— HIGH
WOLVERINE BLUES/DA DA ST(L.R.K.)HRS —— N T-A —— CAMP
BLUE MOON/THROWING STONES CO 3003 N T-A —— CAMP
GOTHAM NIGHTINGALES
BOBADILLA/WHY I LOVE YOU OK 40679 N AUC —— RITZ
TEDDY GRACE
ROCKIN' CHAIR SWING(M.HALLETT) DE 1190 G T-A —— PERO
SONNY GREER'S MEMPHIS MEN
BEGGARS BLUES/SAT.NITE FUNCTION CO 2833 V AUC —— ARGO
JIMMY GRIER
OUT OF THE BLUE DE 1474 E AUC —— EPST
HALFWAY HOUSE ORCH.
BARATARIA/PUSSY CAT OK 40318 G+T-A —— AVER
FRED "SUGAR" HALL & SUGAR BABIES
I AIN'T GOT NOBODY OK 40496 N AUC —— RITZ
BOB HAMILTON TRIO
SAFARI/S.O.S. BB 10831 N AUC —— DESP
LIONEL HAMPTON
NOW I KNOW DE 18535 E AUC —— PENS
GIN FOR XMAS VI 26423 G AUC —— PENS
EVERYBODY LOVES MY BABY(CRACK) VI 25682 E AUC —— PENS
DRUM STOMP (CATCH) VI 25658 G AUC —— PENS
STOMP VI 25535 V AUC —— PENS
EVERYBODY LOVES MY BABY VI 25682 N T-A —— ESMA
SAVE IT PRETTY MAMA/FLYING H. VI 26595 N T-A —— ESMA
12TH STREET RAG/AINTCHA COMIN' VI 26362 N T-A —— ESMA
TEMPO AND SWING/MY BUDDY VI 26608 N T-A —— ESMA
HANDY'S ORCHESTRA OF MEMPHIS
MOONLIGHT/BUNCH OF BLUES CO 2418 G T-A —— ALEX
ANNETTE HANSHAW
BLACK BOTTOM/LAY ME DOWN PE 12286 F AUC —— DESP
HAPPINESS BOYS
TWISTING THE DIALS 1 & 2 (12") VI 35953 N AUC —— RITZ
THE HAPPY HOUR ORCH.
THINKING OF YOU/WHO DO YOU OK 40735 N AUC —— RITZ
MARLOWE HARDY'S ALABAMIANS
GEORGIA PINES/BAYOU (CHIP) CO 2034 E AUC —— HIGH
HARRY RECKLESS FIVE (TESCH, WINGY)
WAILING BL/ST.JAMES INF.(CRACK)BWY 1355 E AUC —— KAPL
COLEMAN HAWKINS
BODY AND SOUL BB —— N AUC —— DEGR
FINE DINNER/BODY AND SOUL BB 10523 N T-A —— SYMO
WAY DOWN YONDER/BLUES EVERMORE VOE 218 N T-A —— CAMP
STARDUST/WELL ALL RIGHT VOE 123 N T-A —— CAMP
HEARTBREAK BLUES PAE 1766 N T-A —— CAMP
HONEYSUCKLE/LOST IN FOG PAE 2041 N T-A —— CAMP
DAY YOU CAME ALONG/JAMAICA PAE 1685 N T-A —— CAMP
GALVESTON GAL/HUSH BY BRE 1709 N T-A —— CAMP
GONNA LOSE YOUR GAL/DARK BRE 1664 N T-A —— CAMP
BOUNCIN' WITH BEAN/WHEN DAY HMV 9087 N T-A —— SMIT
HEGAMIN'S BLUE FLAM SYNCOPATORS
WANG WANG BLUES/I LIKE BELL 68 V AUC —— HIGH
JASCHA HEIFETZ
ON WINGS OF SONG (ORIG.LABEL) VI 74583 E AUC —— BANN
FLETCHER HENDERSON
LIZA/HOTTER THAN 'ELL DE 555 V AUC —— EPST
GO 'LONG MULE/MANDA CO 228 E AUC —— LAMB
DRIFTWOOD PAT 036090 V AUC —— LAMB
WHY PUT THE BLAME/CHICAGO BL. PE 14250 V AUC —— LAMB
ALABAMY BOUND (1/4" CHIP) DO 3458 E AUC —— LAMB
VARIETY STOMP (HAWK-LANIER) BB 10246 N SAL 1.25 WEIN
THE STAMPEDE/JACKASS BLUES CO 654 N AUC —— COOK
CLARINET MARMALADE/FIDGETY FT BRE 02634 N AUC —— KAPL
SUGAR FOOT ST/WHAT CHA CALL EM CO 395 E AUC —— KAPL
BLUES/SUGAR (V+) CO 2559 V T-A —— STAR
DOWN SOUTH BLUES/JUST HOT VO 14691 E AUC —— BEAR
PENSACOLA/NOBODY'S ROSE CO 532 G AUC —— EILE
31ST ST. BLUES/JOE BLUES PE 14223 V AUC —— HIGH
CHRISTOPHER COLUMBUS/TRUE (V/E) VO 3211 - T-A —— ALEX
TREES/WHAT'S YOUR STORY VO 3760 E+T-A —— ALEX
SUGARFOOT STOMP (ARMSTRONG) CO 395 G T-A —— HERZ
MALINDA'S WEDDING DAY/SWEET VI 22775 E T-A —— STON
SLEEPY TIME GAL DE 3613 F+T-A —— STON
OH EVA/(REV., MEMPHIS FIVE) BA 1375 F+T-A —— STON
WOODY HERMAN
SOUTH/FAN IT (WOODCHOPPERS) DE 3761 N SAL 1.00 WEIN
ART HICKMAN
THOSE DRAFTING BL/HESITATING BL CO 2813 V AUC —— JORO
BERTHA CHIPPIE HILL (LOUIS; R.M.JONES)
TROUBLE IN MIND/GEORGIA MAN OK 8312 G T-A 3.00 HERZ
EARL HINES
BEAU KOO JACK BB 7040 E AUC —— EPST
PIANOLOGY/FLANY DOODLE VO 3501 V AUC —— EPST
GRAND PIANO BLUES/BLUE NIGHTS VI 38096 N AUC 3.00 RITZ

(EARL HINES CONTINUED NEXT PAGE)

FOR DISPOSITION

EARL HINES (CONTINUED)
CHICAGO RHYTHM/EVERYBODY VI 38042 N AUC 3.00 RITZ
BEAU-KOO/GOOD LITTLE BAD VI 38043 N AUC 3.00 RITZ
BEAU-KOO JACK/GOOD LITTLE VI 38043 E TRA —— STON
JOHNNY HODGES
PYRAMID/LOST IN MEDITATION VO 4242 N AUC —— ARGO
WANDERLUST/HOOGE POOGE VO 4573 E AUC —— ARGO
DOOJI WOOJI/MISS.DREAMBOAT VO 4849 N AUC —— ARGO
DANCE OF THE GOON/HOME TOWN BL VO 4941 G AUC —— ARGO
BILLIE HOLIDAY
JIM/LOVE ME OR LEAVE ME (E/V) OK 6369 - AUC —— HIGH
SWING BROTHER/OUT LOVE(N/V) VO 5129 - AUC —— HIGH
THE HOME TOWNERS
WHAT A FUNNY WORLD THIS WOULD BA 0626 E AUC 3.00 GENT
PAUL HOWARD'S QUALITY SERENADERS
OVERNIGHT BLUES/IDEA VI 38070 N AUC 6.00 RITZ
HOTSY TOTSY GANG
HARVEY/MARCH OF HOODLUMS BR 4559 N T-A —— SMIT
SWEET SAVANNAH SUE BR 4482 N T-A —— SMIT
FUTURISTIC RHYTHM BR 4200 N T-A —— SMIT
DIGGA DIGGA DOO BR 4014 N T-A —— SMIT
HOWARD ISRAEL-AL HALL & PERELESS SERENADERS
YOU BROKE MY HEART/I'VE LOST OK 40729 N AUC —— RITZ
HARRY JAMES
LITTLE WHITE LIES BR 8178 N T-A —— CAMP
ONE O'CLOCK JUMP BR 8055 N T-A —— CAMP
WHEN WE'RE ALONE BR 8035 N T-A —— CAMP
JUBILEE/CAN'T I BR 8038 N T-A —— CAMP
JAM SESSION AT VICTOR
HONEYSUCKLE ROSE/BLUES VI 25559 V AUC —— RIOL
HALF PINT JAXON
SCUDDLIN'/CHOCOLATE VO 1583 E+T-A —— STAR
BLIND WILLIE JOHNSON
LORD JUST CAN'T KEEP FROM CRYIN CO 14425 N T-A —— COOK
JAMES "STUMP" JOHNSON
DUCK'S YAS YAS/SNITCHER'S BL QRS —— G AUC —— KAPL
JIMMY JOHNSON'S ORCH.
FARE THEE HONEY BLUES CO 14417 N T-A —— AVER
PETE JOHNSON- ALBERT AMMONS.
CUTTING THE BOOGIE VI 27504 E SAL .50 IDER
AL JOLSON
SONNY BOY/THERE'S A RAINBOW BR 4033 E STA —— PARR
MY MAMMY/DIRTY HANDS BR 3912 E STA —— PARR
BACK IN YOUR OWN BACK YARD(V/E) BR 3867 - STA —— PARR
ISHAM JONES
NO HARM WISHIN'/SQUARE DANCE DE 338 N T-A —— KELS
RICHARD JONES JAZZ WIZARDS
NOVELTY BLUES/TICKLE BLUES VI 38040 N AUC 4.00 RITZ
LOUIS JORDAN'S ELKS RENDEZVOUR BAND
HONEY IN BEE BALL/BARNACLE BILL DE 7556 N AUC —— JORD
ROGER WOLF KAHN
SHADY LADY/YOU'RE THE ONLY VI 21897 N AUC —— RITZ
HAL KEMP
LOVE FOR SALE/PARADISE VI 26278 E AUC —— EPST
FRED KEPPARD'S JAZZ CARDINALS
SALTY DOG/STOCKYARD STRUT UHCA 73/74 N SAL 2.25 WEIN
JOHN KIRBY
DAWN ON DESERT/THE TURF VO 4653 V AUC —— EPST
FROM A FLAT TO C/UNDECIDED DE 2216 E+T-A —— STON
KREISLER-McCORMACK
LULLABYE FROM JOCELYN VI 89106 E AUC —— BANN
AVE MARIA (SCHUBERT) VI 89107 E AUC —— BANN
BENNIE KRUEGER
SUGAR CANE/SUNNY SOUTH VI 21903 N AUC —— RITZ
DINAH/FOREVER AND EVER BR 3060 V AUC —— DESP
CHARLIE MY BOY/PLEASURE MAD BR 2667 V+T-A —— KELS
WANG WANG BLUES/SPREAD YO STUFF BR 2083 E+AUC —— AJAM
I'VE GOT THE JOYS/MY SUNNY GE 4793 G AUC —— DESP
GENE KRUPA
JUNGLE MADNESS/APURKSODY OK 5997 N AUC —— DESP
ANY TIME AT ALL/MY OWN BR 8205 G AUC —— DESP
LANG-VENUTI
AFTER YOU'VE GONE/BEALE ST. UHCA 108 N AUC —— ARGO
LANIN'S ARCADIANS
CAROLINA MAMMY/BY SHALIMAR PE 14115 G AUC —— DESP
LANIN'S PLAYERS
SHEIK OF ARABY/JUST A LITTLE DE 4820 G+AUC —— DESP
QUEEN OF ORIENT/STUMBLING GE 4877 F+AUC —— DESP
SAM LANIN'S MELODY SHEIKS
ROSE COLORED GLASSES OK 40709 N AUC —— RITZ
DIXIE LEE
GOT ME DOIN'/HEART OPEN BOOK DE 414 N T-A —— KELS
HARLAN LEONARD'S RED JACKETS
FATE/CAN YOU FORGET GE 5024 E AUC —— HIGH
TED LEWIS
SHIM-ME-SHA WABBLE/CLARINET CO 1573 N AUC —— COOK
MILENBERG JOYS/TIN ROOF BLUES CO 439 N AUC —— COOK
BARNYARD BLUES/CHANGES MADE CO 170 E AUC —— HIGH
BEALE ST.MAMMA/LOUIS. LOU CO 3892 E AUC —— HIGH
ST.LOUIS BLUES/MAMMA'S CO 679 V AUC —— HIGH
JOHNNY LONG
IN AN OLD SHANTY TOWN/SWING ME DE 3409 N T-A —— GRAH
LOUISIANA SUGAR BABES
PERSIAN RUG/THOU SWELL VI 21346 E AUC —— JORD

JIMMIE LUNCEFORD
BELGIUM STOMP VO 5207 V AUC —— EPST
MIXUP/BLUE AFTERGLOW CO 35919 N T-A —— GRAH
JAZZNOCRACY/CHILDREN(ORIG.LABEL) VI 24522 N AUC —— IDER
BLUE BLAZES/BABY PLEASE VO 4667 N T-A —— ALEX
WINGIE MANNONE
OCHI CHORNYA/THE BOOGIE BEET BB 11298 V T-S —— MAZZ
HONEY'S LOVIN' ARMS/WHEN MY BB 30-0800 E T-S —— MAZZ
CLYDE McCOY
SUGAR BLUES/TEAR IT DOWN OK 2847 N AUC —— EPST
MCKENZIE-CONDON CHICAGOANS
LIZA/SUGAR (TESCH) PAE 2379 N AUC —— KAPL
NOBODY'S SWEETHEART OK 40971 V T-A 2.50 GHER
McKINNEY'S COTTON PICKERS
GEE AIN'T I GOOD TO YOU/DIRT VI 38097 N AUC 8.00 RITZ
BEEDLE UM BUM/SELLING STUFF VI 38052 N AUC 4.00 RITZ
SECRET/LONESOME TOWN VI 22628 N AUC 2.00 RITZ
McMURRAY'S CALIFORNIA THUMPERS
BLUE/DOGIE DOGIE WA WA GE 4943 E AUC —— HIGH
NELLIE MELBA
GOODBYE (FOSTI) VI 89093 E AUC —— BANN
MEMPHIS JAZZERS
MOANIN' LOW RADIEX 1763 E AUC 4.00 GENT
MEMPHIS MINNIE & KANSAS JOE
WHEN THE LEVEE BREAKS/THAT WILL CO 14439 N T-A —— COOK
LOOKING WORLD/BLACK RAT SWING OK 6707 N AUC —— DESP
BOY FRIEND BL/NOTHING ETC. OK 5670 N AUC —— DESP
MEZZROW-LADNIER QUINTET
EVERYBODY LOVES MY BABY BB 10000 V T-A —— KRAT
MEZZ MEZZROW
SWINGING WITH MEZZ/LOVE BR 6778 N T-A —— CAMP
FREE LOVE/DISSONANCE BR 7551 N T-A —— CAMP
OLD FASH.LOVE/35TH & CALUMET VI 25202 N T-A —— CAMP
PANIC IS ON/MUTINY IN PARLOR BB 6319 E T-A —— CAMP
BUBBER MILEY
PENALTY OF LOVE/LOVING YOU VI 23010 N T-A —— KELS
GLENN MILLER
SONG OF VOLGA BOATMAN BB 11029 E AUC —— EPST
RAY MILLER
I WISH I COULD SHIMMY LIKE BR 3829 G+AUC —— DESP
YOU WANT LOVIN'/SOMEONE BR 4425 V AUC —— HIGH
MILLS BROTHERS
SHINE/BASIN STREET BLUES BRE 02844 E T-A —— MAZZ
THE MISSOURIANS
OZARK MOUNTAIN BL/YOU'LL CRY VI 38071 N AUC 2.00 RITZ
STOPPIN' THE TRAFFIC/PROHIBITION VI 38120 V T-A —— ALEX
MIFF MOLE & MOLERS
SHIM-ME-SHA-WABBLE(TESCH) UHCA 23 N AUC —— ARGO
LITTLE BROTHER MONTGOMERY
FRISCO HI BALL/LA. BLUES VO 2706 N T-A —— CAMP
MORAN & MACK
TWO BLACK CROWS, 1 & 2 CO 935 E AUC —— DESP
JELLY ROLL MORTON
TRY ME OUT/DOWN MY WAY VI 38113 V AUC —— ANDE
ICEBERG/TANKTOWN BUMP VI 38075 N AUC 6.00 RITZ
GEORGIA SWING/MOURNFUL VI 38024 N AUC 8.00 RITZ
SWEET ANETA/COURTHOUSE BUMP VI 38093 N AUC 6.00 RITZ
N.O. BUMP/PRETTY LIL VI 38078 N AUC 6.00 RITZ
RED HOT PEPPER/DEEP CREEK VI 38055 N AUC 8.00 RITZ
BENNIE MOTEN
SHE'S NO TROUBLE/SOUTH (G) VI 24893 E AUC —— DEGR
KANSAS CITY SQUABBLE/NOW VI 38091 N AUC 3.00 RITZ
TALKING ABOUT/TERRIFIC STOMP VI 38081 N AUC 3.00 RITZ
MOTEN'S BLUES/LET'S GET IT VI 38072 N AUC 3.00 RITZ
SOUTH/SHE'S NO TROUBLE VI 38021 N AUC 3.00 RITZ
LAUGH OR SMILE/TOUGH BREAKS VI 38037 N AUC 3.00 RITZ
WON'T YOU BE MY BABY VI 23208 N T-A —— SYMO
GET LOW DOWN/K.C. BREAKDOWN VI 21693 V T-A —— ALEX
GET GOIN'/LIZA LEE VI 23023 N T-A —— ALEX
KANSAS CITY SHUFFLE VI 20485 N SAL 2.50 RIDG
YAZOO BLUES VI 20485 N SAL 2.50 RIDG
MOUND CITY BLUE BLOWERS
TAILSPIN/NEVER HAD A REASON VI 38087 N AUC 8.00 RITZ
HELLO NOLA/ONE HOUR BB 10037 N T-A —— STON
NAPOLEON'S EMPERORS
MEAN TO ME/MY KINDA LOVE (V/N) VI 38057 - AUC —— JORD
MEAN TO ME/MY KINDA LOVE VI 38057 N AUC —— RITZ
YOU CAN'T CHEAT A CHEATER/ANY. VI 38069 N AUC —— RITZ
HAMBONE WILLIE NEWBERN (VOCAL & GUITAR)
SHELBY COUNTY WORKHOUSE BL/SHE DK 8740 E T-A —— KRAT
NEW ORLEANS BLACK BIRDS
BABY/HONOLULU BLUES VI 38026 N AUC 2.00 RITZ
RED HEAD/PLAYING THE BLUES VI 38027 N AUC 2.00 RITZ
NEW ORLEANS OWLS
PICCADILLY/HEAT ON THE TABLE CO 14197 N AUC —— COOK
NEW ORLEANS PEPSTERS
THE HARLEM STOMP DOWN VD 81836 V+T-A —— STON
NEW ORLEANS RHYTHM KINGS
THAT'S A PLENTY/TIN ROOF BLUES GE 5105 E AUC —— KAPL
GOLDEN LEAF/SHE'S OK 40327 G+T-A —— AVER
THAT'S A PLENTY/TIN ROOF (E/V) GE 5105 - T-A —— AVER
TIN ROOF/THAT'S A PLENTY GE 5105 E T-A —— CAMP
BUGLE CALL/DISCONTENTED GE 4967 E T-A —— CAMP
SWEET LOVIN' MAN/MAPLE LEAF GE 5104 E T-A —— CAMP

NEW ORLEANS RHYTHM KINGS (CONTINUED)
SAN/ECCENTRIC GE 5009 E T-A —— CAMP
ORIENTAL/FAREWELL GE 4966 E T-A —— CAMP
NEW ORLEANS WANDERERS
PERDIDO ST.BLUES/GATEMOUTH CO 698 V AUC —— KAPL
PERDIDO ST.BLUES/GATEMOUTH CO 698 E T-A —— MAYO
FRANKIE NEWTON
BRITT WOOD STOMP/I FOUND VS 571 E+SAL 2.25 LAUF
WHERE OR WHEN/EASY LIVING VS 616 E SAL 1.75 LAUF
RED NICHOLS
POOR BUTTERFLY(V)/PRETTY GIRL(E) BB 10522 - AUC 3.00 GENT
BUILDING A NEST FOR MARY BR 4321 N AUC —— HIGH
HEAT WAVES/LOVE & NOODLES BR 6451 E AUC —— HIGH
NEST FOR MARY(REV., COPLEY) BR 4321 G T-S 1.00 IDER
JOA/FEELIN' NO PAIN BR 3626 G AUC —— GHER
RAY NOBLE
CHANGE PARTNERS(ASTAIRE) BR 8189 E AUC —— EPST
I'LL DO MY BEST/LOVE IS SWEET VI 24333 E+AUC —— JORD
HANG OUT STARS/OLD SPINNING VI 24357 N AUC —— JORD
MY SONG GOES/SONG WITHOUT WORDS VI 24555 N AUC —— JORD
THE VERY THOUGHT OF YOU/I'LL VI 24657 E+AUC —— JORD
MIDNIGHT,STARS & YOU/AN HOUR VI 24700 V+AUC —— JORD
BLUE DANUBE/I LOVE YOU TRULY VI 24806 N AUC —— JORD
TIME ON HANDS/GOODNITE VI 25016 N AUC —— JORD
BLUES IN MY HEART/BY FIRESIDE VI 25141 N AUC —— JORD
DINAH/BUGLECALL RAG VI 25223 N AUC —— JORD
WHEN I'M WITH YOU(DIG) VI 25336 E+AUC —— JORD
JIMMIE NOONE
I KNOW THAT YOU KNOW DE 3863 N SAL 1.00 WEIN
READY FOR THE RIVER VO 1183 V TRA —— STAR
RED NORVO
I CAN READ/YOURS FOR SONG(N/G) VO 4819 - AUC —— DESP
O'BRYANT'S WASHBOARD BAND
BRAND NEW CHARLESTON/WASHB. PARA 12265 G AUC —— EILE
WALTER O'KEEFE
MAN ON FLYING TRAPEZE VI 24172 E+AUC —— AVER
THE BEARDED LADY BR 7336 N AUC —— AVER
KING OLIVER
(MANY GENNETT, VOCALION, COLUMBIA, OKEH) - —— —— LAUF
DIPPERMOUTH BL/WEATHERBIRD GE 5132 V+T-A —— LAUF
CANAL STREET BL/JUST GONE GE 5133 V T-A —— LAUF
SNAKE RAG GE 5184 G+T-A —— LAUF
RIVERSIDE BLUES (LOUIS, DODDS) SIG 905 N SAL 2.25 WEIN
WHAT YOU WANT/TOO LATE VI 38090 N AUC 4.00 RITZ
CALL OF THE FREAKS/TRUMPETS VI 38039 N AUC 8.00 RITZ
GOODMAN SAM/CAN I TELL YOU VI 38039 N AUC 10.00 RITZ
JAZZIN' BABIES BLUES/C.W. OK 4975 E AUC —— RIOL
DIPPERMOUTH BL/CAKE WALKIN' UHCA 77/78 E T-A —— KRAT
SNAKE RAG/WEATHERBIRD RAG UHCA 75/76 E T-A —— KRAT
MANDY LEE BLUES/FROGGIE MOORE UHCA 69/70 E T-A —— KRAT
CANAL ST.BLUES/CHIMES BLUES UHCA 67/68 E T-A —— KRAT
CALL OF THE FREAKS/(FESS WMS) BB 6546 G T-A —— COHA
SOBBIN' BLUES/SWEET LOVIN' OK 4906 G T-A 5.00 HERZ
ORIGINAL DIXIELAND JAZZ BAND
FIDGETY FEET/LAZY DADDY VI 18564 E AUC —— HIGH
MARGIE/PALESTEENA VI 18717 E AUC —— HIGH
DARKTOWN STRUTTERS(½" CHIP) CO 2297 V AUC —— AJAM
BLUIN'THE BLUES/SENSATION RAG VI 18483 V T-A —— PERO
BOW WOW BLUES VI 18850 V T-A —— PERO
AT JAZZ BAND BALL/OSTRICH WALK VI 18457 E T-A —— PERO
ST.LOUIS BLUES/JAZZ ME BLUES VI 18772 E STA 3.00 PARR
ORIGINAL MEMPHIS FIVE
MEANEST BLUES/HOW COME YOU VI 19480 E+AUC 3.00 GENT
TEASIN' SQUEEZIN MAN O' MINE OR 127 E AUC 3.00 GENT
SOMEBODY STOLE MY GAL/HOW COME PAT 36141 G AUC —— LAMB
LOOSE FEET/WHILE WAY BLUES VO 14527 V AUC —— LAMB
SHUFFLIN' MOSE/MEMPHIS GLIDE BA 1193 E STA 2.00 PARR
ORY'S SUNSHINE ORCHESTRA (ACC.RUTH LEE)
SWEET SOMETHING/MAYDE SOMEDAY SU 3002 E+T-A —— CAMP
JOHN OSCAR
IN THE GUTTER BR 7080 E+T-A —— LAUF
PARAMOUNT JUBILEE SINGERS
THAT OLD TIME RELIGION PARA 12073 E AUC —— EPST
TINY PARHAM & MUSICIANS
TINY'S STOMP/STOMPIN' DOWN VI 38060 N AUC —— RITZ
WASHBOARD WIGGLES/ECHO BLUES VI 38076 N AUC —— RITZ
THAT KIND OF LOVE/B.M. BLUES VI 38047 N AUC —— RITZ
DOO DOO/SKAG-A-LAG VI 38054 N AUC —— RITZ
SUBWAY/BLUE ISLAND VI 38041 G+T-A —— ALEX
BLUE ISLAND (REV."BOOTS") BB 10044 E T-A —— ALEX
PEERLESS ENTERTAINERS
BURGUNDY/TAMIAMI TRAIL OK 40592 N T-A —— RITZ
PDL PLANCON
THE PALMS VI 85020 E AUC —— BANN
BEN POLLACK
FUTURISTIC(E+)/LET'S SIT(E) VI 21858 - AUC 4.00 GENT
FUTURISTIC(E)/LET'S SIT(V) VI 21858 - AUC 3.00 GENT
SWEET SHOW GIRL/BUY FOR BABY VI 21743 E+AUC 4.00 GENT
WHERE THE SWEET FORGET-ME NOTS VI 22105 V AUC 3.00 GENT
IF I COULD BE WITH YOU(TEA) OR 1998 V AUC —— KAPL
DEED I DO (1ST GOODMAN) VI 20408 E+T-A —— STAR
MA CHERIE (V+)/LOUISE (V) VI 21941 - T-A —— STAR
MY KINDA LOVE/ON WITH THE VI 21944 N AUC —— RITZ
(BEN POLLACK CONTINUED NEXT PAGE)

FOR DISPOSITION

BEN POLLACK (CONTINUED)
FUTURISTIC RHYTHM/LET'S Vi 21858 N AUC —— HIGH
SENTIMENTAL BABY/THEN CAME THE Vi 21827 N SAL 2.50 RIOG
IN HUSH OF THE NIGHT/WON'TCHA Vi 22071 N SAL 2.50 RIOG
DEED I DO/I NEED LOVIN' Vi 20408 N SAL 2.50 RIOG
JIMTOWN BLUES/SONG OF ISLANDS Co 36325 N T-A —— STON
LOUIS PRIMA
STAR DUST/LONG ABOUT MIDNIGHT Br 7335 E T-A —— MAZZ
DINAH/LAZY RIVER (E/F) Br 7666 - T-A —— MAZZ
RHYTHM ON THE RADIO/I CAN'T Vo 3921 E STA —— MAZZ
WHY SHOULD I PRETEND/DOIN' THE De 1953 E STA —— MAZZ
HOW'M I DOIN'/SOLITUDE Br 7531 N T-A —— MAYD
CHINATOWN/BASIN STREET Br 7456 N AUC —— RUTH
LADY IN RED/CHASING SHADOWS Br 7448 N AUC —— RUTH
PRINCETON TRIANGLE CLUB JAZZ BAND
SHIPS PASS IN NIGHT/JOIN NAVY Co 30 V+AUC 3.00 GENT
SEA OF DREAMS/PIRATE GOLD Co 31 V+AUC 3.00 GENT
SEA OF DREAMS/PIRATE GOLD Co 31 E AUC —— PENS
JUNE PURSELL & ROY FOX
IF I HAD YOU/THAT'S THE GOOD Br 4230 G AUC —— DESP
QUINTETTE OF HOT CLUB OF FRANCE
SWING GUITARS(DJANGO REINHARDT) Vi 25601 E+AUC 3.00 GENT
RADERMAN'S RADIO ORCHESTRA
WHILE THE YEARS GO DRIFTING OK 40672 N T-A —— RITZ
MA RAINEY & GEORGIA BAND
YONDER COME BLUES/STACK O'LEE Sig 908 N T-A —— KRAT
BARNEY RAPP
WALK JENNIE/SOMEBODY ELSE TOOK Vi 19182 E T-A —— ANDE
RED & HIS BIG TEN
AT LAST I'M HAPPY/IF YOU HAVEN'T Vi 23033 N AUC 3.00 GENT
DELIRIUM/DAVENPORT BLUES Vi 20778 V AUC —— EPST
THE RED HOTTERS
I'M GONNA HANG AROUND MY SUGAR OK 40496 N AUC —— RITZ
DON REDMAN
CHANT OF WEED/TWO TIME MAN Co 35689 N T-A —— SYMO
NAGASAKI/DONE WHAT Br 6429 N AUC —— RUTH
HOT AND ANXIOUS Br 6368 N T-A —— SMIT
AIN'T I THE LUCKY ONE Br 6401 N T-A —— SMIT
LEO REISMAN
YOU ON MY MIND(FRED ASTAIRE,VOC) HMV 6398 E T-S —— MAZZ
WITHOUT THAT GAL Vi 22746 N AUC —— RUTH
JACQUES RENARD (GENE AUSTIN VOC.)
C'EST VOUS/(CHAS DORNBERGER,REV) Vi 20716 N T-A —— ANDE
HARRY RESER'S JAZZ PILOTS
SUSIE'S FELLER OK 40709 N AUC —— RITZ
RIO TRIO
SEND BACK HONEYMAN/MEDLEY GE 4923 G AUC —— DESP
VINCENT RIZZO & HOTEL SYLVANIA ORCH
CLAP YO' HANDS/DO DO DO OK 40725 N AUC —— RITZ
IKEY ROBINSON'S BAND
ROCK ME MAMA/FOUR REASONS Br 7059 V T-A —— AVER
CARSON ROBINSON'S KANSAS JACK RABBITS
STUFF/NONSENSE Vi 38074 N AUC —— RITZ
WILLARD ROBISON
T'AIN'T SO HONEY/DEEP RIVER BL Vi 21651 E+AUC —— JORD
GENE RODEMICK
ST.LOUIS TICKLE Br 2480 V T-A —— KELS
ADRIAN ROLLINI
RIVERBOAT SHUFFLE/SUGAR De 265 E T-A —— STON
HARRY ROY
RISE 'N SHINE/DILL PICKLES De 1088 N AUC —— DESP
SIDEWALKS OF CUBA/VALENTINA De 1365 N AUC —— DESP
MEDLEY/FOUND A NEW BABY De 1387 N AUC —— DESP
LUIS RUSSELL
FREAKISH BLUES Vi 22815 N AUC —— RUTH
SAVOY BEARCATS
SENEGALESE(E)/NIGHTMARE(V) Vi 20182 - AUC 3.00 GENT
HOT NOTES/STAMPEDE Vi 20460 N SAL 2.50 RIOG
SEATTLE HARMONY KINGS
DARKTOWN SHUFFLE/IF I HAD Vi 19722 V AUC —— DESP
BOYD SENTER & SENTERPEDES
SHINE/SOIN' YOU GOOD Vi 21912 N AUC —— RITZ
SEVEN HOT AIR MEN
LOW DOWN RHYTHM/GOODMAN Co 1850 F+T-A 2.00 STON
ARTIE SHAW
THE JAPANESE SANDMAN Vo 4465 N AUC —— RIDL
IT AIN'T RIGHT/SOUTHSEA Vo 4637 N AUC —— RIDL
MOONLIGHT AND SHADOWS Br 7835 N AUC —— RIDL
NO REGRETS/I USED TO BE Vo 4837 N AUC —— HIGH
JAPANESE SANDMAN/PRETTY GIRL Br 7688 N AUC —— RUTH
SOMEDAY SWEETHEART Br 7914 N AUC —— RUTH
SHILKRET'S RYTH-MELODISTS
SWEET NOTHING Vi 21902 N AUC —— RITZ
SHORT'S TIVOLI SYNCOPATORS
BUGLE CALL RAG/SLOW POKE Vo 14658 N AUC —— HIGH
DAVID SILVERMAN
MAMA GOES WHERE PAPA GOES Vi 19195 N AUC —— JORD
KENN SISSON
BAMBOOLA/BLUE HEAVEN Br 3595 G+AUC —— DESP
SIX BLACK DIAMONDS
SOBBIN' BLUES/EASY MELLOW Ba 1265 V AUC —— HIGH
SIX JOLLY JESTERS (ELLINGTON)
OKLAHOMA STOMP/(COBB, REV.) Vo 1449 E+AUC —— ARGO
SIX JUMPIN' JACKS
CHARLESTON BALL/VILLAGE Br 3064 G AUC —— DESP

SLIM AND HIS HOT BOYS
MISSISSIPPI/THAT'S A PLENTY Vi 38044 N AUC 3.00 RITZ
BESSIE SMITH
MIDNIGHT BLUES/BLEEDING HEARTED Co 3936 V AUC 3.00 GENT
HOT SPRINGS BLUES/LOOKING FOR Co 14569 V+AUC 3.00 GENT
AFTER YOU'VE GONE/MUDDY WATER Co 14197 N AUC —— COOK
THEM'S GRAVEYARD WORDS/SEND ME Co 14209 N AUC —— COOK
CARELESS LOVE(LOUIE)/HE'S GONE Co 14083 N AUC —— COOK
BABY DOLL/THEM "HAS BEEN" Co 14147 N AUC —— COOK
LOVE ME DADDY BLUES/WOMAN'S Co 14060 N AUC —— COOK
BEALE ST(HENDERSON/AGGRAVATIN' Co 3877 V T-A —— HERZ
MY SWEETIE WENT AWAY/WHOA TILLIE Co 13000 V T-A —— HERZ
ROCKIN'CHAIR BL/SORROWFUL BL Co 14020 V+T-A —— HERZ
BABY WON'T YOU PLEASE COME HOME Co 3888 E T-A —— HERZ
OUTSIDE OF THAT(HENDERSON) Co 3900 E+T-A —— HERZ
I KNOW WHO WILL(HENDERSON) Co 3942 E T-A —— HERZ
LADY LUCK BL/YODLING(HENDERSON) Co 3939 E+T-A —— HERZ
BESSIE & CLARA SMITH (F.HENDERSON ACC.)
FAR AWAY BLUES/GOING BACK Co 13007 G AUC —— HIGH
CLARA SMITH
SEPARATION BL(V)/AIN'T NOTHIN(G) Co 14160 - AUC 3.00 GENT
LEROY SMITH
ST.LOUIS BL(E)/RHAPSODY IN BL(G) Vi 21328 - AUC 3.00 GENT
MAMIE SMITH
MY MAMMY'S BLUES/DO IT MR.SO OK 40019 E+T-A —— HERZ
STUFF SMITH
JOSHUA/IT'S UP TO YOU Vs 8251 E T-A —— KELS
WILLIE SMITH
SWAMPLAND/I CAN SEE YOU De 1291 E AUC —— EPST
MUGGSY SPANIER
DIPPERMOUTH BL/SISTER KATE BB 10506 N AUC —— DEGR
SOMEDAY SWEETHEART/DA DA STRAIN BB 10384 N AUC —— DEGR
AT SUNDOWN/BLUIN' THE BLUES BB 10719 N T-A —— GRAH
VICTORIA SPIVEY
BLACK SNAKE BLUES/NO MORE DK 8338 G AUC —— EPST
JOE STEELE
TOP AND BOTTOM/COAL YARD Vi 38066 N AUC 5.00 RITZ
REX STEWART
TWO TRUMPETS(V+)/BACK ROOM(F) Vo 3831 - AUC —— ARGO
REXATIOUS/LAZY MAN SHUFFLE Vr 517 E+AUC —— ARGO
MAXINE SULLIVAN
NIGHT & DAY/IT AIN'T NECES. HMV 8911 E T-S —— MAZZ
WILBUR SWEATMAN'S ORIG. JAZZ BAND
I'LL SAY SHE DOES/LUCILLE(E/N) Co 2752 - AUC —— JORD
TAMPA RED & CHICAGO FIVE
YOU'RE ONE & ONLY/STOP TRUCKIN BB 6755 E AUC 3.00 GENT
JACK TEAGARDEN
I GOT RIGHT TO SING BLUES OK 6272 N SAL 1.50 WEIN
JUNK MAN Br 7652 N T-A —— CAMP
TENNESSEE TEN/BENSON ORCH.
BIG BLONDE MAMA/SOBBIN' BL Vi 19130 G+AUC —— DESP
HENRY THIES & HOTEL STINSON ORCH.
ROSE OF MANDALAY/SWEET LISA Vi 21890 N AUC —— RITZ
WALTER THOMAS & JUMP CATS
BLUES ON THE BAYOU/JUMPIN' GE 8126 E AUC —— EPST
SKEETS TOLBERT
W.P.A./I CAN'T GO FOR YOU De 7722 E AUC —— DESP
BUGLE BLUES/DRAFTIN' BLUES De 8516 E T-A —— SMIT
FRANKIE TRUMBAUER
WAY DOWN IN N.O./I'M COMING VA. PAE 2687 N AUC —— KAPL
FRANKIE TRUMBAUER
JUBILEE (BIX) OK 41044 N T-A —— AVER
NOT ON THE FIRST NITE/WALKIN' Vs 8225 V T-A —— ANDE
WRINGIN' & TWISTIN'/NO REASON PAE 2532 N T-A 1.50 HERZ
LLOYD TURNER & VILLA VENICE ORCH.
MY MAMMA'S IN TOWN OK 40674 N AUC —— RITZ
LET'S FORGET/ROSES OK 40658 N AUC —— RITZ
RUDY VALLEE
KITTY FROM KANSAS CITY/DEEP BB 7140 V AUC —— DEGR
YOU WANT LOVIN'/LONELY TROUBA Vi 22136 E T-A —— ANDE
VARSITY EIGHT
THE SORORITY STOMP CA 9098 N AUC —— HIGH
I'M SATISFIED CA 632 E AUC —— HIGH
DON'T BRING LULU/NOBODY KNOWS CA 1399 E STA —— PARR
VARSITY SEVEN
SHAKE IT AND BREAK IT Vr 8179 N T-A —— CAMP
POM POM/HOW LONG Vr 8173 N T-A —— CAMP
CALLIE VASSAR (ACC., RICHARD JONES)
MAYBE SOMEDAY/ALL NIGHT BLUES GE 5172 G+AUC —— EILE
JOE VENUTI
WEARY RIVER OK 41192 E T-A —— STAR
EENY MEENY/TWENTY FOUR Co 3103 N T-A —— STAR
VICTOR MILITARY BAND
KANSAS CITY BLUES/HESITATION BL Vi 18163 E AUC 3.00 GENT
VICTOR MINSTRELS
MINSTREL SHOW OF 1929,1 & 2(12") Vi 35961 N AUC —— RITZ
VIRGINIANS
AGGRAVATIN' PAPA/AUNT HAGAR'S Vi 19021 E STA —— PARR
WASHBOARD RHYTHM KINGS
MANY HAPPY RETURNS(BENNIE MOTEN) BB 8228 N T-A —— ANDE
FATS WALLER
THE MINOR DRAG/HARLEM FUSS BB 10185 N AUC 3.00 GENT
MIGHTY FINE/EEP, IPE BB 10744 V AUC —— EPST
LOOKIN' GOOD BUT FEELIN' BAD Vi 38086 N AUC 5.00 RITZ
(FATS WALLER CONTINUED NEXT COLUMN)

ETHEL WATERS
DINAH(E)/SWEET MAN(V+) Co 487 - AUC 3.00 GENT
MY HANDY MAN(JAS.P.JOHNSON ACC.) Co 14353 V+AUC 4.00 GENT
SWEET MAN/DINAH Co 487 E AUC —— EPST
JAZZIN' BABIES/KING LOVIN' BS 14117 - AUC —— RUTH
CHICK WEBB
I GOT RHYTHM/SWEET SUE De 1759 E AUC 3.00 GENT
ROCK IT FOR ME/STRICTLY JIVE De 1586 N T-A —— ESMA
SPINNIN' THE WEBB/WACKY DUST De 2021 N T-A —— ESMA
RUDY WIEDOEFT'S PALACE TRIO
I WANT TO GO TO THE LAND WHERE OK 4214 E AUC —— JORD
WEIDOEFT'S CALIFORNIANS
TODDLE/MY MAN Ae 14193 E T-A —— ANDE
PAUL WHITEMAN
XMAS NIGHT IN HARLEM BB 10969 V AUC —— EPST
BECAUSE MY BABY DON'T MEAN MAY. Co 1441 E AUC —— JORD
YOU TOOK ADVANTAGE OF ME Vi 21398 E AUC —— RIOL
SOUVENER ALBUM P-100(BIX,BING) Vi —— N TRA —— OWEN
(MANY BEFORE Vi 20000) Vi —— E TRA —— OWEN
SMILE(BIX)/(VIRGINIANS, REV.) Vi 21228 V+T-A —— ALEX
MISSISSIPPI MUD(BIX) Vi 21274 V AUC —— PENS
GEORGIANA Vi 20017 V AUC —— PENS
BACK IN BACK YARD(BIX; 1" HR.CR) Vi 21240 E AUC —— PENS
AFTER YOU'VE GONE(RIM CHIP) Co 2098 G AUC —— PENS
BECAUSE MY BABY(BIX) Co 1441 G AUC —— PENS
MARY/CHANGES (BIX) Vi 21103 G AUC —— PENS
MISSISSIPPI MUD (BIX) Vi 20783 V AUC —— PENS
MISSISSIPPI MUD/FROM MONDAY ON Vi 21274 V SAL 2.50 RIDG
COQUETTE (BIX)/DOLLY DIMPLES Vi 21301 N T-A —— HERZ
BACK IN BACK YARD(BIX)/SUNSHINE Vi 21240 N T-A —— HERZ
FARE THEE WELL TO HARLEM(TEA) Vi 24571 V T-A —— HERZ
NOBODY'S SWEETHEART/AIN'T(TEA) BB 10957 N T-A —— STON
LONELY MELODY (BIX) Vi 21214 V T-A —— STON
CLARENCE WILLIAMS JAZZ KINGS
HAVE YOU EVER FELT THAT WAY/IF Co 1735 N AUC —— COOK
THEM THINGS GOT ME/IN OUR COT. Co 14434 N AUC —— COOK
DREAMING THE HOURS/CLOSE FIT Co 14287 V AUC —— KAPL
AFTER TONITE/OLD STREETSWEEPER Vo 2736 V+T-A —— ANDE
LAZY MAMA/COTTAGE OF LOVE Vi 38063 N AUC 8.00 RITZ
WHOOP IT UP/I'M (HANG, BUMP) Co 14447 E AUC —— HIGH
COOTIE WILLIAMS
BLUES/BLACK BUTTERFLY Vo 5618 N AUC —— ARGO
DELTA MOOD/BOYS FROM HARLEM Vo 4574 N AUC —— ARGO
BLUE REVERIE/DOWN TOWN Vr 527 V AUC —— ARGO
BLACK BEAUTY/NIGHT SONG Vo 4958 E+AUC —— ARGO
PEPPERS/JUBILESTA Vo 3922 E+AUC —— ARGO
CHASIN'CHIPPIES(F)/ SW.PAN(E) Vo 4425 - AUC —— ARGO
DOWNTOWN UPROAR/RIVERIE Vr 527 N AUC —— RUTH
MOBILE BLUES/GALAVANTIN Vo 4636 N AUC —— RUTH
FESS WILLIAMS & ROYAL FLUSH ORCH
FRICTION/HERE 'TIS Vi 38056 N AUC 3.00 RITZ
HOT TOWN/KENTUCKY BLUES Vi 38077 N AUC 3.00 RITZ
MISBEHAVIN'/SAVANNAH SUE Vi 38085 N AUC 3.00 RITZ
GEORGE WILLIAMS & BESSIE BROWN(F.HENDERSON, ACC.)
IF MAMMA QUITS PAPA Co 13006 E AUC —— EPST
LENA WILSON & JAZZ HOUNDS
DECEITFUL BLUES/MEMPHIS Co 3915 E AUC —— EPST
TEDDY WILSON
SUGAR/MORE THAN YOU KNOW Br 8319 V AUC —— EPST
THIS YEAR'S KISSES(HOLIDAY,B.G.) Br 7824 E T-A —— SYMO
THESE FOOLISH THINGS/ROSE Co 36632 N T-S —— IDER
SWEETIE PIE/MY WHOLE DAY Vo 2787 E+T-A —— ALEX
LOVE IN YOUR EYE/YOU CAME Br 7739 V AUC —— DESP
HONEYSUCKLE/MISBEHAVIN' Br 7964 N AUC —— RUTH
TEA FOR TWO/I'LL SEE YOU Br 7816 N AUC —— RUTH

ALBUMS
BOOGIE WOOGIE MUSIC, VOL. I De A-137 N T-S 5.50 FITZ
JAM AND JIVE - WINGY MANONE De A-252 N T-S 4.50 FITZ

THEME SONGS
AMBROSE ORCHESTRA De 1206 E AUC —— PIPE
BEN BERNIE De 4158 N AUC —— PIPE
BOB CHESTER (SUNBURST) BB 11478 N AUC —— PIPE
BING CROSBY De 3354 E AUC —— PIPE
BENNY GOODMAN (GOOD-BYE) Vi 25215 N AUC —— PIPE
INK SPOTS De 2286 V AUC —— PIPE
GUY LOMBARDO De 2478 N AUC —— PIPE
RUSS MORGAN De 2479 E AUC —— PIPE
VAUGHN MONROE BB 11070 N AUC —— PIPE
BOBBY BYRNE (DANNY BOY) De 3442 N AUC —— PIPE

MAGAZINES
THE JAZZ RECORD #12, 14, 15, 16, 17, 18 E AUC —— ARGO
HRS SOCIETY RAG, JAN,1939; OCT,NOV,DEC, 1940; FEB. 1941 E AUC —— ARGO

CATALOGS
1923 VICTOR CATALOG —— —— V AUC —— ARGO

LISTS
SEND FOR AUCTION-SALE LIST —— —— - —— —— WEIN

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LOUIS ARMSTRONG

(ANY WITH DODDS AND ORY EXCEPT THOSE IN COLUMBIA HOT FIVE AND KING LOUIS ALBUMS.)

BECHET-SPANIER BIG FOUR

(ANY ON HRS) HRS ——

JOHNNY DODDS

TOO TIGHT	BB	10240
HEAH ME TALKIN'	BB	10241
WEARY CITY	BB	10239
BLUE WASHBOARD STOMP	BB	8549

JELLY ROLL MORTON

BEALE ST.BLUES	BB	10252
BLACK BOTTOM STOMP	BB	10253
CANNON BALL BLUES	BB	10254
DOCTOR JAZZ	BB	10255
WILD MAN BLUES	BB	10256
WININ' BOY BLUES	BB	10429
HIGH SOCIETY	BB	10434

NEW ORLEANS WANDERERS

PERDIDO ST. BLUES	UHCA	15/16

KING OLIVER

CANAL STREET BLUES	UHCA	67/68
FROGGIE MOORE	UHCA	69/70
SNAKE RAG	UHCA	75/76
DIPPERMOUTH	UHCA	77/78
I AIN'T GONNA TELL	OK	8148
HIGH SOCIETY	OK	4933

CHICAGO RHYTHM KINGS

BE SOME CHANGES MADE	UHCA	7/8

WINGY MANNONE

JUST ONE GIRL	CO	35685
STOP THAT WAR	BB	11107
SWEET LORRAINE	BB	6816

TOMMY LADNIER

(ANY WITH MEZZROW ON BLUE BIRD) BB ——

MEZZ MEZZROW

(ANY WITH LADNIER ON BLUE BIRD) BB ——

NEW ORLEANS RHYTHM KINGS

(ANY ON DECCA WITH BRUNIES AND MANNONE OR BRUNIS AND SPANIER)

FATS WALLER

THE MINOR DRAG	BB	10185
SERENADE FOR WIDOW	BB	10262

KID RENA

(ANY IN DELTA NEW ORLEANS ALBUM) DELTA ——

EDDIE CONDON

THAT'S A SERIOUS TH.	BB	10168
MAKIN' FRIENDS	UHCA	27/28
THE EEL	CO	35680

PEE WEE RUSSELL

BABY COME HOME	HRS	1000
BE SOME CHANGES MADE	HRS	1001

AUCTION

GEORGE W. CLEARY

16 Williams St., New London, Connecticut

AUCTION

JIMMY DORSEY

DUSK IN UPPER SANDUSKY	DE	1939	N
SLAP THAT BASS/THEY CAN'T TAKE THAT	DE	1203	N
JOHN SILVER/PARADE OF THE MILK BOT.	DE	3334	N

LARRY CLINTON

DANCE OF THE REED FLUTES/ARAB DANCE	BB	10927	N
SARAH/BECAUSE OF YOU	BB	11094	N
DANCE OF THE CANDY FAIRY/BROWN BIRD	BB	10850	N

BUNNY BERIGAN

'TIS AUTUMN/TWO IN LOVE	EL	5005	N
CARAVAN/A STUDY IN BROWN	VI	25653	N
JAZZ ME BLUES/THERE'LL BE CHANGES	VI	26244	N

WILL BRADLEY

SCRUB ME MAMA WITH BOOGIE BEAT	CO	35743	N
CRYIN' THE BOOGIE BLUES/JINGLE BELLS	BEA	7013	N
IT'S SQUARE BUT IT ROCKS	CO	36014	N
CALL ME A TAXI/SHADOWS IN THE NITE	CO	36082	N

CHARLIE BARNET

NO NAME JIVE, 1 & 2	BB	10737	N
POMPTON TURNPIKE/I DON'T WANT TO	BB	10825	N
SOUTHERN FRIED/REDSKIN RHUMBA	BB	10944	N

RAY NOBLE

LESS THAN THE DUST/TEMPLE BELLS	VI	24396	N
HOLD MY HAND/PIED PIPER OF HAMELIN	VI	24034	N
DRIFTIN' TIDE/EXPERIMENT(AL BOWLLY)	VI	25006	N
ISLE OF CAPRI/GRINZING	VI	24771	N
I'LL FOLLOW MY SECRET HEART/NEVER	VI	24749	N
LITTLE OLD LADY/NOW (AL BOWLLY)	VI	25448	N
SOON/DOWN BY THE RIVER(AL BOWLLY)	VI	24879	N
SLEEPY TIME GAL/SEMINOLE	CO	35557	N
DOWN YONDER IN N.O./ST.LOUIS BL	VI	25082	N

GLENN MILLER

ANVIL CHORUS, 1 & 2	BB	10982	N
AIR MINDED EXECUTIVE/SPIRIT IS WIL.	BB	11135	N
SHAKE DOWN THE STARS/BOOG IT	BB	10689	N

J. LYTELL'S ALL STAR SEVEN

TELL ME YOUR BLUES/TWO FACED MAN	BEA	106	N

ANDY KIRK

MESSA STOMP/BLESS YOU MY DEAR	DE	2204	N
I'LL GET BY/I SURRENDER DEAR	DE	1916	N

GENE KRUPA (FEATURING ROY ELDRIDGE)

AFTER YOU'RE GONE/KICK IT	OK	6278	N
ROCKIN' CHAIR/TUNIN' UP	OK	5643	N

EDDY HOWARD

OLD FASHIONED LOVE/STARDUST	CO	35771	N

LES HITE

BOARD MEETING/WORLD WAITING FOR SUN.	BB	11109	N

MCKINNEY'S COTTON PICKERS (DON REDMAN)

CHERRY/SOME SWEET DAY	VI	26258	E+

NEW FRIENDS OF RHYTHM

FABLE IN SABLE/BACH BAY BLUES	VI	26315	N
THE DROSCAKY DRAG/WHEN JONNY COMES	VI	26229	N
MOOD IN QUESTION/HEAVY TRAFFIC	VI	26647	N

LEO REISMAN

PUTTING ON THE RITZ	VI	22306	E+
WHAT IS THIS THING CALLED LOVE	VI	22282	E+
BODY AND SOUL/SOMETHING TO REMEMBER	VI	22537	E+

SIDNEY BECHET (CATLETT, HINES, STEWART)

BLUES FOR YOU JOHNNY/AIN'T MISBEHAV.	VI	26746	N
OLD MAN BLUES/NOBODY KNOWS THE WAY	VI	26663	N
ONE O'CLOCK JUMP/BLUES IN THIRDS	VI	27204	N

JOHNNY HODGES

THE JEEP IS JUMPIN'/PRELUDE TO KISS	VO	4386	E+
GOOD QUEEN BESS/THAT'S BLUES OLD MAN	BB	11117	N

DICK ROBERTSON (FEATURING BOBBY HACKETT)

SEPTEMBER IN THE RAIN/MY LITTLE BU.	DE	1215	N
MY MELONCHOLY BABY/KERMIT THE HERMIT	DE	2276	N
BLOSSOMS ON BROADWAY/YOU CAN'T STOP	DE	1415	E+
I CRIED FOR YOU/GARDENIAS	DE	2260	N
MARIE/MAY I HAVE THE NEXT ROMANCE	DE	1169	N
LILACS IN THE RAIN/OH JOHNNY	DE	2845	N

CLAUDE HOPKINS

JUNE KNIGHT/CHURCH ST. SOBBIN' BL.	DE	1286	E+

GLEN GREY

CHANT OF THE JUNGLE/COTTON	DE	463	N
ROCK ISLAND FLAGSTOP/UNDER BLANKET	DE	3193	N
YOU'RE A BUILDER UPPER/JUDY	DE	193	N
SMOKE RINGS/ALWAYS	DE	1473	N
SONG OF INDIA/MINDIN' MY BUSINESS	DE	2091	N
OBJECT OF MY AFFECTIONS/2 IN DREAM	DE	298	N

SAM DONOHUE

COFFEE AND CAKES/HALF A HEART	BB	11377	N
FLO-FLO/I'LL NEVER TIRE OF YOU	BB	11479	N
SKOOTER/FOUR OR FIVE TIMES	OK	6358	N

TED LEWIS AND SOPHIE TUCKER

SOME OF THESE DAYS/BUGLE CALL RAG	COE	4269	E+

SIX JUMPIN' JACKS

NAGASAKI/WHEN SWEET SUSIE GOES	BR	4011	G

RAY MILLER'S BLACK AND WHITE BOYS

DOO DAH BLUES/LOLA LO	CO	3563	G

CONNIE'S INN ORCHESTRA

ROLL ON MISSISSIPPI/NOAN YOU MOAN.	VI	22698	G

GENE GOLDKETTE

AFTER I SAY I'M SORRY/DINAH	VI	19947	E

JIMMY NOONE'S APEX CLUB ORCH.

LOVE ME OR LEAVE ME/WAKE UP CHILLUN	VO	1272	E+

DON REDMAN

CHANT OF THE WEED/TWO TIME MAN	CO	35689	N
CHEW CHEW CHEW/IGLOO	VI	26258	N

JOE SULLIVAN

I CAN'T GIVE YOU ANYTHING BUT LOVE	OK	5496	N

CHICK WEBB AND ELLA FITZGERALD

I'LL CHASE THE BLUES AWAY/I MAY BE	DE	640	N
FOR JONES/I LOVE EVERY MOVE YOU	DE	2105	N
A TISKET A TASKET/LIZA	DE	1840	N
SUGAR PIE/THAT WAS MY HEART	DE	2665	N

TOMMY DORSEY

JOSEPHINE/IF THE MAN IN THE MOON	VI	25676	N
IT'S HUNDRED TO ONE/VOL VISTU	VI	26363	N
OH HOW I HATE TO GET UP IN THE	VI	25824	N
LOVE LIES/CALL OF CANYON(SINATRA)	VI	26678	N
MY WALKING STICK/NOW IT CAN(LEONARD)	VI	25856	N
THE SKY FELL DOWN/WHAT CAN(SINATRA)	VI	26518	N
THE WRONG IDEA/FRIENDSHIP	BB	10804	N
SATAN TAKES A HOLIDAY/NOLA	VI	25570	N
SHAKE DOWN THE STARS/MOMENTS IN	VI	26525	N

TOOTS MONDELLO(THORNKILL,ELMAN,KRESS)

SWEET LORRAINE/BEYOND THE MOON	VS	8110	N

CAB CALLOWAY

LONESOME NITES/YO ETA CANSA	OK	5827	N
ST. JAMES INFIRMARY/YOU ARE ONE	OK	6391	N

JAMES EDMISTON

462 Southwood Avenue, Sunnyvale, California

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LOUIS ARMSTRONG (ACCOMPANIMENTS)

TO BE IN LOVE/SUPPOSIN(SEGER ELLIS) DK 41255 N
AIN'T MISBEHAVIN'/THERE(SEGER ELLIS)OK 41291 N
MY SONG OF THE NILE (SEGER ELLIS) DK 41290 N
BABY/I MUST HAVE(L.DELK CHRISTIAN) OK 8660 N
SWEETHEARTS ON P.(L.DELK CHRISTIAN) OK 8650 N
YOU'RE SWLETHEART (L.DELK CHRISTIAN)OK 8607 N
WAS IT A DREAM/TOO(L.DELK CHRISTIAN)OK 8596 V+
ANYBODY TRY CABBABE(MAGOIE JONES) CO 14063 V
GOOD TIME FLAT(MAGGIE JONES) CO 14055 V+
IF I LOSE LET ME (MAGGIE JONES) CO 14059 E+
NOBODY KNOWS WAY FEEL(CLARA SMITH) CO 14058 E
SHIPWRECK BLUES (CLARA SMITH) CO 14077 N
COURTHOUSE BLUES (CLARA SMITH) CO 14073 N
RECKLESS BLUES/SOBBIN'(BESSIE SMITH)CO 14056 N
CARELESS LOVE (BESSIE SMITH) CO 3172 N
NASHVILLE WOMAN/I AIN'T(BESSIE SMITH)CO 14090 V
COLD IN HAND/GOOD OLD(BESSIE SMITH) CO 35672 N
SEE SEE RIDER (MA RAINEY) PARA 12252 V+
J.C.HOLMES/I AIN'T(BESSIE) CO 14095 N
BROKEN BUSTED BLUES(CLARA SMITH) CO 14062 N
ST. LOUIS BLUES(BESSIE SMITH) CO 3171 N
DEEP WATER/LONESOME(HOC.THOMAS) OK 8297 G
ADAM & EVE(H.THOMAS; ½" CHIP) OK 8258 V
LAZY MAN/THE FLOOD(SIPPE WALLACE) OK 8470 G
JEALOUS WOMAN(SIP.WALLACE; SKIP) DK 8301 G+
TROUBLE IN MIND/GEORGIA/CHIP.HILL) OK 8312 E+
TROUBLE IN MIND/GEORGIA(CHIP.HILL) VO 4379 N
KIDMAN/LOWLAND(CHIPPIE HILL) OK 8273 G
DEAD DRUNK(WALLACE;SKIP) (G/V) OK 8499 –
MESS KATIE/STREET(CHIPPIE HILL)(G/P)OK 8437 –

COOT GRANT & KID WESLEY WILSON (LOUIS)

HAVE YOUR CHILL/COME ON COOT AND PARA 12317 V+

LOUIS ARMSTRONG

IRISH BLACK BOTTOM/YOU MADE ME LOVE OK 8447 N

MUGGLES/PEANUT VENDOR VO 3194 N
PEANUT VENDOR (TEST PRESSING) — ——— V
ST. JAMES INFIRMARY/SAVE IT MAMA DK 41180 E+
FIREWORKS/TWO DEUCES PAE 2282 N
WEST END BLUES/FIREWORKS OK 41078 E
MONDAY DATE/SUGARFOOT STRUT OK 8609 V
JAZZ LIPS/SKID DAT DE DAT OK 8436 V
GOT NO BLUES/WEST END BLUES VO 3204 N
TIGHT LIKE THAT/HEAD ME TALKING VO 3037 N
ST.JAMES INFIRMARY/SAVE IT MAMA DK 8657 V
WILD MAN/GULLY LOW OK 8475 G
WILD MAN/GULLY LOW OK 8474 N
WEATHERBIRD/DEAR OLD SOUTHLAND OK 41454 V
SLEEPY TIME DOWN SO/MIGHTY RIVER BB 10703 N
SNOWBALL/SWING YOU CATS BB 10225 N
WONDER WHO/THAT'S MY HOME BB 6644 E
HATE TO LEAVE YOU/THAT'S MY HOME BB 10236 N
CABIN IN THE PINES/WORLD PIECE OF BB 6910 N
DON'T PLAY ME CHEAP/SWEET SUE BB 10236 N
ST.LOUIS BLUES/SWEET SUE BB 5280 N
HIGH SOCIETY/GOT A RIGHT TO SING BB 6771 N
BASIN STREET/DUSKY STEVEDORE BB 5408 N
KNEEDROPS/SKIP THE GUTTER OK 8631 E
IF I COULD BE WITH YOU/CONFESSIN' OK 41448 E+
WEATHERBIRD/DEAR OLD SOUTHLAND HRS 18 N
HOT FIVE ALBUM(WILL BREAK UP) CO ——— N

NORK AND FRIARS SOCIETY ORCHESTRA

FAREWELL BLUES/ORIENTAL GE 4966 E+
LONDON BL/MAD(CHIP IN 1ST GROOVE) GE 5221 V+
ECCENTRIC(HUSK O'HARE, REVERSE) GE 5009 E
MARGUERITE/MILENBERG JOYS(MORTON) GE 5217 V
WEARY BLUES/WOLVERINE BLUES GE 5102 E
BUGLE CALL BLUES/DISCONTENTED BLUES GE 4967 E+
SOBBIN' BLUES/ANGRY(MORTON,PIANO) GE 5219 E
JELLY ROLL/MARMALADE(MORTON,PIANO) GE 5220 V+
GOLDEN LEAF/CRYIN' FOR ME(PEDRA) OK 40327 V+
BABY/I NEVER KNEW(PEDRA) DK 40422 E+
MAPLE LEAF(WOLVERINES, REV.BIX) UHCA 45-46 N
TIN ROOF/SAN ANTONIO SHOUT DE 161 N
BLUIN' THE BLUES/SENSATION DE 464 N
OSTRICH WALK/DIXIELAND I STEP DE 229 N
JAZZ ME BLUES/PANAMA DE 162 N
TIN ROOF/THAT'S A PLENTY GE 5105 E+

JELLY ROLL MORTON

BIG FAT HAM/MUDDY WATER PARA 12050 G+
KING PORTER/WOLVERINE BLUES GE 5289 E
K.C. STOMP/GRANDPA'S SPELLS GE 5218 G+
SIDEWALK BLUES/DEADMAN BLUES VI 20252 E
SEATTLE HUNCH/FREAKISH VI 27565 N
NEW ORLEANS MEMORIES ALBUM GL ——— N
(ALL ON BLUEBIRD) BB ——— N

PETE JOHNSON (PIANO SOLOS)

CUTTIN' THE BOOGIE/BARRELHOUSE VI 27504 N
6TH AVENUE EXPRESS/PINE CREEK VI 27505 N
WALKIN' THE BOOGIE/BOOGIE MAN VI 27506 N
MOVIN' THE BOOGIE/PEDAL BOOGIE VI 27507 N
PETE BLUES/LET 'EM JUMP(SOLO ART) SA 12005 N
HOW LONG BLUES/CLIMBIN' & SCREAMIN' SA 12004 N
B & O/BUSS ROBINSON BL(124 MASTER) SA 12006 N
B & O/BUSS ROBINSON BL(125 MASTER) SA 12006 N

CLARENCE WILLIAMS BLUE FIVE

TROUBLE EVERYWHERE/BABY(S.WALLACE) DK 8212 G
YOU DOT RIGHT KEY(VIRGINIA LISTON) OK 8173 G+
CAST AWAY/PICKIN' ON(EVA TAYLOR) OK 40330 V
BAREFOOT BLUES/DO IT(EVA TAYLOR) OK 8073 E
MANDY/I'M A LITTLE BLACKBIRD CO 35957 N
GET IT FIXED/SHAKE THAT THING OK 8267 N
COAL CART/SANTA CLAUS (G/F) OK 8245 –
OF ALL WRONGS/EVERYBODY LOVES MY DK 8181 V

BIX BEIDERBECKE

TOODLIN' BLUES/SENSATION HRS 23 N
RIVERBOAT SHUFFLE/LAZY DADDY HRS 9 N
TIA JUANA/ROYAL GARDEN BLUES HRS 26 N
FIDGETY FEET/DAVENPORT BLUES HRS 22 N
COLUMBIA ALBUM (WILL BREAK UP) CO C-29 N
DUBKY STEVEDORE(TRUMBAUER'S ORCH) OK 41100 E

ALBERT AMMONS (PIANO SOLOS)

MONDAY STRUDDLE/BASS GOING CRAZY SA 12000 N
ST.LOUIS BLUES/MESSIN' AROUND SA 12002 N
CHICAGO IN MIND (12 INCH) BN 4 N
B. W. STOMP/B.W. BLUES(12 INCH) BN 2 N
SUITCASE BLUES/BASS GOIN' (12") BN 12 E

EARL HINES

PANTHER RAG/STOWAWAY HRS 20 N
MONDAY DATE/OFF TIME BLUES HRS 19 N
BLUES IN THIRDS/CHIMES IN BLUES HRS 21 N
CHICAGO HIGHLIFE/JUST TOO SOON HRS 11 N
57 VARIETIES/I AIN'T GOT NOBODY CO 35875 N
MONDAY DATE/BLUES CO 35877 N
LOVE ME TONIGHT/DOWN AMONG THE CO 35876 N

CRIPPLE CLARENCE LOFTON

I DON'T KNOW/PINETOP'S BOOGIE SA 3361 N

PEE WEE RUSSELL'S RHYTHMAKERS

DINAH/BABY WON'T YOU PLEASE COME HRS 1000 E+
FOUND A NEW BABY/EVERYBODY LOVES HRS 1002 N

JIMMIE NOONE/WINGY MANNONE

KING JOE/ISN'T THERE A LITTLE HRS 1 3 N

MONTANA TAYLOR/ROMED HELSON

DETROIT ROCKS ME/HEAD RAG HOP HRS 22620 N

HIGGINBOTHAM AND SIX HICKS

HIGGINBOTHAM BLUES/TELEPHONE NO. HRS 403737 N

CHARLIE SPAND AND BLIND BLAKE

HASTINGS ST(LUX LEWIS, REV.) SIG 1561 N

JOE SULLIVAN

JUST STROLLING/LITTLE ROCK OE 600 N
SOLITUDE/LOW DOWN DIRTY SHAME VO 5531 N
LADY BE GOOD/I CAN'T GIVE YOU VO 5499 N
DEL MAR RAG/FOREVERMORE COM 538 N

GEORGE LEWIS STOMPERS

MILENBERG JOYS/JIM BLUES CLIMAX 102 E
CLIMAX RAG/DEEP BAYOU BLUES CLIMAX 101 V
JUST A LITTLE WHILE TO STAY CLIMAX 103 N

LIL'S HOT SHOTS

GEORGIA BO BO/DROP THAT SACK VO 1037 V

KID RENA

MILENBERG JOYS/CLARINET MARM. DELTA 7137 N

SANTO PEDRA

MAGNOLIA BLUES CO 36159 N

WINGY MANNONE

UP THE COUNTRY BL/RINGSIDE STOMP CO 1044 N
CAT'S HEAD/SADNESS WILL BE GLADNESS CO 14282 N
SHE'S CRYIN' FOR ME/JUST ONE GAL CO 35685 N

FRANK MELROSE

GAMBLER'S DREAM/ST.JAMES INF. PARA 12470 V
PASS THE JUG/JELLY ROLL STOMP BR B0031 N

MUGGSY SPANIER

(ALL ON BLUEBIRD LABEL) BB ——— N

KING OLIVER

GOIN' AWAY TO WEAR YOU OFF MIND GE 5134 V
DIPPERMOUTH/WEATHERBIRD GE 5132 G
JUST GONE/CANAL STREET GE 5133 G
RIVERSIDE/MABLE'S DREAM SD 100 N

JABBO SMITH

TANGUAY/BOSTON SCHUFFLE BR 7101 E
JAZZ BATTLE BR 4244 N

LU WATTERS

(ALL ON JM LABEL, NUMBERS 1 TO 8) JM ——— N

EDDIE CONDON

THE EEL/HOME COOKING BR 6743 N
THE EEL/HOME COOKING CO 35680 N
STRUT MISS LIZZIE/IT'S ALL RIGHT COM 530 N
DON'T LEAVE ME DADDY/FIDGETY FEET COM 542 N
JADA/LOVE IS JUST AROUND THE COM 500 N
I GOT RHYTHM/BEAT TO SOCKS COM 502 N
PRETTY DOLL/OH SISTER AIN'T THAT COM 535 N
BALLIN' THE JACK/NO JELLY ROLL COM 531 N
DANCIN' FOOL/GEORGIA GRIND COM 536 N

WILL EZELL

JUST CAN'T STAY HERE/PITCHIN' PARA 12855 V+

COW COW DAVENPORT

STATE STREET JIVE/COW COW BLUES VO 1198 G+

MOUND CITY BLUE BLOWERS

TAILSPIN BLUES/NEVER HAD A REASON BB 10209 N
ONE HOUR/HELLO LOLA BB 10037 N
RED HOT/SAN BR 2602 E
ARKANASAS BLUES/BLUE BLUES BR 2581 E

BUNK JOHNSON

(ALL ON JM AND JI LABELS) — ——— N

TOMMY LADNIER

REALLY THE BLUES/WHEN YOU BB 10068 N
WEARY BLUES/JADA BB 10068 N

BENNY GOODMAN

BLUE/SHIRT TAIL STOMP BR 3975 V+
STOMPIN' AT DAVOY/BREAKIN' IN A VI ——— E

JOHNNY DODDS

WILD MAN/MELANCHOLY BR 3567 V
COME ON AND STOMP STOMP STOMP/AFTER BR 3568 G
BRUSH STOMP/GOT 'EM AGAIN BLUES CO 35681 N

SARA MARTIN

MAMA'S GOT THE BLUES/LAST GO ROUND OK 8045 E
PLEADIN' BLUES/IF(SYLVESTER WEAVER) OK 8161 V
ACHIN' HEARTED BLUES/SUGAR BLUES OK 8041 E

JIM EUROPE'S SOCIETY ORCHESTRA

CASTLE'S LAME DUCK/CASTLES(12 INCH) VI 35372 E

BESSIE SMITH

YELLOW DOG BLUES/TROMBONE CHOLLY CO 3175 N
ONE AND TWO BLUES/HONEY MAN CO 14172 N
ALEXANDER'S RAGTIME BAND/HOT TIME CO 3172 N
YOUNG WOMAN'S BLUES/HARD TIMES CO 14179 V
MONEY BLUES/HARD DRIVIN' PAPA CO 14137 V
BACKWATER BLUES/PREACHIN' THE BLUES CO 14165 N
CHRISTMAS BALL/PREACHIN' BLUES CO 35842 N
BABY DOLL/LOST YOUR HEAD BLUES CO 35674 N
MUDDY WATER/MONEY BLUES CO 3174 N
DO YOUR DUTY/DOWN IN THE DUMPS OK 8945 N
EMPTY BED BLUES, 1 & 2 CO 35675 N
BACKWATER BLUES/NOBODY KNOWS CO 3176 N
CAKE WALKIN' BABIES/YOUNG WOMAN CO 35673 N
JAILHOUSE/GRAVEYARD CO 4001 N
MAMA'S GOT/OUTSIDE CO 3900 E+
RED MOUNTAIN/I'VE BEEN CO 14115 V+
WEEPING WILLOW/THE BYE BYE BLUES CO 14042 E
SAFETY MAMA/NEED A LITTLE CO 14634 V+
YOU BEEN A GOOD OLD WAGON(ARMSTRONG)CO 14079 E+
GULF COAST/DOWNHEARTED CO 3844 E
BEALE ST. MAMA/AGGRAVATING CO 3877 E
BLUE SPIRIT/WORN OUT CO 14527 N
SLOW AND EASY/ME AND MY GIN CO 14384 N
RECKLESS BLUES/SOBBIN' HEART(LOUIS) CO 14056 E
DEVIL'S/YES INDEED CO 14354 E+
I USED TO BE/THINKING BLUES CO 14292 N
SWEET MISTREATER/HOMELESS BLUES CO 14260 V+

(BESSIE SMITH CONTINUED NEXT PAGE)

AUCTION

JAMES EDMISTON

462 Southwood Avenue, Sunnyvale, California

AUCTION

(BESSIE SMITH, CONTINUED)
GOLDEN RULE BLUES/LONESOME DESERT Co 14123 G+
WASHWOMAN BLUES/HELP ME GET HIM OFF Co 14375 N
WHAT'S THE/I WANT EVERY Co 14129 E+
I'M WILD ABOUT THAT THING/YOU GOTTA Co 14427 N
EASY COME EASY GO/FROST MORNING Co 14005 E+
FOLLOW THE DEAL ON DOWN/SINFUL BL. Co 14052 E+
BABY WON'T YOU PLEASE COME HOME Co 3888 E

LAURA SMITH (WILLIAMS TRIO, ACC.)
GRAVIER STREET BLUES/PONCHARTRAIN OK 8179 V
TEXAS MOANER BL/HAS ANYBODY SEEN OK 8157 E

ELMER SCHOEBEL
COPENHAGEN/PRINCE OF WAILS BR 4652 E

CHARLIE SPAND
HASTINGS STREET PARA 12863 N

PINETOP SMITH
PINETOP'S BLUES/PINETOP'S BOOGIE Vo 1245 N

WOLVERINES
PRINCE OF WAILS/WHEN MY SUGAR GE 5620 V

JOE TURNER
ROLL 'EM PETE/GOIN' AWAY BLUES Vo 4607 N

MCKENZIE-CONDON CHICAGOANS
NOBODY'S SWEETHEART Co 35952 N
SUGAR/CHINA BOY Co 35951 N

WANTED: BLUE 5 CAKE WALKING BABIES OK 40321 (WILL PAY $50 OR WILL TRADE) ALSO OK 8215 AND OK 8193 AND 8185. WANT LOUIS ACCOMPANIMENTS OK 8313, 8339 & 8372. HAVE COUPLE THOUSAND RECORDS FOR DISPOSITION AND INVITE "WANT" LISTS TOGETHER WITH BIDS. LIBERAL REWARD OFFERED FOR SHIPPING CARTONS. ALSO WANT:

CLARENCE WILLIAMS
PAPA DE DA DA OK 8215 $30.00
CAKE WALKIN' BABIES OK 40321 50.00

BERTHA HILL
LONESOME ALL ALONE OK 8339 15.00

J. C. JOHNSON
RED HOT HOTTENTOT ORS 7064 30.00

AUCTION

F. M. KELLY

625 W. 169th Street, New York 32, N. Y.

Minimum bids shown at right. 25c charge for packing on orders under $5.00.

AUCTION

LOUIS ARMSTRONG HOT FIVE
GEORGIA GRIND/COME BACK OK 8318 O 5.00
ORIENTAL STRUT/YOU'RE NEXT OK 8299 G+7.50

LOUIS ARMSTRONG ACCOMPANIMENTS
BUTTERBEANS & SUSIE
HE LIKES IT SLOW OK 8355 V+7.50

IDA COX
LAST TIMES BLUES/BLUES AIN'T PARA 12212 V+7.50

MA RAINEY
LUCKY ROCKS/THOSE DOGS PARA 12215 V 3.50
SEE SEE RIDER/JEALOUS HEART. PARA 12252 G 3.00

BESSIE SMITH
CARELESS BLUES/HE'S GONE Co 14083 V 6.00
DIXIE FLYER/GOOD OLD WAGON Co 14079 G 5.00
NASHVILLE WOMAN/I AIN'T GOIN' Co 14090 G 5.00
RECKLESS BLUES/SOBBIN' BLUES Co 14056 G 5.00
ST. LOUIS BLUES/COLD IN HAND Co 14064 G 5.00

HOCIEL THOMAS
LONESOME HOURS/DEEP WATER OK 8297 G 7.50
LONESOME HOURS/DEEP WATER OK 8297 F+5.00

SIPPIE WALLACE
JACK O' DIAMONDS/SPECIAL DEL. OK 8328 F 5.00

MILDRED BAILEY & WHITEMAN'S ORCH.
DEAR OLD MOTHER DIXIE(KING,REV.) VI 21437 N 2.50

JIMMY BLYTHE
RED HOT MAMA/DRUNK MAN PARA 12246 G 2.50

BENNETT'S SWAMPLANDERS
JET BLACK/BABY(N.O. BLUE 5) Co 14662 N 2.50

CHARLESTON CHASERS
AIN'T MISBEHAVIN'/MOANIN' LOW Co 1891 N 2.50
SING YOU SINNERS/CINDERELLA Co 2113 N 2.50
TURN ON HEAT/WHAT WOULDN'T Co 1989 N 2.50

DOC COOKE
I GOT WORRY/HUM AND STRUM Co 1430 N 3.50

DORSEY BROTHERS
CROSS ROADS/SALLY OK 41124 N 2.50
OUT OF THE DAWN/AROUND EVENING OK 41151 N 2.50

JOHNNY DUNN'S JAZZ HOUNDS
BUGLE BLUES/BIRMINGHAM BL. Co 3541 N 3.50
DUNN'S CORNET BLUES/YOU'VE N. Co 124 N 5.00
HAWAIIAN BLUES/FOUR O'CLOCK Co 3729 N 3.50
MOANFUL BLUES/PUT AND TAKE Co 3579 N 3.50

GEORGIA COTTON PICKERS (KING OLIVER)
LOUISIANA BO BO/SNAG IT OI 3127 G 2.50

JEAN GOLDKETTE
BLUE RIVER VI 20981 N 3.50
COMIN' UP TONIGHT/TAKE A VI 21889 N 2.00
LANE IN SPAIN VI 20491 V 2.50
FUNNY THAT WAY VI 21853 N 1.50
JUST ONE MORE CHANCE(BIX) VI 20300 G 3.00
LOOK AT THE WORLD VI 20472 V 2.50
MEET MY SWEETIE VI 20675 N 3.50
MY WAY OF FORGETTING YOU VI 21590 N 2.00
BIRMINGHAM BERTHA VI 22077 N 2.00
SWEETHEARTS ON PARADE/THAT'S VI 21800 N 2.00

GEORGE HANNAH
GUTTER MAN/WOBBLIN' IN MUD PARA 12788 N 2.00

HARLEM HOT CHOCOLATES(DUKE)
SING YOU SINNERS HOW 1045 N 2.50

HOUND HEAD HENRY
HOUND HEAD BLUES/ROOSTER VO 1209 G 2.50

JOHNNY HODGES
SAILBOAT/MANHATTAN JAM VR 586 V 2.50

CHARLIE JOHNSON
HOT TEMPERED/YOU AIN'T VI 21247 G 2.50

STUMP JOHNSON
BABY B BLUES/YOU BUZZARD PARA 12938 G 2.50

TAFT JORDAN
MOON TURNS GREEN/NITE WIND OR 3115 E 2.50

WINOY MANNONE
LOVE & KISSES/LITTLE LOCK VO 2989 V 2.50

MASON-DIXON ORCHESTRA
ALABAMA SNOW/WHAT A DAY CO 1861 V 2.50

MIDWAY DANCE ORCHESTRA
COTTON PICKERS' BALL/BUDDY'S CO 51 N 3.50

MILLS' BLUE RHYTHM BAND
BIG JOHN SPEC./CALLIN YOUR BL CO 3162 V 1.50

BUBBER MILEY
GIRL FROM MEMPHIS/EMMALINE VI 38138 N 2.50
LOVIN' YOU/PENALTY OF LOVE VI 23010 N 2.50

MCKENZIE'S CANDY KIDS
IF YOU NEVER/HOT HONEY VO 15166 N 5.00

MCKINNEY'S COTTON PICKERS
DRIVIN' ME CRAZY/HELLO VI 23031 G 1.50
TO WHOM/COME A LITTLE CLOSER VI 23035 N 2.50

THOMAS MORRIS
THE MESS/MY BABY VI 20364 N 2.50

MOUND CITY BLUE BLOWERS
GETTIN' TOLD/PLAY ME SLOW BR 2849 N 2.50

RED NICHOLS
GET HAPPY/SOMEBODY TO LOVE BR 4591 V 1.50

JIMMY NOONE
AM I BLUE/BIRMINGHAM BERTHA VO 1296 V 2.00
EVERY EVENING/FOUR OR 5 (HINES) VO 1185 F 2.00
LOVE ME OR LEAVE ME/WAKE UP VO 1272 V 2.00

KING OLIVER
CANAL ST.BLUES/JUST GONE OE 5133 G 8.50
CAN'T STOP LOVIN'?/I'M LONESOME VI 23029 N 3.00
MY GOOD MAN/CAN I TELL YOU VI 38049 F 1.50
ST.JAMES INFIRMARY/WHEN YOU'RE VI 22298 V 3.00
WHEN DAY IS DONE/AIN'T GOT VI 22639 N 3.00
CONSTRUCTION GANG OK 8163 V 6.50

BEN POLLACK (GOODMAN & TEAGARDEN SOLOS)
CRYING FOR THE CAROLINES HOW 1027 N 2.50
KEEP YOUR UNDERSHIRT ON VI 22267 N 2.50

PIRON'S NEW ORLEANS ORCHESTRA
GHOST OF THE BLUES/BUGUSA BL CO 99 N 2.50

SPECKLED RED
JIM JACKSON'S JAMBOREE, I & 2 VO 1428 G 3.50

CHARLIE SPAND
HASTINGS ST./FIGHTIN' THE JUG PARA 12863 F 5.00

EDITH WILSON & JOHNNY DUNN'S BAND
LONESOME MAMA/WHAT DO YOU CARE CO 3674 N 2.50
OLD TIME BLUES/FRANKIE CO 3506 N 2.50
MAMA I'M THINKIN'/TAKE IT CO 3634 N 2.50
PENSACOLA/EVIL BLUES CO 3746 N 2.50
WEST TEXAS BL/DON'T WANT NOB. CO 3537 N 2.50
WICKED BLUES/BIRMINGHAM BL. CD 3558 N 2.50

PAUL WHITEMAN
CHANGES VI 21103 G 1.50
I'M COMIN' VIRGINIA VI 20751 G 1.50
LONELY MELODY/RAMONA VI 21214 G 1.50
SUGAR VI 21464 G 1.50
YOU TODK ADVANTAGE OF ME VI 21398 G 1.50
WHEN VI 21338 N 3.00

CLARENCE WILLIAMS
FREEZE OUT/PANE IN THE GLASS CD 14460 N 2.50
GET IT FIXED/SHAKE THAT THING OK 8267 V 5.00
IF YOU LIKE/FEEL THAT WAY CO 1755 N 2.50
MANDY/I'M A LITTLE BLACKBIRD OK 40260 V+15.00
WHIP ME/WORN OUT BLUES OK 8790 N 2.50

AUCTION

FORREST MAHANNAH

3411 Clifton Avenue, Cincinnati 20, Ohio

AUCTION

SIDNEY BECHET
COAL BLACK/BABY WON'T YOU VI 27386 N
I KNOW THAT YOU KNOW/SWING PARADE VI 27574 N
LIMEHOUSE BLUES/TEXAS MOANER VI 27600 N

BARNEY BIGARD
READY EDDY/LAMENT BB 11098 N

BENNY CARTER
FAVORITE BLUES/MIDNIGHT BB 11288 N
BABALU/SAID IT AGAIN BB 11090 N

ZIGGY ELMAN
GORGIVE MY HEART/LOVE IS THE BB 10741 N
BYE 'N BYE/DEEP NIGHT BB 10855 N
THROUGH WITH LOVE/REMEMBER YOU BY BB 10663 N
I'M YOURS/YOU TOOK ADVANTAGE BB 10413 N

EARL HINES
ROSETTA/GLAD RAG DOLL BB 10555 N

JOHNNY HODGES
SQUATY ROO/THINGS AIN'T WHAT BB 11447 N
QUEEN BESS/THAT'S THE BLUES BB 11117 N
JUNIOR HOP/DAY DREAM BB 11021 N

KING OLIVER
STINGAREE BLUES/SHAKE IT BB 10707 N

PAUL MARES FRIARS
NAGASAKI/LAND OF DREAMS Co 35880 N

MCKINNEY'S COTTON PICKERS
MILENBERG JOYS/I WANT A LITTLE BB 10954 N

DON REDMAN
CHANT OF THE WEED/TWO TIME MAN Co 35689 N
YOU AIN'T NOWHERE/RIP VAN WINKLE BB 10615 N

SEXTET OF THE RHYTHM CLUB
MIGHTY LIKE THE BLUES/CALLING ALL BB 10529 N
DIDN'T WILLIAM TELL/GO BY BB 10537 N

NEW ORLEANS RHYTHM KINGS
SHE'S CRYING/EVERYBODY LOVES MY BA. BB 10956 N

CLARENCE WILLIAMS BLUE FIVE
THRILLER BLUES/UNCLE SAM HERE I AM BB 11368 N

AUCTION — LEE MASLAND — AUCTION

1188 So. Bronson Avenue, Los Angeles 6, Calif.

HENRY ALLEN
CHLOE/YOU'RE NOT THE KIND Vo 3262 N
LOUIS ARMSTRONG
MEDLEY OF ARMSTRONG HITS, 1 & 2(12")Vi 36084 N
SAVE IT PRETTY MAMA/NO ONE ELSE Co 35662 N
SAVE IT PRETTY MAMA/NO ONE ELSE Co 35662 N
BUSTER BAILEY & RHYTHM WRECKERS (CHIPPED)
DIZZY DEBUTANTE/AFTERNOON IN AFRICA Vr 668 E
LEROY CARR & SCRAPPER BLACKWELL
BO BO STOMP/DON'T START NO BTUFF Vo 02969 E
CHARLESTON CHASERS
FIVE PENNIES/FEELIN' NO PAIN Co 1229 G
PAPA CHARLIE'S BOYS
TOO LONG/LET MY PEACHES BE BB 6408 N
DIXIE STOMPERS
SPANISH SHAWL/CLAP HANDS Ha 70 V
FLA. STOMP/GET IT FIXED(CRACKED) Ha 88 G
HARLEM FOOTWARMERS (ELLINGTON)
MOOD INDIGO/SWEET CHARIOT OK 8840 N
ROCKY MT.BLUES/BIG HOUSE BLUES OK 8836 N
BLACK & TAN/WHAT CAN POOR FELLOW OK 40955 N
SAVOY SHOUT/LAZY DUKE OK 8760 N

(HARLEM FOOTWARMERS, CONTINUED)
SAVOY SHOUT/LAZY DUKE OK 8760 N
SLIPPERY HORN/DROP ME OFF Br 6527 V
JUBILEE STOMP/E.ST.L.(WHOOPIE M.) Pe 14062 N
EARL HINES
ROSSETA/CAVERNISM Br 6541 V
LIONEL HAMPTON
I SURRENDER DEAR/PIANO STOMP Vi 25666 N
FLETCHER HENDERSON
SLEEPY TIME GAL Ba 1639 G
BYE AND BYE/PLAY ME(LOUIS) Co 292 N
GENE KRUPA
WIRE BRUSH STOMP/WHAT GOES ON Br 8166 E
LEWIS. JOHNSON AND AMMONS
BOOGIE WOOGIE PRAYER, 1 & 2 Vo 4606 N
CHICAGO LOOPERS
THREE BLIND MICE(MASTERS #1 & #2) HRS 1 N
JIMMIE LUNCEFORD
RUNNIN' WILD/4 OR 5 TIMEB De 503 E
MILLS BLUE RHYTHM BAND
SPITFIRE/BACKBEATS Co 3020 N
RIDE RED RIDE/CONGO CARAVAN Co 3087 E

MIFF MOLE
FEELIN' NO PAIN/IMAGINATION Co 35687 N
JELLY ROLL MORTON
HIGH SOCIETY/FISH TAIL BLUES SESSION 2 N
KING OLIVER
TOO BAD/SNAG IT Vo 1007 N
ORIGINAL INDIANA FIVE
STRUTTIN' JERRY(ARK.TRAVELLERS,REV) Ha 459 N
SPANISH MAMA/DEEP HENDERSON Ha 217 V
ETHEL WATERS
SUGAR/YOU'LL WANT ME BACK Co 14146 V
CHARLIE WELLMAN SEVEN PEPPERS
YOU'LL NEVER KNOW/ONE STEP Br 4130 E
GRANT & WILSON
DUCKS/MAMMA DION'T DO IT Ro 819 E
COMMODORE ALL STAR BAND
GOOD MAN IS HARD TO FIND, 1 & 2 Com 1504 N
GOOD MAN IS HARD TO FIND, 3 & 4 Com 1505 N
JIMMIE WADE
ORIG.BLACK BOTTOM DANCE/ALL THAT Ge 6105 N

FOR TRADE OR AUCTION — TERRELL R. MEXDORF — FOR TRADE OR AUCTION

4329 Lake Park Avenue, Chicago 15, Illinois

(Trades Preferred)

LOUIS ARMSTRONG & ACC.
BUT BUCKET/I'M IN THE BARREL OK 8261 V+
ORIENTAL STRUT(G)/YOU'RE NEXT(G+) OK 8299 –
MUSKRAT RAMBLE/HEEBIE JEEBIES OK 8300 E
GEORGIA GRIND/COME BACK SWEET PAPA OK 8318 V
CORNET CHOP SUEY/MY HEART OK 8320 V
I'M GONNA GITCHA/DON'T FORGET OK 8343 E
DROPPIN' SHUCKS/WHO'SIT OK 8357 V
BIG FAT MA/SWEET(CHIP TO GROOVES) OK 8379 V
KING OF ZULUS/LONESOME BLUES OK 8396 G
BUTTER & EGG MAN/SUNSET CAFE(LAM.CR)OK 8423 V
JAZZ LIPS/SKIO-DA-DE-DAT OK 8436 G
WILD MAN BLUES/GULLY LOW BLUES OK 8474 V
WILLIE THE WEEPER/ALLIGATOR CRAWL OK 8482 V+
GOT NO BLUES(E)/I'M NOT ROUGH(V+) OK 8551 –
SAVOY BLUES(V)/HOTTER THAN THAT(G+) OK 8535 –
STRUTTIN'/ONCE IN A WHILE OK 8566 V+
WEST END BLUES/FIREWORKS OK 8597 E
SUGAR FOOT STRUT(V)/MONDAY DATE(G) OK 8609 –
TIGHT LIKE THAT/HEAR ME TALKIN' OK 8649 V
AIN'T MISBEHAVIN'/BLACK AND BLUE OK 8714 G
BESSIE(V)/DALLAS BLUES(V) OK 8774 –
ST.JAMES/SAVE IT PRETTY MAMA OK 8657 G
ST.JAMES/SAVE IT PRETTY MAMA OK 41180 E
ST.LOUIS BL(G)/AFTER YOU'VE G(V) OK 41350 –
NEW TIGER RAG(G)/LOVE YOU FUNNY(G) OK 41557 –
ARCADIAN SERENADERS
ALONE AT LAST Ha 5 E
GRANT & WILSON
COME ON COOT(V)/HAVE YOUR CHILL(V)Para 12317 –
CHIPPIE HILL
TROUBLE IN MIND/GEORGIA MAN OK 8312 V
PRATT CITY/PLEADIN' FOR BLUES OK 8420 G
MAGGIE JONES
GOOD TIME FLAT(G)/SCREAMIN'(G) Co 14055 –
VIRGINIA LISTON (BLUE FIVE)
EARLY IN THE MORNING (1" CRACK) OK 8187 V
BESSIE SMITH
RECKLESS BLUES/SOBBIN' HEARTED Co 14056 V
ST.LOUIS BLUES/COLD IN HAND Co 14064 V
YOU'VE BEEN A GOOD OL' WAGON Co 14079 V+
CARELESS LOVE (INAUDIBLE LAM.CR.) Co 14083 E
NOLAN WELSH
BRIDEWELL BL/ST.PETER (½" CRACK) OK 8372 G+
KING OLIVER
SOBBIN' BL/SWEET LOVIN'(CH.TO GROOVE)OK 4906 V
DIPPERMOUTH(P+)/WHERE DID YOU(V+) OK 4918 –
JAZZIN' BABIES(CHIP NOT TO GROOVES) OK 4975 E
CAMP MEETING/LONDON BLUES Cd 14003 G
CHATTANOOGA(CH TO GROOVE)/N.O.ST. Cd 13003 G
DIPPERMOUTH(E)/WEATHER BIRD(V+) Ge 5132 –
CANAL STREET BLUES/JUST GONE Ge 5133 G
MANDY LEE/I'M GOIN' AWAY Ge 5134 V+
SNAG IT/TOO BAD Vo 1007 V
(KING OLIVER CONTINUED NEXT COLUMN)

KING OLIVER (CONTINUED)
JACKASS BLUES/DEEP HENDERSON Vo 1014 G
JACKASS BL(E)/DEEP HEND(E) ½" HAIR CR)Vo 15394 –
SOMEDAY SWEETHEART/DEAD MAN BLUES Vo 1059 V+
SHOWBOAT SHUFFLE/EVERY TUB Vo 1114 V
BUTTERBEANS & SUSIE
CONSTRUCTION GANG OK 8163 G+
KISS ME SWEET OK 8182 F+
CLARENCE WILLIAMS BLUE FIVE
KANSAS CITY MAN/WILD CAT OK 4925 V
BLIND MAN BLUES/ATLANTA OK 8090 G
EVERYBODY LOVES/OF ALL THE WRONGS OK 8181 V+
MEAN BLUES/SHREVEPORT(DIG) OK 40006 G
I'M A LITTLE BLACKBIRD/MANDY OK 40260 V+
SIDNEY BECHET
SIDNEY'S BLUES/MAKE ME A PALLET BB 8509 N
BUNNY BERIGAN
IN THE DARK/CANDLE LIGHTS Vi 26122 E
JIMMY BERTRAND
LITTLE BITS(CH. 5 GR.)/STRUGGLIN' Vo 1035 V
IDLE HOUR/47TH ST. STOMP(DIG) Vo 1060 V
BLYTHE'S RAGAMUFFINS
ADAMS APPLE/MESSIN' AROUND Para 12376 V
CHICAGO FOOTWARMERS
BALLIN' THE JACK/GRANDMA'S BALL OK 8533 V+
BRUSH STOMP/GOT EM(INAUD.LAM.CR.) OK 8599 V+
DOC COOK
MESSIN' AROUND/(REV., CHIP 5 GR.) OK 8390 V
HIGH FEVER/BROWN SUGAR Co 813 V
ALLIGATOR CRAWL/BRAINSTORM Co 1298 G
JOHNNY DODDS
WILD MAN BLUES(25)/MELANCHOLY(27) Br 3567 F
BUCK TOWN STOMP(V)/WEARY CITY(G) Vi 38004 –
BUD FREEMAN
CRAZE-OLOGY/CAN'T HELP(INAUD.LAM.CR)OK 41168 V+
FLETCHER HENDERSON
HENDERSON STOMP/THE CHANT Co 817 V
SENSATION/FIDGETY FEET Br 3521 V+
HOP OFF Br 4119 V
JAMES P. JOHNSON
BLEEDING HEARTED/YOU CAN'T DO Vi 19123 V
WEEPING BLUES/WORRIED & LONESOME Co 3950 V+
RICHARD M. JONES
29TH & DEARBORN/SPANISH SHAWL(DIG) OK 8260 V
WONDERFUL DREAM(G)/N.O. SHAG(G) OK 8290 –
MUSH MOUTH(V)/KIN TO KANT(G) OK 8349 –
TED LEWIS (TESCH)
FAREWELL BLUES/WABASH BLUES Co 2029 V+
MCKENZIE-CONDON
NOBODY'S SWEETHEART/LIZA OK 40971 V+
JELLY ROLL MORTON
SWEETHEART O'MINE/FAT MEAT Vo 1019 V
GRANDPA'S SPELLS/K.C. STOMP Ge 5218 G+
THE PEARLS Ge 5323 V
(JELLY ROLL MORTON CONTINUED NEXT COLUMN)

JELLY ROLL MORTON (CONTINUED)
SEATTLE/FREAKISH(CHIP 5 GROOVES) Vi 38527 V
JELLY ROLL/WOLVERINE BLUES Vi 21064 G
DEAD MAN/SIDEWALK BLUES Vi 20252 V+
THE PEARLS/BEALE STREET BLUES Vi 20948 V
ORIG.JELLY ROLL/SOMEDAY SWEETHEART Vi 20405 V
DOCTOR JAZZ Vi 20415 V
SHREVEPORT(V)/SHOE SHINERS(G) Vi 21658 –
MOURNFUL SERENADE/GEORGIA SWING BB 8515 N
MOUND CITY BLUE BLOWERS
HELLO LOLA/NEVER HAD A REASON BB 6270 N
ONE HOUR/TAILSPIN BLUES BB 6456 N
NEW ORLEANS RHYTHM KINGS (FRIARS SOC.)
FAREWELL BLUES/ORIENTAL Ge 4966 V
BUGLE CALL BLUES/DISCONTENTED Ge 4967 E
TIGER RAG/PANAMA Ge 4968 V+
ECCENTRIC Ge 5009 V+
WOLVERINE BLUES(A)/WEARY BLUES Ge 5102 V+
TIN ROOF BLUES(11359)/THAT'S Ge 5105 V+
TIN ROOF BLUES(11359A) Ge 5105 V
TIN ROOF BLUES(11359B) Ge 5105 G
MILENBERG JOYS(C)/MARGERITE Ge 5217 V
SOBBIN'BLUES/ANGRY(11539) Ge 5219 G
SHE'S CRYIN' FOR ME/EVERYBODY L. BB 10956 N
NEW ORLEANS WANDERERS
GATEMOUTH(V+)/PERDIDO STREET(E) Co 698 –
TOO TIGHT(LAM. CRACK)/PAPPA DIP Co 735 F+
ARTHUR SIMS
SOAPSTICK BLUES/HOW DO YOU OK 373 V
PINE TOP SMITH
I'M SOBER NOW/I GOT MORE SENSE Vo 1266 G+
ERSKINE TATE
STOMP OFF/STATIC STRUT Vo 1027 E
WOLVERINES
COPENHAGEN/OH BABY Ge 5453 G
JIMMY YANCY
OLD QUAKER BLUES/BEAR TRAP BLUES Vo 5490 N
35TH & DEARBORN/YANCY'S BUGLE Vi 27238 N

WANTED

ELLINGTON & PSEUDONYMS
(MANY; SEND FOR LIST) — ——
HENRY ALLEN
PLEASING PAUL Vi 38107
DANCING DAVE Vi 38121
PATROL WAGON BLUES Vi 23006
SINGING PRETTY SONGS Vi 23338
LOUIS ARMSTRONG
MELANCHOLY BLUES (N OR E) OK 8496
POTATO HEAD BLUES (N OR E) OK 8503
BASIN STREET BLUES (N OR E) OK 8690
MUGGLES (N OR E) OK 8703
(LOUIS ARMSTRONG CONTINUED NEXT PAGE)

WANTED

TERRELL R. MEXDORF

4329 Lake Park Avenue, Chicago 15, Illinois

(Trades Preferred)

WANTED

LOUIS ARMSTRONG
ST. LOUIS BLUES (N OR E — OK 41350
I CAN'T GIVE YOU ANYTHING(N OR E) — OK 8669

BABY MACK
WHAT KIND OF MAN IS THAT — OK 8313

BILLY BANKS
OH PETER — PE 15620

BIX BEIDERBECKE
LOUISIANA — OK 41173

BUTTERBEANS & SUSIE
HE LIKES IT SLOW — OK 8355

HOAGY CARMICHAEL
STARDUST — GE & VI
ROCKING CHAIR — VI 38139
GEORGIA ON MY MIND — VI 23013

CELLAR BOYS
WAILING BLUES — VO 1503

CONNIES INN ORCHESTRA
STARDUST — CR 3093

DIXIE STOMPERS
BLACK HORSE STOMP — HA 153

JOHNNY DUNN
HAM AND EGGS — CO 14358

WILL EZELL
(ANY SOLOS EXCEPT PARA 12549) — ——

BENNY GOODMAN
CHRISTOPHER COLUMBUS — VI 25279
WOLVERINE BLUES — VO 15656

COLEMAN HAWKINS
HEARTBREAK BLUES — OK 41566

J. C. HIGGINBOTHAM
HIGGINBOTHAM BLUES — OK 8772

CHIPPIE HILL
LONESOME ALL ALONE — OK 8339

SPIKE HUGHES
DONEGAL CRADLE SONG — DEE 3717
SWEET SORROW BLUES — DEE 5101

HARRY JAMES
TEXAS CHATTER — BR 8067

THE JUNGLE KINGS
FRIARS POINT SHUFFLE — PA 12654

LIL'S HOT SHOTS
GEORGIA BO BO (V+) — VO 1037

LOUISIANA RHYTHM KINGS
LAST CENT — VO 15815
BALLIN' THE JACK — VO 15282

MCKENZIE-CONDON
CHINA BOY (E OR N) — OK 41011

MCKINNEY'S COTTON PICKERS
NOBODY'S SWEETHEART (E OR N) — VI 38000
WILL YOU WON'T YOU BE MY BABY (E OR N) — VI 22932

MOUND CITY BLUE BLOWERS
I CAN'T BELIEVE — OK 41515

NEW ORLEANS BOOTBLACKS
(ANY) — ——

NEW ORLEANS FOOTWARMERS
LAY YOUR RACKET — VI 23358
MAPLE LEAF RAG — VI 23660

NEW ORLEANS RHYTHM KINGS
LONDON BLUES — GE 5221

RED NICHOLS
JONOLULU BLUES — BR 6198

RED NORVO
IN A MIST — BR 6906

LUIS RUSSELL
EASE ON DOWN — VO 1579
SWEET MUMTAZ — OK 8454
SARATOGA SHOUT — OK 8780
LOUISIANA SWING — OK 8811
MUGGIN' LIGHTLY — OK 8830
AFRICAN JUNGLE — PAE 2212
OL MAN RIVER — (ANY)

BESSIE SMITH
GIVE ME A PIG FOOT — OK 8949

FRANKIE TRUMBAUER
TRUMBOLOGY (E OR N) — OK 40871

FREDDIE TAYLOR
VIPERS DREAM — UL 1489

FATS WALLER'S BUDDIES
RIDIN' BUT WALKIN' — VI 38119

CLARENCE WILLIAMS
CAKE WALKIN' BABIES — OK 40321
PAPPA DE DA DA — OK 8215

WOLVERINES
SENSATION — GE 5542
RIVERBOAT SHUFFLE — GE 5454

BOOKS
HOT JAZZ — HUGUES PANASSIE — ——
SWING THAT MUSIC — LOUIS ARMSTRONG — ——
KINGDOM OF SWING — GOODMAN — ——

AUCTION

MULL MUSIC STORE

130 S. Main St., Kannapolis, North Carolina

Condition of records guaranteed. Postage will be paid on shipments of $10.00 or more. Only winning bidders will be notified. All records sent C. O. D.

AUCTION

BUNNY BERIGAN (ORIG. LABELS)
'TIS AUTUMN/TWO IN LOVE — HIT 5005 N
RUSSIAN LULLABY/(GUY LOMBARDO,REV) — VI 26001 E+
CAN'T GET STARTED/RHYTHM SAVED WORLD — OK 3225 N
FATHER DEAR FATHER/LET THIS BE A — VI 26061 E
LADY FROM 5TH AVE/ALL GOO'S CHILD. — VI 25609 E
HIGH SOCIETY/LIVERY STABLE (N/E) — VI 26068 –
I GOT IT BAD/THE WHITE CLIFFS OF — HIT 5006 N
HARBOR LIGHTS/FIRST TIME I SAW YOU — VI 25593 E
HEIGH-HO/PIANO TUNER MAN — VI 25776 N
CHOPIN'S GHOST/MAHOGANY HALL — VI 25622 E
JAZZ ME BLUES/THERE'LL BE SOME — VI 26244 E
IN A MIST/WALKIN' THE DOG — VI 26123 E
NIGHT SONG/PEG O' MY HEART — VI 27258 E+
ROSES IN DECEMBER/LET'S HAVE ANOTH. — VI 25613 E+

ROGER WOLFE KAHN
A SHINE ON YOUR SHOES/IT DON'T MEAN — CO 2722 N

JACK TEAGARDEN
PRELUDE TO THE BLUES/THE BLUES — DE 4409 N
THE SHEIK OF ARABY/PERSIAN RUG — BR 8370 E
BLUE RIVER/A RHYTHM HYMN — DE 4071 N
UNITED WE SWING/I GOTTA RIGHT TO — OK 6272 E+
YOU KNOW/THE LITTLE MAN WHO WASN'T — BR 8435 E+
I WANNA HAT WITH CHERRIES/I'M TAKIN — CO 35224 E+
AUNT HAGAR'S BLUES/I SWUNG ELECTION — CO 35206 N
WHAM/LOVE FOR SALE — VB 8202 E
100 YEARS FROM TODAY/NOBODY KNOWS — DE 4317 N
IF IT'S GOOD/CLASS WILL TELL — BR 8373 N
RED WING/SOMEWHERE A VOICE IS — CO 35450 E+
BEALE ST.BLUES/SWINGIN' ON TEADARD. — CO 35323 N

DON REDMAN
SWEET SUE JUST YOU/STORMY WEATHER — VR 605 N
AIN'T I GOOD TO YOU/BABY WON'T YOU — VI 26266 E+
AULD LANG SYNE/I GOT YA — BB 10095 N
'DEED I DO/SWEET LEILANI — BB 10081 E
CHANT OF THE WEED/SHIM-ME-SHA-WAB. — BB 10765 E+
MILENBERG JOYS/I'M PLAYING SOLITAIR — BB 10071 E
I GOT RHYTHM/NAGASAKI — RO 51104 E

BOYD SENTER & ED LANG
JUST SO SO/I WISH I COULD SHIMMY — OK 41018 N
DOWN HEARTED BL/ORIGINAL STACK O — OK 41115 N
(BOYD SENTER CONTINUED NEXT COLUMN)

BOYD SENTER & ED LANG (CONTINUED)
THE GRIND OUT/HOT LIPS — OK 40888 N
CHRISTINE/SOMEDAY SWEETHEART — OK 40819 N
ENIALE BLUES/SOMEBODY'S WRONG — OK 41059 N

BOYD SENTER & HIS SENTERPEDES
WABASH BLUES/GOING BACK TO TENN. — VI 21864 N
COPENHAGEN/BEALE STREET BLUES — VI 22303 N
I'M IN THE JAILHOUSE NOW/RICH MAN — VI 22010 N

ED LANG (GUITAR SOLO; NO VOCAL)
PRELUDE C#/A LITTLE LOVE A LITTLE — OK 40989 N
CHURCH ST. SOBBIN'BL/THERE'LL BE — OK 8633 N
ADD A LITTLE WIGGLE/JEANINE — OK 41134 N

JOE VENUTI & EDDIE LANG
WILD CAT/DOING THINGS — VI 21561 N

RUBE BLOOM & ED LANG
MINE ALL MINE/LOSING YOU — OK 40988 N

THE HIGH HATTERS
WIPIN'THE PAN/SPELL OF THE BLUES — VI 21835 N

RICHARD JONES JAZZ WIZARDS
NOVELTY BLUES/TICKLE BRITCHES BL — VI 38040 N
GOOD STUFF/SMOKED MEAT BLUES — VI 20859 N
TICKLE BRITCHES BLUES/NOVELTY BL — BB 6627 N
DARK ALLEY/HOLLYWOOD SHUFFLE — VI 20812 N

COUNT BASIE
BOOGIE WOOGIE/EXACTLY LIKE YOU — DE 1252 N

DORSEY BROTHERS
SALLY OF MY DREAMS/CROSS ROADS — OK 41151 N
ROUND EVENING/OUT OF THE DAWN — OK 41124 N
LET'S DO IT/SPELL OF THE BLUES(BING) — OK 41181 N
MELANCHOLY BABY/INDIAN CRADLE SONG — OK 41032 N
SINGIN' IN THE RAIN/YOUR MOTHER — OK 41272 N
LOVER COME BACK TO ME, I & 2 — OK 41223 N
EVENING STAR/FORGETTING YOU — OK 41065 N
MEAN TO ME/BUTTON UP YOUR OVERCOAT — OK 41210 N
THE YALE BLUES/COQUETTE — OK 41007 N
WAS IT A DREAM, I & 2 — OK 41083 N
MARY ANN/PERSIAN RUG — OK 40995 N
ANNIE'S COUSIN FANNIE/DR.HECKLE — DE 117 E
LONG MAY WE LOVE/I'M GETTING SENT. — DE 115 N
AM I BLUE (REV., ED LOYD ORCH.) — OK 41259 N
WHERE THE SHY LITTLE VIOLETS GROW — OK 41158 N
BREAKAWAY/BABY OH WHERE CAN YOU BE — OK 41260 N

DORSEY BROTHERS (CONTINUED)
MISS YOU/MAYBE WHO KNOWS — OK 41279 N

FESS WILLIAMS
FRICTION/HERE 'TIS — VI 38056 N
MUSIC CAMP MEETING/BUTTONS — VI 38095 N
EVERYTHING'S OK WITH ME/JUST TO BE — VI 23003 N
A FEW RIFFS/DO SHUFFLE — VI 38064 N
AIN'T MISBEHAVIN'/SWEET SAVANNAH — VI 38085 N

CLIFFORD HAYES LOUISVILLE STOMPERS
BAREFOOT STOMP/BYE BYE BLUES — VI 21489 N

DUKE ELLINGTON
ST.LOUIS TOODLE/LOT O'FINGERS/BLACK — VI 16007 E
MOOD INDIGO/HOT & BOTH./CREOLE LOVE — VI 16006 E

JACK LEONARD
MY SISTER AND I/IN THE HUSH OF — OK 6158 N
I'LL NEVER FORGET/IT ISN'T A DREAM — OK 6548 N

PAUL WHITEMAN (WITH BIX)
CHINA BOY (TEST PRESSING; MATRIX #148409-4) — E+

HAL KEMP
IN DUTCH WITH DUCHESS/POWER HOUSE(N/E) — VI 25718 –
MY LUCKY STAR/YOU WOULDN'T FOOL ME — BR 4212 N
AM I IN LOVE/REMEMBER ME — VI 25633 N
A LITTLE KISS EACH MORNING/I LOVE — BR 4612 N
THE LOVELINESS OF YOU/DANGER(N/E) — VI 25628 –
TALKIN' TO MY HEART/IT ALL COMES — VI 27255 N
SMALL FRY/NATURALLY — VI 25886 E
MUSIC GOES ROUND AND ROUND/DINNER — BR 7587 N
DESIRE/GLOOMY SUNDAY (N/E) — BR 7630 –
FOGGY DAY IN LONDON/THINGS ARE — VI 25685 N
SO LOVELY/YOU AND ME — VI 25869 E+
FRATERNITY BL/SHE LOVES ME JUST THE — BR 4988 N
IN ANY LANGUAGE/WHERE IN THE WORLD — VI 25865 N
THAT'S WHAT I CALL HEAVEN/YOU CAN'T — BR 4307 N
GOOD NIGHT ANGEL/SWINGIN' IN CORN — VI 25722 N
SPEAK YOUR HEART/TAKE A TIP FROM — VI 25732 N
LOVABLE/I DON'T CARE — BR 3937 N
THE LOVE BUG WILL BIT YOU/ON THE — BR 7854 E
MY TROUBLES ARE OVER/GYPSY — BR 4151 N
THE ANSWER IS LOVE/HAPPY BIRTHDAY — VI 26403 E
REMEMBER ME/AM I IN LOVE — VI 25633 E

TAMPA RED CHICAGO FIVE
HAPPILY MARRIED/A LIE IN MY HEART — BB 7591 N

AUCTION **MULL MUSIC STORE** **AUCTION**

130 S. Main St., Kannapolis, North Carolina

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TAMPA RED CHICAGO FIVE
SHE SAID IT/I SEE YOU CAN'T TAKE IT BB 6990 N
CHEATIN' ON ME/RIGHT OR WRONG BB 6832 N
I DO/ROCK IT IN RHYTHM BB 7743 N

BO WEAVIL JACKSON (GUITAR BLUES)
WHY DO YOU MOAN/SCREAM HIGH YELLOW PARA 12423 N

CHARLIE JACKSON
FAT MOUTH BLUES/GAY CATTIN (GUITAR) PARA 12422 N
MUMSY BLUES/THE JUDGE (BANJO) PARA 12366 N
AIRY MAN BLUES/PAPAS LAWDY BLUES PARA 12219 N
SALTY DOG BL/SALT LAKE CITY BLUES PARA 12236 E
SELF EXPERIENCE/YOU GOT THAT(BANJO) PARA 12956 E

BLIND LEMON JEFFERSON (GUITAR ACC.)
BLACK HORSE BLUES/CORINNA BLUES PARA 12367 E
STOCKING FEET BL/THAT BLACKSNAKE PARA 12407 E
OLD ROUNDERS BLUES/BEGGIN' BACK PARA 12394 E

DAD NELSON AND HIS GUITAR
COON CAN BL/MISSISSIPPI STRUT PARA 12430 N

BUDDY BOY HAWKINS (GUITAR ACC.)
SHAGGY DOG BL/JAILHOUSE FIRE BL PARA 12489 N

PRISCILLA STEWART(PIANO ACC. JAMES BLYTHE)
IT MUST BE HARD/SOMEBODY'S CHEWIN' PARA 12360 N
YOU AIN'T FOOLIN' ME/TRUE BLUES PARA 12205 N

CLARENCE BLACKS SAVOY TRIO
BLESS YOU SISTER/CAUSE I FEEL LOW PARA 12683 N

ELZADIE ROBINSON(PIANO, WILL EZELL)
BARREL HOUSE MAN/SAWMILL BLUES PARA 12417 N

BLIND LEMON JEFFERSON(PIANO, GEO. PERKINS)
RISING HIGH WATER/TEDDY BEAR BL PARA 12487 N

LUCILLE BOGAN (PIANO, ALEX CHANNEY)
SWEET PATUNIA/LEVEE BLUES PARA 12459 N

DIXON'S JAZZ MANIACS
CRAZY QUILT/MY MAN JUST WON'T DO. PARA 12446 N

BLIND BLAKE KAZOO BAND
BUCKTOWN BL/BLACK DOG(GUITAR ACC) PARA 12464 N

WALTER DAVIE(ALL ORIG. LABELS WHITE OR GOLD)
5TH AVE./I AIN'T GOT(PIANO & GUITAR) BB 7021 N
FROGGY BOTTOM/JUST ANOTHER(PIANO) BB 8343 N
NELLO BLUES/ FOUR FT. 11" (PIANO) BB 8574 N
BACHELOR BL/I LOVE YOU MORE (PIANO) BB 8312 N
STRANGE LAND BL/ENGINEERS (PIANO) VI 23315 N
SUN DOWN BL/COTTON FARM BL (PIANO) BB 8393 N
JUNGLE BLUES/NOTHIN BUT YOU (PIANO) BB 8434 N
FALLIN' RAIN/JUST WONDERING (PIANO) BB 6410 N

(WALTER DAVIS CONTINUED NEXT COLUMN)

WALTER DAVIS (CONTINUED)
WHAT MADE ME LOVE YOU (PIANO) VI 23282 N
JUST THINKING/PLEASE DON'T (PIANO) BB 8664 N
JACKSONVILLE, 1 & 2 (PIANO) BB 6468 N
WESTERN LAND/CALL YOUR NAME (PIANO) BB 8470 N
EVIL WOMAN/NIGHT(WILLIE KELLY, PIANO) BB 5228 N
LONESOME HILL/MAMA WHY DON'T (PIANO) VI 23325 N
NEW ORLEANS/CORRINE (PIANO) BB 8227 N
CANDY MAN/I DID EVERYTHING (PIANO) BB 7643 N
GREEN AND LUCKY/LET ME IN (PIANO) BB 8282 N
WHAT YOU DO (ROOSEVELT SYKES(PIANO) BB 5361 N
SOON FORGOTTEN/HATE TO SAY (PIANO) BB 8694 N
CAN'T SEE YOUR FACE/DROP ME (PIANO) BB 8600 N
SMOKY MOUNTAIN/YOU (PIANO & GUITAR) BB 8026 N
SWEET SIXTEEN (PIANO & GUITAR) BB 5931 N
NIGHTMARE BLUES (PIANO & GUITAR) BB 6971 N
GOOD GAL/SHADY LANE(PIANO & GUITAR) BB 6996 N
MOONLIGHT IS MY SP.(PIANO & GUITAR) BB 6167 N
MERCY BLUES (PIANO & GUITAR) BB 8058 N
GUIDING ROD (PIANO & GUITAR) BB 7292 N
EASY GOIN MAMA (PIANO & GUITAR) BB 7551 N
EARLY THIS MORNING (PIANO & GUITAR) BB 8002 N
MINUTE MAN, 1 & 2 (PIANO & GUITAR) BB 5965 N
SANTA CLAUS/(PINE TOP, REV.) BB 6125 N

PIANO SOLOS (NONE WITH VOCALS)

MARY LOU WILLIAMS
DRAG EM/NIGHT LIFE(REISSUE BR 717B) BR 80033 N

HERMAN CHITTISON
THE MAN I LOVE/FLAMINGO BB 11333 N

PERCY GRAINGER
RAMBLE ON LOVE, 1 & 2 CO 1898 N

ALEC TEMPLETON
HUMMING BL/SOME OF THESE DAYS CO 35697 E
GRIEG'S IN GROOVE/RED WOODS CO 35595 N
TEA FOR TWO/PRETTY GIRL IS LIKE CO 36164 N

CONSTANCE MERING & MURIEL POLLOCK(DUET)
HIGH HAT/RAG DOLL CO 1447 N

ROBERT CASADESUS
JEUX D'EAU(PLAY OF THE WATER), 1 & 2 CO 1864 N

LEFF POUISHNOFF
GNOMENREIGEN/WALDESRAUSCHEN CO 2053 N

MYRA HESS
ALLEGRO FROM TOCCATA G MAJOR CO 1951 N

JIMMIE YANCEY
BEAR TRAP BLUES/OLD QUAKER BLUES VO 05490 N

RUBE BLOOM
SAPPHIRE/MY BLUE HEAVEN OK 40931 N
SOLILOQUY/SPRING FEVER OK 40867 N
THE DOLL DANCE/MARCH OF THE DOLLS OK 40842 E

ARTHUR SCHUTT
JACK IN THE BOX/RAMBLING IN RHYTHM DI 2860 N
PIANO PUZZLE/LOVER COME BACK TO ME OK 41243 N

SEGER ELLIS
SENTIMENTAL BLUES/PRAIRIE BLUES VI 19755 N
POPPIN' 'EM OUT/AMOUNG MY SOUVENIRS OK 40970 N

DERYCK SAMPSON
HOMELESS ON RANGE/CANAL ST. BOOGIE BEA 7004 N
CHINESE BOOGIE/KANSAS CITY BOOGIE BEA 7005 N

BERYL RUBENSTEIN
KAMENOI OSTROW/PRELUDE C♯ MINOR PAPA 30079 N

REGINALD FORSYTHE-ART YOUNG (2 PIANOS)
ST. LOUIS BLUES/TIGER RAG VI 26274 N

VICTOR ARDEN-PHIL OHMAN (DUET)
FASHIONETTE/SWEET NOTHING VI 21902 N

JACK SHILKRET
TOMORROW/JUST ACROSS THE STREET VI 21396 N

JOHNNY JOHNSON
MOONSTONE/ON THE PARKWAY BB 6451 N

FRANK BANTA
RUSSIAN LULLABY/AIN'T SHE SWEET VI 20610 N
NOLA/AN OPERATIC NIGHTMARE VI 20667 N
DOROTHY/THE WORLD IS WAITING FOR VI 21821 N

MYRTLE C. EAVER
TO SPRING/WALTZ IN G FLAT MAJOR VI 22153 N

PAULINE ALPERT
DOLL DANCE/DANCING TAMBOURINE VI 21252 N

EDGAR FAIRCHILD-RALPH RAINGER (DUET)
QUEEN HIGH/OH KAY VI 20435 E+

GILMORE SISTERS(PIANO DUET WITH TRAPS)
SOME OF THESE DAYS/ROCKIN' CHAIR VI 23316 N

LEE SIMS
SONNY BOY/I CAN'T GIVE YOU ANYTHING BR 4152 N

ART TATUM
INDIANA/ST. LOUIS BLUES DE 8550 E+
ROSETTA/BEGIN THE BEGUINE DE 8502 N

SALE **MAJOR EDWARD A. PODESTA** **SALE**

Headquarters Co., I.R.T.C., Camp Roberts, California

All records will be shipped on May 7th, C. O. D., by express. Records receiving duplicate orders will go to person with largest order. Minimum order: $2.50. 25c packing charge on all orders under $5.00.

ALABAMA WASHBOARD STOMPERS
WHO STOLE THE LOCK/ROCKIN' CH. VO 1587 V 1.00

LIL ARMSTRONG
BORN TO SWING/BLUER THAN BLUE DE 1299 E .75
LET'S CALL IT LOVE/YOU MEAN SO DE 1502 E .75

LOUIS ARMSTRONG
SQUEEZE ME/TWO DEUCES OK 8641 N 10.00
SAVOY BLUES/HOTTER THAN THAT OK 8535 G 5.00
I'M GONNA GITCHA/DON'T FORGET OK 8343 V 8.00
ST. JAMES INFIRMARY/SAVE IT OK 8657 V 5.00
SAVE IT PRETTY MAMA DE 3516 V 1.50
WEST END BLUES/GOT NO BLUES VO 3204 N 3.00
HOTTER THAN THAT/I'M NOT ROUGH VO 3237 N 3.00
THANKFUL/SWING THAT MUSIC DE 866 E 1.75

SIDNEY BECHET
RIP UP THE JOINT/LAUGHIN' IN VI 27663 N 1.25

BROADWAY BELL HOPS
SUNDAY/DON'T TAKE BLACK BOTTOM HA 288 V .55

LEROY CARR
MEAN OLD TRAIN BLUES/DOWN DIRT. VO 1214 G .75

DOC COOK AND 14 DOCTORS
ALLIGATOR CRAWL/BRAINSTORM CO 1298 E 2.50
HUM AND STRUM(POSSIBLE OLIVER) CO 1430 N 3.35

COTTON PICKERS
PRINCE OF WAILS/JIMTOWN BLUES BR 2766 E 1.55

DIXIE DAISIES
FAREWELL BLUES CA 450 V .75

DIXIE MUSIC MAKERS
BLUE SKIES RD 327 E .60

DIXIE STOMPERS (FLETCHER HENDERSON)
JACKASS BLUES/TAMPEEKOE HA 166 G .75

DUKE ELLINGTON
I'VE GOT TO BE RUG-CUTTER BR 7989 E 2.25
DIMINUENDO IN BLUE/CRESCENDO BR 8004 N 2.30
CARNIVAL IN CAROLINE/BRAGGIN' BR 8099 N 2.80
THE MOOCHE/BABY WHEN(G/E) BR 8241 – 1.70
I'M CHECKIN' OUT/DOIN' THE VOOM CO 35214 N 2.00
THE SERGEANT WAS SHY/SERENADE CO 35214 N 2.00
HIGH LIFE/DICTY GLIDE(Y. LABEL) BB 6269 E 1.75

(DUKE ELLINGTON CONTINUED NEXT COLUMN)

DUKE ELLINGTON (CONTINUED)
DIGA DIGA DO/SONG(Y. LABEL) BB 6305 E 1.75
COTTON CLUB/SHOUT 'EM AUNT T. BB 10242 N 2.00
THREE LITTLE WORDS/RING DEM VI 22528 E 1.75
BLUE FEELING/STOMPY JONES VI 24521 V 1.60
CREOLE LOVE CALL/BLACK & TAN VI 24861 E 2.10

GENE GIFFORD (BERIGAN, MANNONE, FREEMAN)
NEW ORLEANS TWIST/NOTHIN' BUT BB 10704 N 2.20

JEAN GOLDKETTE (VENUTI, LANG, POLO)
MY PRETTY GIRL/COVER ME UP VI 20588 E 2.25

JOHNNY HODGES
KRUM ELBOW BLUES/THERE'S SOME. VO 4351 N 3.00

CLARENCE WILLIAMS BLUE FIVE (EVA TAYLOR)
BAREFOOT BLUES/DO IT A LONG OK 8073 G 1.40

JOE VENUTI AND HIS BLUE FIVE
VIBRAPHONIA/JIG SAW PUZZLE CO 2782 N 2.55

SIPPIE WALLACE
SHORTY GED. BLUES/UP THE COUNTRY OK 8106 V 2.40

AUCTION

GEORGE W. NAULTY

AUCTION

1 River Bend Road, Scotch Plains, New Jersey

Ellington auction. Ends May 12th. Cash bids only. Minimum bids shown at right of column. Please submit bids by item number. Winners will be notified. Upon receipt of remittance records will be shipped (well packed) by express. All records with one exception (**Hop Head**) are either new or excellent condition. Most are new. **Hop Head** is "very good." All records are pre-war pressings on pre-war material.

THE WASHINGTONIANS

1. STACK O'LEE BL/(REV.,SEE END) HA 601 4.00
2. HOP HEAD/E.ST.LOUIS TOODLE CO 953 3.00
3. DOWN IN ALLEY/(REV.,SEE END) CO 1076 4.00

DUKE ELLINGTON AND HIS ORCHESTRA

4. BLACK & TAN/WHAT CAN A OK 40955 5.00

LONNIE JOHNSON'S HARLEM FOOTWARMERS

5. HARLEM TWIST/MOVE OVER OK 8638 7.00

CHICAGO FOOTWARMERS

6. CHICAGO STOMP DOWN/GOIN' TO OK 8675 8.00

HARLEM FOOTWARMERS

7. SNAKE HIP DANCE/JUNGLE JAM. OK 8720 6.00
8. SYNCOPATED SHUFFLE/BLUES OF OK 8746 6.00
9. LAZY DUKE/(REV., SEE END) OK 8760 6.00
10. ROCKY MOUNTAIN BL/BIG HOUSE OK 8836 6.00
11. MOOD INDIGO/SWEET CHARIOT OK 8840 6.00
12. ROCKIN'IN RHYTHM/OLD MAN BL OK 8869 8.00

MEMPHIS HOT SHOTS

13. I'M SO IN LOVE/I CAN'T REALIZ VE 2455 5.00

JOE TURNER AND MEMPHIS MEN

14. MISSISSIPPI MOAN/FREEZE AND CO 1813 5.00

SONNY GREER AND MEMPHIS MEN

15. SATURDAY NIGHT/BEGGARS BL VO 3012 4.00

DUKE ELLINGTON AND MEMPHIS MEN

16. MISSISSIPPI MOAN/THAT RHYTHM CO 36157 ——

DUKE ELLINGTON AND HIS ORCHESTRA

17. YEARNING FOR LOVE/EXPOSIT. VOE 50 5.00
18. THE MOOCHE/HOT AND BOTHERED OK 8623 8.00
19. MISTY MORNIN'/BLUES WITH F. OK 8662 6.00
20. JUBILEE STOMP/TAKE IT EASY OK 41013 7.00
21. DIGA DIGA/DOIN' NEW LOW DOWN OK 41096 5.00
22. SOPHISTICATED LADY/MERRY-GO COE 591 6.00
23. CAROLINA LANE/WORLD ON STRING COE 625 6.00
24. TISHOMINGO BL/YELLOW DOG BR 3987 4.00
25. REMINISCING IN TEMPO,1 & 2 BR 7546 2.50
26. REMINISCING IN TEMPO,3 & 4 BR 7547 2.50
27. SOLITUDE/MOONGLOW BR 6987 3.00
28. SADDEST TALE/SUMP'N 'BOUT BR 7310 3.00
29. ADMIRATION/MERRY-GO-ROUND BR 7440 2.50
30. SHOWBOAT SHUFFLE/SENTIMENT. BR 7461 3.50
31. TRUCKIN'/ACCENT ON YOUTH BR 7514 2.50
32. COTTON/MARGIE BR 7526 2.50
33. NO GREATER LOVE/ISN'T LOVE BR 7625 2.50
34. LOVE LIKE CIGARETTE/KISSIN' BR 7627 2.50
35. ECHOES OF HARLEM/CLARINET L. BR 7650 4.00
36. OH BABE/(REV.,HUDSON-DELANGE) BR 7667 2.50
37. SHOE SHINE BOY/SAD NIGHT IN BR 7710 2.50
38. UPTOWN DOWNBEAT/IN A JAM BR 7734 2.50
39. TRUMPET IN SPADES/YEARNING BR 7752 2.50
40. BLACK & TAN/CREOLE LOVE CALL VI 21137 3.50
41. WASHINGTON WOBBLE/HARLEM R. VI 21284 3.50
42. BLUE BUBBLES/BLUES I LOVE VI 21490 3.50
43. BROWN BERRIES/IT'S GLORY VI 22791 3.50
44. THE MYSTERY SONG/(MILLS BROS) VI 22800 3.00
45. BUDLE CALL RAG/DINAH VI 22938 3.00
46. DOIN' VOOM/SWANEE SHUFFLES VI 24121 2.50
47. DEAR OLD SOUTHLAND/DAYBREAK VI 24501 2.50
48. STOMPY JONES/BLUE FEELING VI 24521 2.50
49. COCKTAILS FOR 2/LIVE AND L. VI 24617 2.50
50. TROUBLED WATERS/MY OLD FLAME VI 24651 2.50
51. MET WATERLOO/(REV.J.JOHNSON) VI 24719 2.50
52. SOLITUDE/DELTA SERENADE VI 24755 2.50
53. ROCKIN'IN RHYTHM/NO PAPA NO VI 26310 2.50
54. THE DICTY GLIDE/HIGH LIFE BB 6269 2.00
55. RING DEM BELLS/3 LIT.WORDS VI 22528 ——
56. HARLEMANIZ/JAPANESE DREAM VI 38045 3.50
57. SWANEE SHUFFLES/MISSISSIPPI VI 38089 3.50
58. DUKE STEPS OUT/HAUNTED NITES VI 38092 3.50

DUKE ELLINGTON AND KENTUCKY CLUB ORCH.

59. BIRMINGHAM BREAK/E.ST.LOUIS BR 3480 3.50

THE JUNGLE BAND

60. MISTY MORNIN'/BL WITH FEELIN VO 3229 4.00
61. HARLEM FLAT BLUES/PADUCAH BR 4309 4.00
62. DOIN' VOOM/RENT PARTY BL. BR 4345 3.00
63. JUNGLE JAMBOREE/BLACK & BLUE BR 4492 3.00
64. JOLLY WOG/JAZZ CONVULSIONS BR 4705 3.00
65. SWEET MAMA/WHEN YOU'RE SMIL. BR 4760 3.00
66. MAORI/ADMIRATION BR 4776 3.00

THE JUNGLE BAND (CONTINUED)

67. DOUBLE CHECK/ACCORDIAN JOE BR 4783 3.00
68. RUNNIN' WILD/DREAMY BLUES BR 4952 3.00
69. HOME AGAIN BL/WANG WANG BR 6003 3.00
70. ROCKIN' IN RHYTHM/12TH ST. BR 6038 3.00
71. CREOLE RHAPSODY/1 & 2 BR 6093 3.00

DUKE ELLINGTON AND COTTON CLUB ORCH.

72. JUBILEE STOMP/(REV.SEE END) VO 15710 3.00
73. JUBILEE STOMP/BLACK BEAUTY VI 21580 3.50
74. E.ST.LOUIS/EVERYTHING BUT VI 21703 3.50
75. 9 LITTLE MILES/WHAT GOOD AM VI 22586 2.50
76. MOOD INDIGO/WHEN A BLACK VI 22587 3.50
77. BLUE AGAIN/(BERT LOWN,REV.) VI 22603 3.00
78. THE RIVER AND ME/SONG IN S. VI 22614 3.00
79. ECHOES OF JUNGLE/LIMEHOUSE VI 22743 4.00
80. HITTIN' THE BOTTLE/THAT VI 23016 3.00
81. MEMORIES OF YOU/YOU'RE LUCK. VI 23017 3.00
82. JUNGLE NITES/OLD MAN BLUES VI 23022 4.00
83. SHOUT'EM AUNT TILLIE/I'M SO VI 23041 3.50
84. BANDANNA BABIES/MUST HAVE VI 38007 3.50
85. DIGA DIGA/I CAN'T GIVE YOU VI 38008 3.50
86. THE MOOCHE/(REV., SEE END) VI 38034 4.50
87. DOIN'VOOM/FLAMING YOUTH VI 38035 3.50
88. SATURDAY NITE FUNCT./HIGH L VI 38036 3.50
89. SARATOGA SWING/MISTY MORN. VI 38058 3.50
90. SLOPPY JOE/HOT FEET VI 38065 3.50
91. COTTON CLUB ST/ARABIAN LOV. VI 38079 4.00
92. BREAKFAST DANCE/MARCH OF H. VI 38115 3.50
93. DOUBLE CHECK ST/JAZZ LIPS VI 38129 3.50
94. I WAS MADE TO LOVE/MY GAL VI 38130 3.50
95. SWEET JAZZ O'MINE/SWEET VI 38143 3.50

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

96. NEW E.ST.LOUIS/RUG CUTTER MAS 101 3.00
97. IT'S SWELL OF YOU/LULL IN MAS 117 3.00
98. NEW BIRMINGHAM/SCATTIN' AT MAS 123 3.00
99. LADY WHO COULDN'T/CAN'T MAS 124 3.00
100. CARAVAN/AZURE MAS 131 3.00
101. ALABAMY HOME/ALL GOD'S MAS 137 3.00
102. ROSE ROOM/IT DON'T MEAN BR 6265 3.50
103. BLUE TUNE/SWANEE RHAPSODY BR 6288 2.50
104. BLUE RAMBLE/THE SHEIK BR 6336 3.00
105. BLUE HARLEM/BEST WISHES BR 6374 3.00
106. LIGHTNIN'/JAZZ COCKTAIL BR 6404 3.00
107. EERIE MOAN/ANYTIME ANY DAY BR 6467 3.00
108. TIGER RAG, 1 & 2 BR 6510 3.00
109. BLACKBIRD MEDLEY, 1 & 2 BR 6516 3.50
110. I CAN'T GIVE YOU/(REV.SEE END) BR 6517 3.50
111. I MUST HAVE MAN/BABY BR 6518 3.50
112. DIGA DIGA DO/(REV.MILLS B.) BR 6519 3.50
113. PORGY/(REV., SEE END) BR 6521 3.50
114. SLIPPERY HORN/DROP ME OFF BR 6527 3.50
115. RAISIN'RENT/HAPPY AS DAY IS BR 6571 3.50
116. SOPHISTICATED LADY/STORMY BR 6600 3.50
117. BUNDLE OF BLUES/GET YOURS. BR 6607 3.50
118. JIVE STOMP/I'M SATISFIED BR 6638 3.50
119. HARLEM SPEAKS/SHADE OF APPL BR 6646 3.50
120. MOOD INDIGO/BLACK & TAN BR 6682 3.50
121. ROCKIN' CHAIR/RUNNIN' WILD BR 6732 3.50
122. BLACK BEAUTY/TAKE IT EASY BR 6803 3.50
123. JUBILEE STOMP/SOLILOQUY BR 6804 2.50
124. AWFUL SAD/LOUISIANA BR 6805 2.50
125. JUNGLE JAMBOREE/BLACK & BL BR 6809 3.50
126. COTTON CLUB STOMP/WALL ST. BR 6813 2.50
127. SWING LOW/STARS BRF 9331 12.50
128. CRESCENDO IN BL/DIMINUENDO BR 8004 2.50
129. CHATTER-BOX/DUSK IN DESERT BR 8029 2.50
130. BLACK BUTTERFLY/HARMONY IN BR 8044 2.50
131. NEW BLACK & TAN/SWING SOC. BR 8063 2.50
132. RIDING ON BLUE NOTE/LOST IN BR 8083 2.50
133. SCROUNCH/IF YOU WERE IN MY BR 8093 2.50
134. BRAGGIN'IN BRASS/CARNIVAL BR 8099 2.50
135. GAL FROM JOE'S/I LET SONG BR 8108 2.50
136. SWINGTIME IN HONOLULU/SLAP BR 8131 2.50
137. PYRAMID/SUGAR WALKS DOWN BR 8168 2.50
138. DINAH'S IN A JAM/YOU GAVE BR 8169 2.50
139. LA DE DOODY DOO/STEVEDORE BR 8174 2.50
140. ROSE OF RIO GRANDE/GYPSY BR 8186 2.50
141. WATERMELON MAN/LOVE IN SW. BR 8200 2.50
142. PRELUDE OF A KISS/LAMBETH BR 8204 2.50
143. BLUES SERENADE/HIP CHIC BR 8221 2.50

DUKE ELLINGTON AND HIS FAMOUS ORCHESTRA

144. BUFFET FLAT/MIGHTY LIKE BR 8231 2.50
145. THE MOOCHE/BABY WHEN YOU BR 8241 2.50
146. PROLOG TO BLACK & TAN/PLEASE BR 8256 2.50
147. JAZZ POTPOURRI/BATTLE OF SW BR 8293 2.50
148. BLUE LIGHT/SLAP HAPPY BR 8297 2.50
149. BOY MEETS HORN/OLD KING D BR 8306 2.50
150. SUBTLE LAMENT/PUSSY WILLOW BR 8344 2.50
151. PORTRAIT OF LION/SOMETHING BR 8365 2.50
152. SOLID OLD MAN/SMORGASBORD BR 8380 2.50
153. IN A MIZZ/COTTON CLUB BR 8405 3.50
154. WAY LOW/YOU CAN COUNT ON BR 8411 3.50
155. HARLEM SPEAKS/CHICAGO DEE 438 3.50
156. HYDE PARK/AIN'T MISBEHAVIN DE 323 2.50
157. JACK THE BEAR/MORNING GL VI 26536 1.50
158. YOU YOU DARLIN/SO FAR SO VI 26537 1.50
159. KO KO/CONGA BRAVA VI 26577 1.50
160. CONCERTO FOR COOTIE/ME & YOU VI 26598 1.50
161. COTTON TAIL/NEVER NO LAMENT VI 26610 1.50
162. PORTRAIT OF BERT WILLIAMS VI 26644 1.50
163. SEPIA PANORAMA/HARLEM AIR VI 26731 1.50
164. FIVE O'CLOCK WHISTLE/HERE VI 26748 1.50
165. IN A MELLOTONE/RUMPUS IN R. VI 26788 1.50
166. WARM VALLEY/THE FLAMING SW VI 26796 1.50
167. ACROSS THE TRACK BL/CHLOE VI 27235 1.50
168. I NEVER FELT THIS WAY/ALL VI 27247 1.50
169. FLAMINGO/GIRL IN DREAMS VI 27326 1.50
170. BLUE SERGE/JUMPIN' PUNKINS VI 27356 1.50
171. TAKE THE "A" TRAIN/SIDEW. VI 27380 1.50
172. JOHN HARDY'S WIFE/AFTER ALL VI 27434 1.50
173. MOON OVER CUBA/JUST A-SETTIN VI 27587 1.50
174. DOIN' THE VOOM/I'M CHECKIN' CO 35208 1.50
175. SERENADE TO SWEDEN/SERGEANT CO 35214 1.50
176. BOUNCING BUOYANCY/A LONELY CO 35240 1.50
177. LADY IN BLUE/LITTLE POSEY CO 35291 1.50
178. TOOTIN' THRU ROOF/GRIEVIN' CO 35310 1.50
179. WEELY/I NEVER FELT THIS WAY CO 35353 2.50
180. MOOD INDIGO/SOLITUDE CO 35427 1.50
181. STORMY WEATHER/SOPHISTICAT. CO 35556 1.50
182. KILLIN'MYSELF/YOUR LOVE HAS CO 35640 1.50
183. SWING LOW/DUCKY WUCKY CO 35683 1.50
184. JUBILEE STOMP/COUNTRY GAL CO 35776 1.50
185. LAZY RHAPSODY/BLUE RAMBLE CO 35834 ——
186. LIGHTNIN'/BABY WHEN YOU CO 35835 ——
187. BEST WISHES/BUNCLE OF BL CO 35836 ——
188. DROP ME OFF AT HARLEM/MERRY CO 35837 ——

PIANO SOLOS - DUKE ELLINGTON

189. BLACK BEAUTY/SWAMPY RIVER OK 8636 6.00
190. MOOD IND.-SOLIT./SOPH-SENT. MAS 102 3.00
191. SWAMPY RIVER/FAST & FURIOUS BR 6355 4.00

DUKE ELLINGTON & JIMMY BLANTON

192. PITTER PANTHER PATTER/SOPH. VI 27221 2.00
193. BLUES/PLUCKED AGAIN CO 35322 2.00

HARLEM HOT CHOCOLATES

194. SING YOU SINNERS HOW 1045 3.50

WARREN MILLS AND BLUE SERENADERS (12")

195. GEMS FROM "BLACKBIRDS,1928" VI 35962 7.50

DUKE ELLINGTON WITH BING CROSBY (12")

196. ST.LOUIS BLUES/CREOLE LOVE BR 20105 6.50

THE FOLLOWING ARE REVERSE SIDES OF ABOVE DISCS

THE ARKANSAS TRAVELLERS

1. RED HEAD BLUES HA 601 4.00

CHARLESTON SHASERS (RED NICHOLS)

3. DELIRIUM CO 1076 4.00

LUIS RUSSELL AND ORCH.

9. SAVOY SHOUT OK 8760 6.00

LOUISIANA RHYTHM KINGS (RED NICHOLS)

72. I CAN'T GIVE YOU ANYTHING VO 15710 3.00

KING OLIVER AND ORCH.

86. WEST END BLUES VI 38034 4.50

DON REDMAN'S ORCH (CAB CALLOWAY & MILLS)

110. DOIN' THE NEW LOW DOWN BR 6517 3.50

CECIL MACK SHOIR AND ETHEL WATERS

113. ST.LOUIS BLUES BR 6521 3.50

EARL JACKSON & CHAMPIONS (NOT ELLINGTON)

197. MINNIE THE MOOCHER/RED DEVIL ME 12164 ——

THE JUNGLE BAND (NOT ELLINGTON)

198. JUNGLE MAMMA/DOG BOTTOM BR 4450 ——

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FOR TRADE OR AUCTION

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BUSTER BAILEY RHYTHM BUSTERS
SLOE JAM FIZZ VO 4089 N
MILDRED BAILEY
IS THAT RELIGION BR 6558 N
DUKE ELLINGTON
BUGLE CALL RAG VI 22938 N
SOPHISTICATED LADY BR 6600 N
TRUMPET IN SPADES BR 7752 N
THAT LINDY HOP VI 23016 V+
SHOUT 'EM AUNT TILLIE VI 23041 E
HARLEM FOOTWARMERS (ELLINGTON)
SYNCOPATED SHUFFLE OK 8746 N
FRIARS SOCIETY ORCH.
PANAMA BRE 02212 N
BENNY GOODMAN
MUSCRAT RAMBLE BRE 1264 N
MOONGLOW CO 2927 N

BENNY GOODMAN
SWING LOW SWEET CHARIOT VI 25492 N
GOODNIGHT MY LOVE(FITZGERALD) VI 25461 N
MUSIC HALL RAG CO 3011 N
ROSETTA VI 25510 N
JOHNNY HODGES
FOOLIN' MYSELF VO 3771 N
FLETCHER HENDERSON
HONEYSUCKLE ROSE CO 2732 N
JANGLED NERVES VI 25371 N
LANG-VENUTI
BEALE ST. BLUES VO 15864 E+
JELLY-ROLL MORTON
LOAD OF COAL VI 23429 E+
LEVEE SERENADERS (MORTON)
MR. JELLY LORD VO 1154 V
JIMMY MCHUGH'S BOSTONIANS
BABY HA 795 E

MEZZ MEZZROW
FREE LOVE BR 7551 N
FRANKIE NEWTON
BRITWOOD STOMP VR 571 N
NEW ORLEANS RHYTHM KINGS
WOLVERINE BLUES GE 5102 V+
RED NORVO
WITH ALL MY HEART AND SOUL CO 3026 N
JACK PURVIS
POOR RICHARD OK 8782 N
RED HEADS
POOR PAPA PE 14568 E
SIX HOTTENTOTS (NICHOLS)
MEMPHIS BLUES DO 3956 E+
JACK TEAGARDEN
STARS FELL ON ALABAMA BR 6993 N
FRANKIE TRUMBAUER (BIX)
SENTIMENTAL BABY OK 41128 N
LOUISE OK 41231 N

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SAVAHHAN SYNCOPATORS (KING OLIVER)
WA WA WA/SOMEDAY SWEETHEART BR 3373 E 5.00
BESSIE SMITH
DOWNHEARTED BL/GULFCOAST BL CO 3844 V 3.00
AGGRAVATIN'PAPA/BEALE ST. MAMA CO 3877 V 3.00
FAR AWAY/I'M GOING(WITH CLARA) CO 13007 E 2.50
SING SING PRISON/DYING GAMB. CO 14051 V 3.00
BABY DOLL(JOE SMITH,HENDERSON) CO 14147 V 4.00
YOUNG WOMAN'S(JOE SMITH,BAILEY)CO 14179 E 2.50
AFTER YOU'VE GONE/MUDDY WATER CO 14197 E 4.00
EMPTY BED BLUES, 1 & 2 VO 03286 E 2.50
AT XMAS BALL/PREACHIN' BLUES CO 35842 N 4.00
LUIS RUSSELL
IT'S TIGHT/THE CALL OF FREAKS OK 8656 E 4.00
SAVOY STOMP/DOCTOR BLUES VO 3480 E 3.00
GOIN'TO TOWN/SAY THE WORD VI 22789 E 2.50
LIL ARMSTRONG
MY HI DE HO/DOIN' SUZI-Q(CHU) DE 1059 E 1.50
OR LEAVE ME ALONG/BROWN GAL(CHU) DE 1092 E 1.50
JUST FOR THRILL/IT'S MURD(CHU) DE 1182 E 1.50
KNOCKIN'AT CABIN DOOR/SIT DOWN DE 1272 E 1.50
BLUER THAN BLUE/BORN TO SWING DE 1299 E 1.50
LINDY HOP/WHEN I WENT BACK DE 1388 E 1.50
YOU SHALL REAP/HAPPY TODAY DE 1722 E 1.50
LET'S GET HAPPY/ORIENTAL SWING DE 1904 E 1.50
SAFELY LOCKED/HARLEM ON SAT. DE 2234 E 1.50
KNOCK KNEED SAL/EVERYTHING'S DE 2542 E 1.50
EDDIE CONDON
HOME COOKING/THE EEL BR 6743 N 5.00
CLARENCE WILLIAMS
LONGSHOREMAN'S BL/I'M THROUGH QRS 7040 V 5.00
K.C. MAN/WILOMAN BL(BECHET) OK 4925 V 10.00
SIDNEY BECHET
BANDANA DAYS(NOBLE SISSLE) VR 552 E 5.00
OKEY DOKE/BLACKSTICK(SISSLE) BR 648 E 5.00
SWING PARADE/I KNOW THAT YOU VI 27474 E 2.50
OH LADY BE GOOD/ROSE ROOM VI 27707 E 2.50
I'M COMING, VA./GA. CABIN VI 27904 E 2.50
BECHET (PLAYING ALL INSTRUMENTS)
THE SHEIK/BLUES OF BECHET VI 27487 E 5.00
TRIXIE SMITH (WITH BECHET)
MY DADDY ROCKS ME/TRIXIE BLUES DE 7469 E 2.50
FREIGHT TRAIN BL/MY UNUSUAL DE 7489 E 2.50
JACK I'M MELLOW/HE MAY BE YOUR DE 7528 E 2.50
MY DADDY ROCKS ME #2 DE 7617 E 2.50
GRANT & WILSON (WITH BECHET)
UNCLE JOE/BLUE MONDAY DE 7500 E 3.00
NEW ORLEANS FOOTWARMERS (WITH BECHET)
MAPLE LEAF RAG/SWEETIE DEAR BB 7614 E 4.00
I'VE FOUND A NEW BABY/SHAG BB 10022 E 4.00
MAKE ME A PALLET/SIDNEY'S BL BB 8509 E 2.50
OL MAN BLUES/NOBODY KNOWS WAY VI 26663 E 2.50
BLUES FOR YOU JOHNNY/AIN'T VI 26746 E 3.00
BLUES IN 3ROS/I O'CLOCK(HINES) VI 27204 E 3.00
SAVE IT PRETTY MAMA/STOMPY(") VI 27240 E 3.00
EGYPTIAN FANT/SLIPPIN' & VI 27337 E 2.50
COAL BLACK SHINE/B. WON'T VI 27386 E 2.50

PIRON'S NEW ORLEANS ORCHESTRA
SUD BUSTIN/WEST INDIES BLUES CO 14007 V 3.50
JELLY ROLL MORTON
MOURNFUL SERENADE/RED HOT PEP. BB 6601 E 4.50
BLUEBLOOD BL/MUSHMOUTH SHUFFL BB 8201 E 4.50
STEAMBOAT STOMP/SMOKEHOUSE BL BB 8372 E 4.50
THE PEARLS/BEALE ST. BLUES BB 10252 E 4.50
SHAKE IT/IF YOU KNEW GL 1707 N 2.50
THE CRAVE/BUDDY BOLDEN'S BL GL 4003 N 2.50
DOCTOR JAZZ/MEMPHIS SHAKE VI 20415 G 3.00
SWEET SUBSTITUTE/PANAMA GL 1703 N 2.50
BIG LIP BL/GOOD OLD N.Y. GL 1704 N 2.50
GET THE BUCKET/WHY GL 1706 N 2.50
KING OLIVER
ST. JAMES INFIRMARY/WHEN YOU'R BB 5466 E 5.00
BOOGIE WOOGIE/MULEFACE BL BB 6778 E 3.50
WHAT YOU WANT ME TO DO/TOO LATE BB 7242 E 5.00
TRUMPET'S PRAYER/CALL OF FR. BB 7705 E 5.00
STINGAREE BL/SHAKE IT AND BR. BB 10707 E 5.00
JIMMY JOHNSON'S ORCH.
MOURNFUL THOTS/CHICAGO BL CO 14334 E 3.50
JUST CRAZY SONG/GO HARLEM CO 2448 E 3.50
JOHNNY DUNN'S JAZZ HOUNDS
VAMPIN' LIZA JANE/NERVOUS BL CO 3479 E 3.50
4 O'CLOCK BL/HAWAIIAN BLUES CO 3729 V 2.50
HALLELUJAH BL/SPANISH DREAMS CO 3839 E 3.50
ZUTTY SINGLETON & BAND
RUNAWAY PAPA/LOOK OVER YONDER DE 431 E 2.50
CLARINET MARMALADE/ANYTHING DE 432 E 2.50
BUGLE CALL RAG/ROYAL GARDEN DE 465 E 2.50
CHAUNCEY MOREHOUSE
BLUES IN B FLAT/ON ALAMO VR 608 E 5.00
PLASTERED IN PARIS/MAZI-PANI BR 8122 N 5.00
ORIENTAL NOCTURNE/KA-LU-A BR 8142 N 5.00
BLUE RHYTHM BAND
LET'S HAVE A JUBILEE/OUT OF CO 2963 E 2.50
SHOWBOAT SHUFFLE/THE MOON IS CO 3157 E 2.50
BIG JOHN'S SPECIAL/CALLIN' CO 3162 N 3.00
TALLAHASEE/ONCE TO EVERY HEART BR 7534 E 2.50
JIMMY O'BRYANT'S WASHBOARD BAND
DOWN TO THE BRICKS/FOUND MAN PARA 2234 E 3.50
JIMMY LUNCEFORD
PUT IT AWAY/UPTOWN BLUES VO 3562 E 2.50
CLEO BROWN
WHEN/WHEN HOLLYWOOD GOES BLACK DE 632 E 2.50
MEZZROW-LADNIER QUINTET
GETTING TOGETHER/REVOLUTIONARY BB 10088 E 5.00
CAPTIVATORS (RED NICHOLS)
SOMEBODY TO LOVE ME/GET HAPPY BR 4591 E 2.50
ORIGINAL MEMPHIS FIVE
MORE/WOULDN'T DO CO 37 N 5.00
JAZZ ME BLUES/ANYTHING CO 2588 N 4.00
OH SISTER AIN'T THAT HOT/HOUSE RE 9573 V 2.50
THAT RED HEAD GAL/NEVER MISS PE 14121 E 2.50
CHARLIE BARNET
CROSSPATCH/THE SWING WALTZ ME 60713 E 2.50
SOUTHERN FRIED/REDSKIN RHUMBA BB 10944 N 3.00

JIMMY O'BRYANT'S WASHBOARD BAND
WASHBOARD/BRAND NEW CHARL. PARA 10036 E 3.50
HOLLYWOOD SHUFFLERS
GOTTA FEELIN' FOR YOU/LOW DOWN VO 15837 E 5.00
CONNIE BOSWELL & POLLACK PICK-A-RIB BOYS
MR.FREDDIE BL/FARE THEE WELL DE 1862 N 3.50
ARTIE SHAW & GRAMMERCY FIVE
SUMMIT RIDGE DR/CROSS YOUR VI 26763 N 2.50
JOE PULLEM (PIANO BY ROBERT COOPER)
BLACK GAL #3/MISSISSIPPI FLOOD BB 5344 E 3.50
THE COTTON PICKERS
WOE IS ME/DERE'S JAZZ IN DEM VO 3263 E 3.00
JOE HAYMES ORCH.
AIN'T GONNA PAY NO TOLL CO 2716 E 3.00
GET CANNIBAL/CAST YOUR SINS VI 24353 N 3.00
CLARENCE WILLIAMS
LONG DEEP AND WIDE/SPEAKEASY QRS 7004 : 3.50
TRIXIE SMITH & DOWN HOME SYNCOPATORS
FREIGHT TRAIN BL/DON'T SHAKE PARA 1767 V 3.50
HIGH HATTERS (PEGGY ENGLISH, VOCAL)
A GUY WHAT TAKES HIS TIME/EASY RIDER(1/8" EDGE CHIP) VI 24301 E 2.50
MY HANDY MAN/KEEP YOUR NOSE VI 24352 E 3.00
HENRY ALLEN
OL' MAN RIVER/K.K. BOOGIE OK 6281 N 2.50
MONARCH JAZZ QUARTET (VOCAL)
SOMEBODY'S WRONG/I AIN'T GOT OK 8761 E 2.50
JUST TOO LATE/PLEADING BL OK 8931 N 3.00
RED MCKENZIE & MOUND CITY BLUE BLOWERS
HELLO LOLA/NEVER HAD A REASON BB 6270 N 5.00
SANTO PECORA & BACK ROOM BOYS
MAGNOLIA BL/NEVER KNEW WHAT CO 36159 N 3.50
ALBERT AMMONS (PIANO SOLOS)
MONDAY STRUGGLE/BASS GOIN' SA 1200 N 6.00
PETE JOHNSON (PIANO SOLO)
CLIMBIN & SCREAMIN/HOW LONG SA 12004 N 6.00
LET 'EM JUMP/PETE'S BLUES SA 12005 N 6.00
B & D BLUES/BUSS ROBINSON SA 12006 N 6.00
ART HODES (PIANO SOLOS)
ROSS TAVERN BOOGIE/SOUTH SIDE SA 12007 E 6.00
ART HODES BLUE THREE
TIN ROOF BL/DIGA DIGA SIG 102 E 5.00
ART HODES (PIANO SOLOS)
SELECTION FROM GUTTER/ORGAN GRINDER (AUTOGRAPHED COPY) COM 545 N 2.50
JIMMY NOONE'S APEX CLUB ORCH (HINES)
FOUR OR FIVE TIMES/EVERY EVE. VO 1185 V 3.00
LOVE ME OR LEAVE ME/WAKE UP VO 1272 G 2.50
JOE MARSALA & CHICAGOANS
WOO-WOO/JIM-JAM STOMP VO 4116 E 3.00
MIGHTY LIKE THE BL/HOT STRING VO 4168 E 3.00
SALTY MAMA/WANDERING MAN GL 1717 N 3.00
JOE SODJA'S SWINGTETTE (JOE MARSALA, WETTLING, SHAPIRO, FROEBA)
I NEVER KNEW/LIMEHOUSE BLUES VR 609 E 2.50
LOUIS ARMSTRONG ORCH. (BECHET)
COAL CART BL/DOWN IN HONKY DE 18091 E 3.50

SALE

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No shipments under $2.50. Records receiving more than one order will go to purchaser with larger shipment.

SALE

LOUIS ARMSTRONG

LITTLE JOE/I'M IN THE MARKET	Vo	3301	E	2.00
LONESOME ROAD(E)/SONG OF THE(V)	Vo	3026	–	2.00
LAWD YOU MADE THE NIGHT TOO	Co	2646	E	2.00
CABIN IN THE PINES/WORLD ON A	BB	6910	E	1.75
I WONDER WHO/THAT'S MY HOME	BB	6644	E	2.25
MAHOGANY HALL STOMP/SON OF SO.	BB	5086	E	2.25
HUSTLIN' AND BUSTLIN'/I GOTTA	Vi	24233	G+	1.25
SWING THAT MUSIC/THANKFUL	De	866	E	1.25
SATCHEL MOUTH SWING	De	1636	E	1.00
WHEN THE SAINTS GO MARCHING	De	2230	V	1.25
WEST END BLUES/IF IT'S GOOD	De	2480	N	1.75
GOT A BRAN NEW SUIT	De	579	V	.75

BUSTER BAILEY SEXTET

BLUE ROOM (E)/AM I BLUE(V+)	Vs	8333	–	1.25

COUNT BASIE

DOGGIN'AROUND/GOOD MORNING BL	De	18125	E	1.25
EVIL BLUES/JIVE AT FIVE	De	2922	E	1.25

WILLIE BRYANT

MOONRISE ON LOWLANDS/DIXIE	BB	6362	E	1.00

ERSKINE BUTTERFIELD

DOWN HOME BL/NOTHIN' TO DO	De	3252	V	.50
DARN THAT DREAM/INCONVENIENCE	De	3043	E	.75
A-TISKET A-TASKET	Vo	4243	V	.60

CAB CALLOWAY

SWEET JENNIE LEE	Pe	15366	V	1.00
COPPER COLORED GAL/WEDDING	Br	7748	E	1.25
TAIN'T NO GOOD/I WANT TO ROCK	OK	6616	E	.60
SWEET GEORGIA BROWN	Ro	1698	V	1.00
HARLEM HOSPITALITY/JITTER	BB	5676	E	1.25
EMALINE(E)/MARGIE(F+)	Vi	24659	–	.35

BOB CROSBY

SWEETHEARTS ON PARADE/TIPPER.	De	18355	V	.75
IF I WERE SURE OF YOU	De	2465	E	.50
WOMAN ON MY WEARY MIND	De	930	E	1.00
LITTLE RED FOX/PINCH ME	De	2924	V+	.35
SUMMERTIME/I'M FREE	De	2205	E	1.25
AIR MAIL STOMP	De	2992	E	.60
SOUTH RAMPART STREET PARADE	De	2569	E	1.00
I'M PRAYIN' HUMBLE	De	2210	N	.90

PUTNEY DANDRIDGE

EASY TO LOVE(E)/DARN'DEST(G)	Vo	3351	–	.75
CROSS PATCH/THESE FOOLISH TH.	Vo	3277	V	1.00

ROY ELDRIDGE

IT'S MY TURN NOW/YOU'RE LUCKY	Vs	8084	E	1.00

ZIGGY ELMAN

SUGAR/29TH & DEARBORN	BB	10096	E	1.25

BENNY GOODMAN

SING ME A SWING SONG/FOOLISH	Vi	25340	E	1.00
I'VE HITCHED MY WAGON TO STAR	Vi	25708	E	1.00
BIG JOHN SPECIAL/FLAT FOOT	Vi	25871	V+	1.50
BUMBLE BEE STOMP/CIRIBIRIBIN	Vi	26087	V+	1.50
WHOLLY CATS/ROYAL GARDEN BL	Co	35810	E	1.75
LIMEHOUSE BLUES/IF I HAD YOU	OK	6486	E	1.25
HONEYSUCKLE ROSE/SPRING SONG	Co	35319	E	1.25

TEDDY GRACE

I'LL NEVER LET YOU CRY	De	1602	E	.75
OH DADDY BLUES/GRAVEYARD BLUES	De	2606	E	1.00
CRAZY BLUES/LOVE ME(TEAGARDEN)	De	2050	E	1.25
DOWN HEARTED BL/MONDAY(TEA.)	De	2128	E	1.25

HARLEM HAMFATS

SOUTHERN BLUES/GARBAGE MAN	De	7229	E	1.10
CHOCOLATE TO BONE/NO NEED	De	7360	N	1.10
KEEP IT SWINGING	De	7266	V+	.90
HALLELUJAH JOE	De	7299	E	1.00
HAMFAT SWING	De	7262	V+	1.00
DIRTY DOZENB(E)/TAKE EASY(V)	De	7304	–	.90

EARL HINES

WATER BDY/WINDY CITY JIVE	BB	11329	E	.75

BILLIE HOLIDAY

SOME OTHER SPRING/THEM THERE	Vo	5021	E	1.25
SAME OLD STORY/PRACTICE MAKES	DK	5806	N	1.25
WITHOUT YOUR LOVE/MYSELF AND I	Vo	3593	E	1.25
GEORGIA ON MY MIND/LET'S DO IT	OK	6134	E	1.50

BILLIE HOLIDAY (CONTINUED)

BODY AND SOUL(V)/WHAT IS (E)	Vo	5481	–	1.25
LET'S CALL THE WHOLE THING OFF	Vo	3520	V	.90

WILL HUDSON

EASY ROCKER/BLACK VELVET	De	3702	V+	.75
HANGOVER IN HONG KONG	Br	8177	V+	.75

HAL KEMP

JAZZ ME BLUES/BRIDE COMES HOME	Br	7912	E	1.00

JIMMIE LUNCEFORD

LIKE A SHIP AT SEA/MARGIE	De	1617	V	.40
STRICTLY INSTRUMENTAL	De	18463	E	1.00
I'M IN AWFUL MOOD(E)/BLUES(V)	Vo	5395	–	1.00
POSIN'/CHARMAINE	De	3514	E	.50
HE AIN'T GOT RHYTHM	De	1128	V+	.75
WHATCHA KNOW JOE/PLEASE SAY	Co	35625	V+	.75

JAY McSHANN

BABY HEART BLUES/CRYIN' WON'T	De	8623	E	1.25
ONE WOMAN'S MAN/YOU WON'T JUMP	De	8607	E	1.00
JUMPIN' BLUES/OFF YOUR MIND	De	4418	E	1.00
HOLD 'EM HOOTIE/DEXTER BL	De	8583	E	1.50

WINGY MANONE

MY HONEY'S LOVIN' ARMS	BB	30-0801	E	1.00
PRISONER'S SONG(E)/RELIGION(V+)	BB	7014	–	1.75
MANONE'S BLUES	BB	7633	V	1.25
COTTAGE BY THE MOON	BB	6536	E	1.75
GOOD MAN IS HARD TO FIND	BB	6537	V+	1.75
LIMEHOUSE BLUES/FARE THEE WELL	BB	10432	V+	1.75

JOE MARSALA

FEATHER BED LAMENT	De	18111	E	1.25
LOWER REGISTER/I KNOW	De	3764	E	1.00

MILLS BROTHERS

TIGER RAG/ROCKIN' CHAIR	De	167	E	1.25

HOT LIPS PAGE

I WON'T BE HERE LONG	De	7699	E	1.50
SOUTH/LAFAYETTE	De	18124	E	1.25
ROCK IT FOR ME/I LET A SONG GO	BB	7567	V	1.25
DOWN ON THE LEVEE/OLD MAN BEN	De	7433	E	1.50

PICKENS SISTERS

LAWD YOU MADE THE NIGHT TOO	Vi	22975	E	1.00

STEW PLETCHER

YOU/YOU NEVER LOOKED SO BEAUTI.	BB	6343	E	1.00

LOUIS PRIMA

A GOOD MAN IS HARD TO FIND	De	2660	V	.75

ADRIAN ROLLINI

BEI MIR BIST DU SCHON/BILL	De	1638	V	.75
STUFF,ETC./SWING LOW	De	807	E	1.10
HONKY TONK TRAIN(E)/MARTHA(G+)	Vo	5582	–	.75
ANYTHING BUT LOVE(E)/DARD(G)	Vo	5621	–	.60
DIGA DIGA DO(E)/STARDUST(V)	Vo	5376	–	1.00

JAN SAVITT

GET HAPPY/I'LL ALWAYS BE IN L.	De	2583	E	1.00

CECIL SCOTT

LAWD LAWD/IN A CORNER	BB	8276	E	1.50

SEDRIC & HIS HONEY BEARS

WAIL OF THE SCROMPH/CHOO CHOO	Vo	4552	E	1.25

ARTIE SHAW

THERE'S NEW MOON/GOOD NIGHT	Br	8054	E	1.00
SERENADE TO SAVAGE/TRAFFIC JAM	BB	10385	E	.75
ONE FOOT IN THE GROOVE	BB	10202	E	.75
AFRAID TO DREAM	Br	7934	V	.90
MONSOON/FREE FOR ALL	Br	8019	E	1.25
HINDUSTAN/SOMEBODY NOBODY	Vi	27798	E	.75

WILLIE "THE LION" SMITH

OLD STAMPING GROUND/GET AC.	De	1380	V	.75
BLUES WHY DON'T YOU LEAVE	De	1957	E	1.00
MORNING AIR/PASSIONETTE(SOLOS)	De	2269	N	1.25
HARLEM JOYS/STREAMLINE GAL	De	1144	E	1.25
I'M ALL OUT OF BREATH/MORE THAN	De	1308	E	1.25

MUGGSY SPANIER

AMERICAN PATROL/MORE THAN YOU	De	4328	E	1.25
TWO O'CLOCK JUMP/WRECK OF '97	De	4336	E	1.25

MAXINE SULLIVAN

EASY TO LOVE/NICE WORK	Vo	3848	E	.75
MOMENTS LIKE THIS/PLEASE BE	Vi	25802	E	.75

ART TATUM

CORRINE CORRINA/LONESOME GRAVE	De	8563	E	1.50
BATTERY BOUNCE/WEE BABY BLUES	De	8526	E	1.50
LIZA/ANYTHING FOR YOU(SOLOS)	De	1373	E	1.50

ALEC WILDER OCTET

WALKING HOME IN SPRING	Co	36315	N	.75

JOE VENUTI

STOP LOOK AND LISTEN	Co	3104	E	1.50

CHICK WEBB

AZURE/JUST A JITTERBUG	De	1899	E	.50
A-TISKET A-TASKET(V)/LIZA(E)	De	1840	–	1.00
ROCK IT FOR ME/STRICTLY JIVE	De	1586	E	.60
MY HEART BELONGS TO DADDY	De	2309	V+	.50
IN THE GROOVE AT THE GROVE	De	2323	E	.50
THAT WAS MY HEART	De	2665	E	.40

TEDDY WILSON

LADY BE GOOD/BUT NOT FOR ME	Co	36084	E	1.75
I MUST HAVE THAT MAN/FOOLIN'	Co	36207	E+	1.75
YOU BROUGHT A NEW KIND OF LOVE	Br	7960	G+	.50

FOR TRADE OR AUCTION

BARNEY BIGARD

STOMPY JONES/CARAVAN	Vr	515	E	
BROWN SUEDE/"C" BLUES	BB	11581	N	
READY EDDY/LAMENT	BB	11098	E	
CHARLIE THE CHULO/LULL AT DAWN	BB	10981	E	
BARNEY GOIN' EASY/MINUET IN BLUE	Vo	5378	E	
SPONGE CAKE/MOONLIGHT FIESTA	Vr	626	V+	

EDDIE CONDON

I'M GONNA STOMP MR. HENRY LEE	BB	10168	N	
DANCING FOOL/GEORGIA GRIND	Com	536	N	
OH SISTER AIN'T THAT HOT	Com	535	N	
FRIAR'S POINT SHUFFLE	De	18040	V+	

WILTON CRAWLEY (MORTON

FUTURISTIC BLUES/YOU OUGHTA	Vi	38136	E	

DUKE ELLINGTON

MISSISSIPPI MOAN/THAT RHYTHM MAN	Co	36157	N	
DEAR OLD SOUTHLAND/SOLITUDE(SOLOS)	Vi	27564	N	
NEVER NO LAMENT/COTTON TAIL	Vi	26610	E	
TIGER RAG , 1 & 2	Br	6510	V+	
ADMIRATION/MERRY-GO-ROUND	Br	7440	E	
BUGLE CALL RAG/BREAKFAST DANCE	HMV	4905	N	
JUBILEE STOMP	HMV	6262	N	
SOPHISTICATED LADY/MOOD INDIGO	Mas	102	E	
BODY AND SOUL/J.B. BLUES	Vi	27406	N	
BRAGGIN' IN BRASS/CARNIVAL	Br	8099	E	
CHICAGO/HARLEM SPEAKS	De	800	E+	
IN A MIZZ(E)/COTTON CLUB STOMP(V+)	Br	8405	–	
TISHOMINGO BL/YELLOW DOG BLUES	Br	3987	V+	

EARL HINES (PIANO SOLOS)

ROSETTA/GLAD RAG DOLL	BB	10555	N	
SUNNY SIDE OF THE STREET	Vi	27562	N	
FIFTY SEVEN VARIETIES	PAE	510	E	

WINGY MANNONE

CAT'S HEAD/SADNESS WILL BE GLADNESS	Co	14282	V+	
NO CALLING CARD/STRANGE BLUES	Br	6911	V+	
SHE'S CRYING FOR ME/JUST ONE GIRL	OK	41569	E	
TAR PAPER STOMP/TIN ROOF BLUES	De	7425	E	

JELLY ROLL MORTON

SMOKE HOUSE BLUES/STEAMBOAT STOMP	Vi	20296	V	
SIDEWALK BLUES	HMV	5212	N	

NEW ORLEANS RHYTHM KINGS

PANAMA/TIGER RAG	Ge	4968	V+	
ECCENTRIC	Ge	5009	V+	
ANGRY/SOBBIN' BLUES	Ge	5219	G+	
EVERYBODY LOVES SOMEBODY BLUE	BB	10956	N	
JAZZ IT BLUES/PANAMA	De	162	N	
OSTRICH WALK/DIXIELAND ONE-STEP	De	229	V	

JABBO SMITH

BOSTON SKUFFLE/JAZZ BATTLE	UHCA	44	N	

RHYTHMAKERS

OH PETER/MARGIE	PAE	2929	E	
SPIDER CRAWL/BUGLE CALL RAG	PAE	2893	E	
WHO STOLE THE LOCK/OH PETER	Co	35841	E	

FRANK TESCHMAKER

JAZZ ME BLUES/(CELLAR BOYS)	UHCA	61	E	
OH BABY/INDIANA	PAE	2932	N	
FRIAR'S POINT SHUFFLE/DARKTOWN	UHCA	3	N	
BULL FROG BLUES/CHINA BOY	UHCA	1	N	

AUCTION

HOWARD WALLACH

235 West 76th Street, New York, N. Y.

Winners will be notified before records are shipped.

AUCTION

FLETCHER HENDERSON
SUGAR FOOT STOMP/BLUE RHYTHM SAVOY 500 N
ST.LOUIS SHUFFLE/VARIETY STOMP BB 10246 N
SNAG IT/HOP OFF (HAWKINS) CO 35670 N
WHAT-CHA-CALL-EM BL(ARMSTRONG) CO 35668 N
MONEY BLUES/STAMPEDE CO 35669 N
NAGASAKI/IT'S TALK OF THE TOWN DE 18253 E
NIGHT LIFE/I'VE GOT TO SING TORCH DE 18254 N
TIDAL WAVE/DOWN SOUTH CAMP DE 213 N

FATS WALLER
I REPENT/HEADLINES IN THE NEWS BB 11188 N
SAD SAP SUCKER AM I/RUMP STEAK BB 11296 N
PAN PAN/OH BABY SWEET BABY BB 11383 N
BLUE EYES/I'M GONNA SALT AWAY BB 10943 N
UP JUMPED YOU WITH LOVE/SOCKS DON'T BB 300814 N
BY THE LIGHT OF THE SILVERY MOON BB 11569 N

WOODY HERMAN
FUR TRAPPERS BALL/BLUE FLAME DE 2643 N
AMEN/DELIVER ME TO TENNESSEE DE 18346 N
BLUES UPSTAIRS/BLUES DOWNSTAIRS DE 2508 N

LOUIS ARMSTRONG
MAHAGONY HALL STOMP/WEST END BLUES DE 3793 N
YES SUH/I'LL GET MINE BYE AND BYE DE 3900 N
HONEY DON'T YOU LOVE ME/HONEY DO BB 7787 N
OLD MAN MOSE/FALLING IN LOVE DE 622 N
IN THE GLOAMING/EVERYTHING'S BEEN DE 3825 N

WILL HUDSON
AM I INTRUDING/HOW WAS I TO KNOW BR 7809 E
MINT JULEP/MR.GHOST GOES TO TOWN BR 7715 V
PEEKIN' AT THE DEACON/THE WORLD DE 3429 N

BOB CROSBY
BIG TOM/WAY DOWN YONDER IN N.O. DE 4403 N
DRUMMER BOY/AIN'T GOIN' NOWHERE DE 3451 N
JUST STROLLING/IT'S WONDERFUL DE 1670 N
BLACK ZEPHYR/BLUE SURREAL DE 4415 N
THE MARINES HYMN/WHERE DO WE GO DE 4385 N
JA DA/COMPLAININ(STACY, PIANO) DE 3233 N
ELMER'S TUNE/AND THE ANGELS CAME DE 3929 N
WOMAN ON MY WEARY MIND/PETER PIPER DE 930 E
I'M NOBODY'S BABY/SPEAK EASY DE 3179 N

JIMMY LUNCEFORD
JAZZNOCRACY/CHILLEN GET UP VI 24522 N
YOU'RE JUST A DREAM/I'VE ONLY MYS. VO 4754 N
DINAH, 1 & 2 CO 36054 N
TWENTY FOUR ROBBERS/I HAD A DE 3718 N
SIESTA AT THE FIESTA/FLAMINGO DE 3931 N
IMPROMPTU/DONE (DAN GRISSOM) DE 4084 N
WHITE HEAT/LEAVING ME VI 24586 N

KING COLE TRIO
I'M LOST/PITCHIN' UP A BOOGIE EX 2966 N
BODY AND SOUL/THE MAN I LOVE CA 20010 N
PRELUDE IN C#/WHAT IS THIS CA 20011 N

DUKE ELLINGTON
REMINISCING IN TEMPO, 3 & 4 CO 36115 N
THE C JAM BLUES/MOON MIST VI 27856 N
I DON'T KNOW WHAT KIND OF BLUES VI 27804 N
SENTIMENTAL LADY/A SLIP OF THE LIP VI 201528 N
TAKE THE A TRAIN/SIDEWALKS OF NEW VI 27380 N

MCKINNEY'S COTTON PICKERS
MILENBERG JOYS/I WANT A LITTLE BB 10254 N

FOR TRADE OR AUCTION

ROBERT WALLER

628 Montgomery St., San Francisco 11, Calif.

FOR TRADE OR AUCTION

ARCADIAN SERENADERS
SAN SUE STRUT OK 40378 N

CHICAGO FOOTWARMERS
BALLIN' THE JACK (CHIP TO GROOVES) OK 8533 V

JUNIE COBB
TRANSATLANTIC/BARRELHOUSE VI 38023 V

JOHNNY DODDS
COME ON AND STOMP/AFTER YOU'VE BR 3681 G
JOE TURNER BLUES BR 3997 G

WILL EZELL
PITCHIN' BOOGIE/JUST CAN'T STAY PARA 12855 G

EDITH JOHNSON
HEART ACHING BLUES/NO MORE OK 8748 N

PETE JOHNSON
BUSS ROBINSON/BAND O' BLUES SA 12006 N

LEADBELLY
PIGMEAT PAPA/BECKY DEEM ME 60455 V

KING OLIVER
DIPPERMOUTH/WEATHERBIRD GE 5132 G
CANAL STREET/JUST GONE GE 5133 G

JELLY ROLL MORTON
SIDEWALK/DEADMAN VI 20252 V

ORY'S SUNSHINE ORCHESTRA
ORY'S CREOLE TROM(CRACK AT LABEL) SU 3003 E

MAMIE SMITH
LADY LUCK/K.C. MAN(WITH BECHET) OK 4926 E

MONTANA TAYLOR
WHOOP AND HOLLER/HAYRIDE VO 1278 N

NOTE: I HAVE MANY OTHER RECORDS FOR TRADE. IF INTERESTED, SEND FOR LIST

WANTED

HENRY BROWN
DEEP MORGAN/EASTERN CHIMES PARA 12988
(ANY OTHER EXCEPT PARA 12825) — ——

DIXIELAND JUG BLOWERS
HEN PARTY BLUES VI 20649

NEW ORLEANS BOOTBLACKS
FLAT FOOT/MAD DOG CO 14337
MIXED SALAD/I CAN'T SAY CO 14465

CHAMPION JACK DUPREE
(ANY EXCEPT OK 05713, 06104, 06642) — ——

BESSIE JACKSON OR LUCILLE BOGAN
(ALMOST ANY) — ——

JESSE JAMES
SOUTHERN CASEY JONES DE 7213

EDITH JOHNSON
(ANY ON PARAMOUNT) PARA ——

MARY JOHNSON
(ANY ON PARAMOUND) PARA ——

REV. F. W. MCGEE
FIFTY MILES OF ELBOW ROOM VI OR BB

NEW ORLEANS WANDERERS
TOO TIGHT/PAPA DIP CO 735

ORIGINAL TUXEDO JAZZ ORCH.
BLACK RAG/CARELESS LOVE DK 8198

SIMS CREOLE ROOF ORCH.
SOAPSTICK BLUES/HOW DO YOU OK 8373

CLARENCE WILLIAMS
PAPA DE DA DA OK 8215

AUCTION

SEYMOUR WYSE

333 West 56th St., New York, N. Y.

Records will be shipped by express, C. O. D., unless otherwise instructed.

AUCTION

ALBUM
CHICAGO JAZZ (SIX RECORDS) DE 121 N

BUSTER BAILEY'S CHOCOLATE DANDIES
CALL OF THE DELTA/SHANGHAI SHUF. PAE 2612 N

BARNEY BIGARD JAZZOPATERS
DEMI/TASSE/JAZZ A LA CARTE VO 3842 N
SPONGE CAKE & SPINACH/MOONLIGHT FIE.VO 3834 N

SIDNEY BECHET
BLACKSTICK/SOUTHERN SUNSET BRE 02702 N

GEORGE CHISHOLM JIVE FIVE
PENALTY 5 POUNDS/NO SMOKING PAE 6939 N

EDDIE CONDON
HOME COOKING/THE EEL BRE 6743 N

BOB CROSBY
YANCEY SPECIAL/MILK COW BLUES PAE 6862 N
LOUISE LOUISE/TEA FOR TWO PAE 6930 N
SLOW MOOD/PALESTEENA(BOB CATS) PAE 6874 N
DIXIELAND SHUFFLE/MUSKRAT RAMBLE PAE 6067 N
PANAMA/BIG APPLE PAE 6658 N

FLETCHER HENDERSON
CLARINET MARMALADE/FIDGETY FEET BRE ——— —

LEWIS, AMMONS, JOHNSON
BOOGIE WOOGIE PRAYER, 1 & 2 VO 4606 N

TOMMY LADNIER-SIDNEY BECHET
WEARY BLUES/JA DA BB 10086 N
WHERE YOU/REALLY THE BLUES BB 10089 N

MCKENZIE-CONDON CHICAGO RHYTHM KINGS
SUGAR/LIZA PAE 2379 N
I FOUND A NEW BABY/THERE'LL BE BRE 01739 N

MIFF MOLE MOLERS (TESCH)
SHIM-ME-SHA-WABBLE/SOME SWEET (CH) PAE 2506 N

NEW ORLEANS RHYTHM KINGS
JAZZ ME BLUES/PANAMA PE 142 N

NICHOLS-MOLE FIVE PENNIES
ALABAMA STOMP/HURRICANE BRE 01804 N
CLARINET MARMALADE/SWEET SUE PAE 2598 N

KING OLIVER CREOLE JAZZ BAND
WEATHERBIRD RAG/JUST GONE BRE 02202 N

KING OLIVER (CONTINUED)
DIPPERMOUTH BLUES/CANAL ST. BLUES BRE 02201 N
MANDY LEE BLUES/I'M GOIN' AWAY BRE 02200 N

DANNY POLO INTERNATIONAL SWINGSTERS
MONTPARNASSE JUMP/DOIN' THE DEE 6989 N
STRATTON ST.STRUT/MORE THAN SOME DEE 6578 N

DON REDMAN
CHANT OF WEEDS/THE AFRICAN BRE 1244 N

REILLY FARLEY DNYX CLUB BOYS(MARSALA)
SOUTH/BLUE CLARINET STOMP BRE 02135 N

LUIS RUSSEL
FEELIN' THE SPIRIT/BLESS YOU(BIX) PAE 1882 N
NEW CALL OF FREAKS/BUGLE CALL PAE 1645 N

TRIXIE SMITH (BECHET)
TRIXIE BL/FREIGHT TRAIN BL VOE 217 N

VENUTI-LANG
SUNSHINE/EDDIE'S TWIST(LANG SOLO) PAE 2493 N

WOLVERINES (BIX)
BIG BOY/JAZZ ME BLUES BRE 02203 N
ROYAL GARDEN BLUES/FIDGETY FEET BRE 02204 N

JIMMY YANCEY
TELL 'ER ABOUT ME/FIVE O'CLOCK VI 26590 N

AUCTION

MILTON SAUL
6529 Bartmer, St. Louis, Missouri

AUCTION

COUNT BASIE

Basie boogie/Let me see	CoE	735	N

BEA BOOZE

Do good/These Young Men	De	8658	N
See see rider/Catch as catch can	De	8633	N

BIX BEIDERBECKE

I'll be a friend with pleasure	Vi	26415	

BING CROSBY

Some of these days/Let's spend evening	Me	13130	E+
Makes no difference now/San Antonio R.	De	3590	N

BOB CROSBY

The Dixieland Band-Between the devil	De	3335	N
Come back sweet papa/Smokey Mary	De	3336	N
Royal garden blues/Squeeze me	De	3339	N
Panama/Wolverine blues	De	3340	N

DUKE ELLINGTON

Brown skin gal/Jump for joy	HMV	27517	N
Blue Serge/Jumpin' punkins	HMV	27356	N
Just a settin' and a rockin'/Moon ov.	HMV	27587	N
Rumpus in Richmond/In a mellotone	HMV	26788	N
After all/John Hardy's wife	HMV	27434	N
Echoes of harlem/Clarinet lament	CoE	6059	N
Cotton club stomp/In a mizz	Br	8405	E+

BENNY GOODMAN

Nit wit serenade/Bugle call rag	CoE	1003	N
Texas tea party/Dr. Heckel & Mr. Jibel	CoE	3167	E
Star dust/Star dust (T.Dorsey)	Vi	25320	N
Changes/Russian Lullaby	BB	11226	E
Sugar foot stomp/I can't give you	VI	25678	E
Sweet georgia brown/Opus ½ (Quartet)	Vi	26091	E
I surrender dear/Boy meets goy(Sextet)	Co	35482	E

GLEN GRAY

No name jive, parts 1 & 2	De	3089	N

TOMMY DORSEY

Shiek of Araby/Chinatown my Chinatown	Vi	26023	E

WOODY HERMAN

Woodchoppers ball/Big wig (3 copies)	De	2440	N

PETE JOHNSON

627 stomp/Piney brown bl(Joe Turner)	De	18121	N

LOUIS JORDAN

Pinetops boogie woogie/T. bone blues	De	8529	N
Sax a woogie/Brotherly love	De	8560	N
It's a low diwn dirty shame/I'm gonna	De	8638	N
Pompton turnpike/Do you call that a	De	8500	N

TED LEWIS

White heat/Jazznochracy	De	107	V+

JAY McSHANN

Swingmatism/Vine street google	De	8570	N

JELLY ROLL MORTON

Steamboat stomp/Smoke house blues	BB	8372	N

RED NICHOLS

She shall have music/Let me dream	BB	10682	E
Lime house blues/Dear southland(12")	Br	20070	N

REX STEWART

Mobile bay/Linger awhile	BB	11057	N

TAB SMITH & TREVOR BACON

I'll live true to you/You lovely you	De	8661	N

MUGGSY SPANIER

Relaxin' at the touro/Riverboat shuf.	BB	10532	N

ART TATUM

Wee baby blues/Battery bounce	De	8526	N

RECORDING IN PROCESS

Vince Badale, tp-12
Banny Bank, bs-12
Ray Bauduc, d-2
Sonny Berman, tp-12
Denzil Best, d-8
John Brown, b-10
Lawrence Brown, tb-9
Mike Bryan, g-12
Don Byas, ts-1
Ernie Caceres, bs-11
Red Callender Trio, 7
Harry Carney, bs-9
Charlie Carroll, d-11a
Bob Casey, b-11
Herman Chittison,p-4(solos)
Bill Coleman, tp-8
Bing Crosby, v-6
Al Cuzzo, tp-12
Tony Faso, tp-12
Morey Feld, d-12
Eddie Gibbs, 10
Joe Grauso, d-11
Claude Green, cl-8
Dan Grissom, v-7
Bob Haggart, b-11a
Al Hall, b-1
Coleman Hawkins, ts-8
Pete Johnson, p-1
Louis Jordan Band, 5
Carl Kress, g-11
Stan Lalo, ts-12
Nappy Lamare, g-2
Ulysses Livingston, g-9
Clyde Lombardi, b-12
Wingy Mannone, tp-2
Matty Matlock, 2
Don Matthews, tb-12
Lou McGarity, tb-11
Jay McShann, p-5
Eddie Miller, ts-2
Frankie Newton, tp-1
Billy Pritchard,tb-12
Keg Purnell, d-9
Charlie Queener,p-12
Junior Raglin, b-9
Leon Rene, v-7
Ed Robinson, b-8
Nick Rongetti, p-11b
Pee Wee Russell,cl-11
Aaron Sachs, as-12
Gene Schroeder, p-11
Al Sears, ts-9
Bill Shine, as-12
Muggsy Spanier, tp-11
Rex Stewart, tp-9
George Turner, 10
Joe Turner, v-1
Irvin Verret,tb & v-2
Leonard Ware, 1
Doc West, 1
Arnold Wiley, as-10
Mary Lou Williams, p-8
Skippy Williams, ts-10
Teddy Wilson,p-3(solos)
"Eddie Wood", p-9
Stan Wrightsman, p-2
Al Young, ts-12
Trummy Young, tb-12

Numbers refer to recordings below. tp-trumpet; tb-trombone; cl-clarinet; ss-soprano sax; ts-tenor sax; as-alto sax; bs-baritone sax: p-piano; d-drums; g-guitar; b-bass; v vocal.

1. JOE TURNER & PETE JOHNSON ALL STARS (National 9010, released Feb. 17th)
   S.K. Blues, Parts 1 & 2
2. CAPITOL JAZZMEN (Capitol)
   At the Jazz Band Ball
   Muskrat ramble
   High Society
   Cajun Love Song
3. TEDDY WILSON (Musicraft)
   #317: Everytime we say goodbye / This heart of mine
   #318: Bugle Call Rag / Memories of You
4. HERMAN CHITTISON (Musicraft)
   #314: Schubert's Serenade / There's Beauty Everywhere
   #320: All My Life / I Should Care
5. JAY McSHANN (Decca)
   Wrong Neighborhood
   Say forward, B'll march
   Save me Some
6. LOUIS JORDAN(with Bing Crosby)Decca
   My Baby Said Yes
   Your socks don't Match
7. RED CALLENDER TRIO (Exclusive)
   Skyline
   I wonder
   How Come
   Everything
8. MARY LOU WILLIAMS (Asch)
   #1008: Song in my soul / This and That
9. REX STEWART'S BIG EIGHT (Capitol)
10. SKIPPY WILLIAMS ORCH (Cincinnati)
    My Best Girl
    Barking Dog Blues
    Boogie boogie
    We had a good time last night
11. NICK RONGETTI'S BAND(Manhattan)
    Indiana
    Muskat Ramble
    Tin Roof Blues
    Jelly Roll
    11a: (March 1st)
    Clarinet marmalade
    You're Lucky to me
    Mama's in the Groove
    Bugle Call Blues
    Fidgety Feet
    My Honey's Loving Arms
    11b (March 2nd):
    That's a plenty
12. BENNY GOODMAN(Columbia,Feb.26)
    New Kind of Love
    Everytime
    Sweetheart of my dreams
    Close as the pages in a book

New releases by Asch include Album #551, 3 10" records by James P. Johnson Orch; 4 10" records by John Sebastian Bach; Asch #503, 504, Jerry Jerome's Cats & Jammers; Album #348, 3 10" records by Josh White; and an album of blues,worksongs, and epic poems by Langston Hughes.

(Continued from page 9.)
and who didn't? Who plays trombone legato and who plays it staccato? Here I don't get you at all. Please give me a few names and examples so that I can find my way through the argument.

4. If you wish to return to rhythmic variety in the African manner, how do you expect to run your tune and your collective improvisation? One of the reasons for the development of jazz was precisely the abdication of complex rhythmical counterpoint (which can't carry any more harmonic variety than Africans have actually given it) for the sake of the melodic, harmonic and contrapuntal elements which jazz borrowed from the European tradition. You can't have it both ways: Collective variation or improvised rhythmical counterpoint - one sets off the other - the two together don't seem feasible to me.

Yours very sincerely,

Ernest Borneman.

III

July 26, 1944

Dear Ernest,

I'll try to reply to your questions as well as I can on paper, although to explain things out in this fashion takes infinitely more time than would be required if we could get together in my home over a set of Dixieland records, etc.

Pee Wee Russell's tone. There are two kinds of tone I'm talking about. "Split tone" and "Spit tone". The former is a style of playing which--and this is my personal guess--arose from improperly trained reed players who had perhaps taught themselves to play. It is an unsteadiness caused by the player's failing to keep the lips compressed tightly at all times around the reed, except when taking breath. For example: Irving Fazola plays what he calls a "double embouchure". This means that he doesn't put his teeth on the mouthpiece, but holds the mouthpiece entirely between his two lips. To do this the player must develop a terrifically powerful musculature, similar to that developed by cornet players. Now a clarinet player who does not play with this type of embouchure, but uses teeth on the mouthpiece, or a "single" embouchure, will not have such strong lip muscles and will try to hold the tone by his jaw muscles. This causes the teeth to chew into the lip when the player moves the jaw to make the vibrato. To avoid the pain, the player must relax the jaw pressure, thus relieving the pressure of the teeth on the underlip. From this arises the unsteady tone--a playing fault which arises through ignorance of how properly to obtain the tone sought for. Later players, admiring the technical proficiency (fingering) of the artist, copy also his fault--the unsteady bleating tone. Let's lump the Pee Wee, Mezz, Howkins tone under this head and call it "split tone".

"Spit" tone is another thing entirely. The player, deliberately, while blowing a tone, vibrates a corner of his lips at the same time, as you would do in making a raspberry or Bronx cheer. (Scientific parlance, Ernest?) The vibration of the lips which can often be heard vocally as an accompanying grunting sound, gives the notes played a "dirty" effect which is a sort of flutter or rolling sound a little similar to that obtained by a flutter tongue. Flutter tongue is performed by rolling the tongue the way a Scotsman pronounces his "r". There is also the uvula trill, which is done with the uvula at the back of the throat, and which imparts a faster, and to me preferable quality. This latter is to me a really valuable jazz device, and you can hear Bessie Smith use it often in starting a phrase, when it sounds like a "growl". Instruments, of course, imitate the voice. Bechet's tone--by which I mean his bleating vibrato, not any superimposed effect like the "spit" tone--may well be a natural vibrato to his ear, as some negro girl singers can be heard to sing naturally with a very fast vibrato, much faster than our conventional opera singers would use. Bessie, of course, doesn't have this fast vibrato.

You can also whinney into an instrument--the chest vibrato. Some trombone players get a curiously pleasant tone with this monstrous technique, oddly enough. It's done by alternately cutting off and releasing air at the glottis, is it?

Those effects alluded to above, used by Pee Wee, were known rather as "spit notes", instead of "spit tones". As for its origin, the only one I've heard use it is Pee Wee, but I don't know too much about Chicago clarinet players. I've sat in with Rod for evenings, and don't recall his using it. I've never heard Mezz use it, but they could have used it at other times. Who invented it? My guess is Pee Wee, if we're both talking about the same thing. I have no records with anybody else using it.

On the drum accent stuff. I used to be a drummer. I think I can clarify this whole matter by sending you to the ODJB for concrete illustrations of what I'm talking about. It is the sort of rhythm you get in the rhumba and conga bands when they're playing "all out". You can get some idea of it by listening to the currently popular IT'S LOVE, LOVE, LOVE. As a scientist you will, I hope, not bridle when I tell you I think that Guy Lombardo has made a version which has this rhythm approximated. You get it also in IN SPAIN THEY SAY SI SI, in THE PEANUT VENDOR, in SIBONEY, and in Jack Sneed's Decca record of SLY MONGOOSE. Remember, I'm talking about rhythm. These illustrations, lumped together, will give you an idea of what I'm talking about. But to hear it done properly, in jazz, listen to the ODJB's early FIDGETY FEET, particularly La Rocca's cornet where he races ahead playing each note an eighth note ahead of the beat just before the break. Or listen to George Thow's cornet on the Dorsey Bros. HONEYSUCKLE ROSE on Decca. Note how George anticipates the beat in spots. Or note what an improvement would get with any Harlem band of today if you added the fundamental beat of the marraccas--if that's the name of those two sticks you strike together? Perhaps I'm thinking of the gourds with seeds in them. At any rate, I mean the habanera, or Charleston beat. Incidentally, Jelly Roll, accepted by most as the personification of jazz, plays just this very Spanish type of rhythm in his solos, and you can hear it in, I think it's MAMAMITA and TIA JUANA, as well as in many others.

To put it simply, in a nutshell: Jazz has retrograded rhythmically. The trip up north diluted the syncopation more and more as northern whites, unschooled in the Spanish-type syncopations, either played them as written, (which was incorrectly) with the so-called "legitimate jerk", which was where we got the term "corny" (originally 'corn-fed') or tended, when improvising, to omit them and put the accent on the beat. The Red Nichols groups are excellent examples of this retrogression, and even Bix was guilty at times, dragged along in the stream of association. I know I can play infinitely better with men who play this syncopated style than I do with on-the-beat players, and I am sure I tend to play more on-the-beat when I'm working with a band which does, in spite of all I can do otherwise.

Listen to Tony Sbarbaro on AT THE JAZZ BAND BALL on the early Victor on a VERY good amplifier, with plenty of bass reproduction. You will hear the snare and bass drum easily. Note the terrific resolution you feel when after the breathlessness of the break he comes in with everything he's got on the cymbal and bass drum to round out the break. It's band and ragtime drumming, with a touch of negro feeling. A very nice foundation for Dixieland music. Then listen to Tony's kazoo (actually called a Zobo) on I LIVE FOR LOVE, Vocalion, and note well his ahead-of-the-beat phrasing. He plays like Keppard. Or La Rocca.

Doing this by correspondence is certainly doing it the hard way.

In the years I have been reading about jazz I have read some of the damn fool--est arguments about it I ever hoped to read. One of the preeminently silly ones could have been resolved at any time merely by talking to any intelligent jazz drummer. When I explain it to you you will see how inevitable it is. The two- or four beat argument about jazz is almost wholly esoteric. Actually the story is this: you play four beats on slow numbers, two on fast. Two sounds thin on slow numbers, and on fast you can't play four without its sounding cluttered and hurried. Guys do play otherwise--and you listen to them! Just listen! It's the old "Where's the fire?" style.

In parenthesis. While I think of it. Re your question on the origin of boogie woogie. Get hold of an old piece called Dardanella, and play it over. Any inferences you draw are your own.

Johnny Dodds, who tongued clarinet (staccato) played on the beat a little. But Benny Goodman in many of his records plays a stream of eighth notes which are all on the beat. Larry Shields plays a lot off the beat, and that's why I like him. Fazola does, too. You can buy Fazola's solos for 50¢ a series of a half dozen or so. Get the book in a music store and check the number of syncopations per chorus as against some other similar choruses of other clarinet players.

Of course Dodds plays plenty off the beat, but the only way I could show you his work when I like it and when I don't, and how it could be improved to come up to his top standard, would be with the records handy. I play clarinet legato alternating with staccato, which is what Fazola does. Dodds in some records plays a pronounced tongueing staccato style, which is a characteristic of his. I often like to play this way myself on certain types of numbers.

Staccato trombone players are Eddie Edwards, George Brunies, and Brad Gowans on slide (which he plays in the style of the two mentioned) plays a real tailgate style. I hope to get him recorded on slide this winter--unless he gets the idea, after a season on clarinet with the ODJB in the Dunham show this spring, that he's a clarinet player. Now legato. Miff Mole is the definitive exponent of the legato trombone style. Before Miff the trombone was always played circus style--pedal notes, glissandos, slides, and heavy tongued notes. Kid Ory played that way, and you can add his name to the list above. Incidentally, Eddie Edwards at his best played rings around the others. He is a terrific musician and has left plenty of evidence to that effect on records. But Miff changed the style of trombone playing and made it a second clarinet in the band, and while I shall always think Miff is one of the jazz greats, I do think that for ensemble Dixieland his style is inferior to Edwards'. He is best on solos, but for ensemble, the tongued, staccato, bass note style makes the best Dixieland. It's a band style, in other words. (And I note you tend to disparage band style. It was the timbre of brass band music which made early jazz so impelling. Where do you think jazz came from? Are you throwing out the second line, the return from the cemetery, the Eagle, Superior Bands, etc? No, Earnest, the band timbre, with its double-forte blasting (to cut the other fellow) plus the whisper-soft style of the bagnio parlour seem to me to be the sources of true Dixieland jazz.)

Since Miff's style others, starting with Tom Dorsey, Teagarden, Butterfield, and a host of others have played the more

legato style, which got away from the original early band style. I'd call this later style an orchestra style to distinguish it from the former.

On this last question about rhythmic variety, I begin to find myself pawing my way through a sea of musical terms which I am not completely sure I understand. I use them myself, I suppose, but at this point I think I'll go into my Uncle Tom act and ask: "Man, what's them big letters tellin' them little letters?" In other words, you're telking to a man who doesn't read music. I couldn't hold down a first alto chair in a band, and have lost jobs for this reason. I am still an ear player--after a lifetime of playing music. I cen read slowly, but this question of yours is a shade involved for me. However, if you want the answer, play over the records of the ODJB. Note how they run the improvisation: melodically, by selecting tunes with whole note melodies, like I'M NOBODY'S BABY, MY BABY'S ARMS, BOW WOW BLUES, wherein the variety is introduced into the extremely simple melody by means of syncopation and by little tags or embellishments. Bix's SORRY, or La Rocca's records will illustrate this. You can't play good Dixieland with a melody that has too many eighth notes. The melody should be mostly whole notes end halves, with just a few quarters, as few es possible. In this way you can leave plenty of holes, pauses for the other instruments to be heard in the interstices--if I may borrow a word from Dr. Johnson.

Remember that THE SYNCOPATIONS OVERLAP. They are laid on like shingles on a roof. The clarinet doesn't play while the cornet is playing, but begins just as he stops. It overleps his lest few notes, stops when he starts. This is loose, of course, not rigid. Don't try to pin me down with specific exceptions, because it's not so rigid as that. Often they play together. But this is the way you try to play, and Ernest, if you'd ever seen it done, you'd never forget it. Because the seeing really brings it home to you. You see the clarinet player take his instrument out of his mouth, speak to the pianist between phrases, and return it to his mouth to play another phrase, and all the while the phrasing he is using seems to be the inevitably best, and any more would be cluttered. It's incredibly relexed--end anything relaxed is superior to anything tense. If any generalization was ever true, and I don't make them, as a rule, this one is so.

The Dixieland Band did not pley three-part harmony. They had three syncopated countermelodies running at the same time; so erranged, or devised, or so improvised, if you will, that there were elso three different rhythmic lines running along, but never in unison. You can hear La Rocca, in a number which hes eighth notes; playing, in a measure of 8 eighth notes, notes or beets number 2 4 6 8 1. That is, he gets back on the beat by pleying the last off-beat note, 8, in the preceding measure, and on the beat with the first beat of the following measure. Hear him do this just before the bread in FIDGETY FEET, along toward the end of the record, in the trio. He gets off this way for several measures, and it's all you can do to hold the beat in your head. I'd be interested in knowing whether you find this passage, and what you think of it.

As for the complex rhythms played together, any rhumba band does it consistently. The retrogression set in with the Memphis Five, who used to play their choruses in 3 part harmony, that is, with the three instruments all playing together, using exactly the same rhythmic pattern for all three--like today's riff music. Except that they might use the original rhythm of the melody as written. But right there jazz started to return to what we'd had all along.

I'll tell you a hot one. I had the ODJB Aeolian Vocalions dubbed to lateral cut acetates, and Gene Williams played one of them, ORIENTAL JAZZ, which is actually Soudan or the Sphinx, I forget which. It more or less struggles along through the beginning clarinet cadenzas, etc., and then it hits into the chorus; And Gene Williams, who is e real purist, told me to my astonishment that he liked that chorus. It has an easy lilt, and is terrifically relaxed, and if you can find a means of hearing it or playing it, you'll see whet I mean. It's so relaxed it's baffling. And yet it is the epitome of jazz. Today's hot men knock themselves out trying to get one-tenth the effect.

I feel this explanation on paper leaves a lot to be desired. I wish I could get together with you at my house some time . . .

Dear Jim:

Let me try to sum up all you've said in your article and letter, phrasing it in my own words and adding a few questions to check whether I've understood you rightly.

1. INSTRUMENTAL TECHNIQUE ON REEDS:

a. Split Tone: The legitimate clarinet embouchure was developed for a style of playing which permitted, and called for, little or no vibrato or tremelo effects. In the attempt to adapt this embouchure to the vibrato effects of the jazz idiom, the player's teeth chewed into his lip when he vibreted his jaws. To avoid the ensuing pain, he had to relax the jaw pressure. As a result, his breath escaped around the mouthpiece and the tone of his instrument was"split." Examples of this: Pee Wee, Mezz, Hawkins. Question: How did Dodds, Bechet and the other New Orleans clarinetists evoid splitting their tone? They had a noticeable vibrato too. Was this not produced by moving their jaws?

b. Double Embouchure: To avoid the above, the jazz clarinet player had to develop a new technique. From brass instruments he adapted the method of holding the instrument entirely between his lips, thus dispensing with the need of keeping his teeth on the mouthpiece but requiring, at the same time, a lip musculature as powerful as that of trumpet or cornet players. Example: Fezola. Questions: 1. Who else plays that way? 2. Did Fezola coin the term "double embouchure" or is it a generelly used term? Is there another word for it?

c. Spit Notes: Another outcome of the jezz player's need to adapt such Africanisms es vibrato effects to European instruments is the lip vibrato. The brass player first attempted this by vibrating e corner of his lips as if trying to produce e raspberry or Bronx Cheer. The clarinet player, trying to superimpose this effect over the legitimate clarinet embouchure, succeeded in imparting a sympathetic vibration to his reed tone. This gave the required hot or dirty tone to the clarinet timbre. Example: Pee Wee. Questions: 1. Who else played that way? Teshmaker? 2. Can the thing be done with a "double embouchure" too?

d. Tongue Flutter: This was another method of producing the hot or dirty tone required by the needs of jazz timbre. It is performed by rolling the tongue as in the Scotch "r".

e. Uvula Trill: To effect a faster vibrato than any of the above methods can produce, New Orleans jazz borrowed the "significant tone" of African and American Negro phonetics and adapted it to European instruments. This was originally done by illiterate Negroes who were quite unconscious of the revolutionary technique thus created. Examples: Bessie Smith and Louis Armstrong in their vocal growl effects; Bechet in his vibrato effects on soprano sax and clarinet.

f. Chest Vibrato: A sixth method of producing vibrato effects is produced by a vibration of the glottis which alternatively shuts off and releases air. It is used mainly by trombone players and is condescendingly known as a "whinney". Questions: 1. Who plays that way? Who else beside trombone players?

2. RHYTHMICAL STRUCTURE:

a. Anticipation: Keppard, La Rocca, George Thow and others on cornet; Sbarbaro on his zobo; James P. Johnson on piano: all played ahead of the beat. Questions: 1. How does this tally with your stipulation that all good jazz should be first and foremost relaxed? It seems to me that the characteristic effect of anticipation is precisely its hurried and unrelaxed quality which, after all, is the very purpose of anticipation. 2. You say "Dixieland tends to accent beats 2, 3 and 4". Do you quote this as an example of anticipation or of what?

b. On-Beat-Playing: Oliver, The Memphis Five, Red Nichols and the later Bix played too much on the beat. This was a retrogression because it entailed a loss of syncopation. Questions: 1. The main effects of syncopation in New Orleans jazz seem to arise from the contrast between the cornet end bass drum which are right on the beat while the snare drum or dymbal mark the weak beats with a terrific effect of exhiliration. In other words, syncopation is an effect of contrast between a stated or implied beat by one pert of the orchestra and a deviation from that beat by another pert of the orchestra. If both percussion and wind instruments are off beat, you get no more syncopation than when they are all right on the beat. 2. You speak of Larry Shields' and Fazola's off-beat pleying: Do you quote them for anticipation? 3. La Rocca, you say, merked beats 2 4 6 8 1 in a measure of 8 eighths. Excellent. But again: What is the point? Anticipation? Syncopation? Off-beat playing?

c. Jazz Drumming: Chicago style drumming, you say, caused a decline in jazz beceuse it marked all four beats in the bar. As opposed to this, African drumming, Afro-Cuban rhythms and New Orleans jazz varied its accents quite freely. Questions: 1. True, but how can your wind instruments syncopate if the percussion is off-beat too? In New Orleans jazz, the cornet played on the beat while the snare drum, like the handclaps in Negro folk music, marked the off beats. In modern jazz, the brass is frequently off the beat (e.g. Eldridge) while the drums stete en even more mechanical beat than any Chicago jazz ever did (Cozy Cole, for instance). And however poor modern jazz may hace become musically, it still provides a most potent syncopated, if purely muscular, stimulation. Watch any troup of dancers at the Savoy and there's your irrefutable evidence. The point is that either your leadline or your percussion must be on the beat to provide a framework for the off-beats and syncopations of the other. 2. I attacked two-beet jazz in the Record Changer. You point out, by way of reply, that you play four beats on slow numbers, two beats on fast ones. True, and it needed saying as a refutetion of a lot of nonsense that has been talked on jazz drumming, but it really has no bearing on my point which referred to the difference between the heavy regular off-beat accents of ragtime (which survive painfully in nearly all 2/4 jazz since then, especially in the Crosby Band and in Beauduc's drumming) and the rolling rhythm of all good Negro jazz, whether slow blues or fast boogie. It isn't a matter of beats-per-bar but distribution of beats - whether jerky or rolling. 3. You mention Sbarbaro's break in AT THE JAZZ BAND BALL, and I like it as much as you do, but I can't see what it proves in relation to off-beat drumming, number of beats per bar or to any other point you made before. Please explain.

d. Habanera or Charleston Beat: Jelly Roll called it Spanish Bass. Questions: 1. Do you quote this for anticipation or for what? 2. Does Yancey fall into your definition of Habanera beat? 3. What about the boogie players? They seem to me the supreme example of antici-

pation as well as of Spanish bass (a dotted quarter, an eighth and two quarters in 4/4 time, or a dotted eighth, a sixteenth and two eighths in 8/8 time.

e. The "legitimate jerk": Please define. Is this the mechanical application of off-beat accents from a written score, or what?

f. Stacato and legato playing as rhythmical factors: Staccato trombone playing is the original New Orleans tailgate style: pedal notes, glissandi, portamenti, etc. Exponents are: Ory, Edwards, Brunies, Gowans. When jazz declined from collective improvization to solos-against-orchestral-arrangements, the modern legato style developed. Exponents are: Miff, Dorsey, Teagarden. Questions: 1. You call the staccato style "heavy-tongued". Do you refer to the clipping off of notes or to vibrato? 2. Can you see a similar decline from staccato to legato playing in cornet or clarinet technique? You mention Butterfield, Dodds, Fazola. 3. Where would you place Jimmy Harrison? Among the staccato or the legato players?

3. FINALLY SOME ODD POINTS:

a. What are you quoting ORIENTAL JAZZ for? I like it too and I'm not a bit surprised that Gene Williams should like it. Why were you surprised that he did? And what are you trying to prove?

b. I played DARDANELLA half a dozen times. I don't get the point. Please explain. It was in reference to boogie.

c. Why should hokum be part of jazz? Just because the ODJB or Louis or Fats and some more of the great were also good entertainers? Oliver, Bechet, Dodds, Jelly Roll, Ellington were never very good at clowning. It seems to me that you can take your jazz as free and easy as you like without any need of playing down to the public and without any fear of becoming acedemic.

d. I didn't say how much I was impressed with your analysis of Bix. It opened my eyes to a great many things I'd never understood about Bix before. Thanks and congratulations.

Best regards,

Ernest Borneman

V

Dear Ernest:

Your letter was at once revealing, disconcerting, appalling and humbling. I'm afraid I was too sketchy, tho I felt at the time that to explain these things in words instead of illustrating them on the spot with the clarinet or with records, would take interminable time and patience. Semantics is got us, man! It scares me when I see casual things elevated to the dignity of categorized designations. Jazz musicians take these things for granted. They do them automatically, and no other way, and they have no formal names for some of them. When you try to classify them scientifically, I am somewhat disconcerted, because they're just stuff you pick up and do. You're not taught. No saxophone teacher ever gave formal lessons in slap tongue, say, and the same thing goes for Pee Wee's spit notes. They're just a funny noise, not musical even. Just a gag to amuse the audience. To dignify them by a dissertation confuses me. Besides, with the best intentions, we didn't get together. You and I are apparently still talking about two different kinds of sounds.

Double embouchure is apparently legitimate clarinet technique. Fazola learned it from an old Belgian, I think he told me. It is essentially an old European school of playing. Personally I think everybody tends to play that way a little bit. Ask a clarinet player who is playing to relax his lip muscles completely and see what happens to his lip. Unless they're tight he bites his lip. You can try it yourself. Put a pencil in your mouth and try it.

You seem to think that some instrument in the band must define, must be playing the beat, on the beat, that is, at all times. This isn't so. Once the tempo has been set, all the instruments of the band can, and frequently do, play off the beat. The beat is implied. That is, if you play by metronome, the metronome will continue to tick off the beat, on the beat, when every other instrument is playing off the beat. Clear? Once the tempo has been set, the beat is there whether you play it or not. You tap your foot to it, even when you're playing off it or ahead of it. Get it?

The initial theme of Dardanella is a boogie woogie figure. Play the bass.

Who told you the musicians you name weren't good at clowning? They don't clown now, maybe, but all jazz musicians have had to clown on some jobs in their career. By the law of averages I'll bet you any one of those guys will tell you of jobs he used to have to clown on. You don't need to clown to make sounds. But clowning and hokum is part of the jazz tradition. That's history. It's historical fact. It was widespread.

I note one other point. All jazz or other syncopation must be one of two kinds--before or after the beat. Anticipation, or retardation, say. Most of it, practically, proves to be anticipation, in any kind of jazz. Anticipation, syncopation, off-beat playing, ragtime--they're all one. In the Spanish bass the first note is on the beat, the second just ahead of it, an eighth ahead, to be exact. One, two AND three four. "One,and."

Jim Moynahan

VI

Dear Jim:

"Jazz musicians take these things for granted," you say. "They have no formal names for them." And you say that you are a little disconcerted to see them dignified with a dissertation. All right then--I've been disconcerting musicians in just that manner for the last ten years. It's the only way jazz will ever be analysed for posterity. If we, the historians and musicologists look a little ridiculous in the process, that's just too bad, but it can't be helped--and I, for one, will gladly feel the laughter in my wake if I can get the information in exchange.

1. I've never heard of "double embouchure" as legitimate clarinet technique. The mouthpiece, in legitimate playing, is always held with your teeth, never with your lips alone. I can't see an earthly reason except the jazz vibrato which might justify or require a lip embouchure.

2. I've played through my whole stack of New Orleans jazz, white and colored, and I can't find a single example of all players being off the beat simultaneously. Theoretically I can see you point--in practice I've never heard it.

3. About drums again: What I noticed in the course of playing all that New Orleans jazz while listening for syncopation was this: All the Negro drummers play more regularly on the beat than any other drummers, white or colored, Chicago or New York, ever since. Only the ODJB fellows play off beat in other sections than breaks. In fact, I would almost reverse your argument after having checked it: There has never been more regular and less syncopated drumming than in New Orleans jazz. Why? Because they need that rigid framework to set off their instrumental flights away from the beat. It's like a frame around a painting--the more violent its dynamics, the more urgently does it require a stabilizing element.

Yours,

Ernest Borneman

VII

Dear Ernest:

A deaf man is watching a metronome.

The normal pulse of the human heart is 72. In your wrist is a vein you can watch which will register a shade over a beat a second. The metronome swings its arc, clicking once a second, but the deaf man hears nothins.

Over in a dance hall, a jazz band is playing the JAZZ ME BLUES, but the deaf man, who knows it is by Tom Delaney, does not know the band is playing, because he can't hear anything, not even the clicking of the metronome.

Now it just so happens that the metronome clicks in time with the band. The musicians come to a break, stop, but due to some misunderstanding no one takes it. During the two measures the metronome continues to click in time with the unplayed, but implied beat of the band. The deaf man watches it. The beat, therefore, goes on even though nobody hears anything. And across the street, while no musician plays a note for two measures of the missing break, the implied beat still goes on, too.

This somewhat surrealistic explanation is by way of explaining to you what I mean when I say that a whole band can be off the beat at once. What the musicians did during those tacit two measures had no effect on the metronome beat. Similarly any other rhythm they might play, straight or syncopated, would not affect that beat, and they would have to come back to it eventually. That's how a whole band can play off the beat at once. The beat, played or implied, goes on all the time like the metronome.

On thinking over syncopation, it seems to me all syncopation must be anticipatory, that is, ahead of the beat. Count--"one, two, three, four. . . two three four. . .two three four. . ." in the same steady rhythm as if you vocalized the unspoken count "one". You will see that the "one", while not spoken tends to be sensed, or felt. That is syncopation, anticipatory syncopation, Dixieland rhythm, whatever you prefer to call it.

While the cornet players who play Dixieland play ahead, they also play in short spurts--a very good way to explain it, as contrasted with guys like Bobbie Hackett on EMBRACEABLE YOU, which isn't even jazz, and which is excellent improvising, something Bix would have gotten a kick out of. So, while La Rocca played ahead of the beat--perhaps because, out of breath, he finished the phrase or note by racing ahead of the actual written note---that gave him time to catch his breath between phrases,and to relax there. For all this, I would urge you to listen to, and study the interplay of rhythms on those ODJB records. Listen to FIDGETY FEET and MARGIE. Note the skeleton phrasing of the melody on MARGIE. It is almost as written, outside of rhythmical distortions. There are few deviations from the melodic line. And note the spaces between phrases. Now listen to Bix on SORRY and SINCE MY GEST GIRL.

On the off the beat question. Many arrangers will write a two measure passage with all instruments off the beat or often one measure. I don't mean the band is off the beat throughout the entire number. Did you think I meant that? They might all be off the beat, in unison, for a measure, or even two. In JAZZ BAND BALL you can hear La Rocca play cornet breaks where he goes off the beat, and no one else is playing. After the first flutter note, he goes off the beat, dropping down in thrids. The flutter note, say is E. Then he plays E, E, C, A, descending. The last four notes are anticipated. They are played before the note should be played, an eighth note's space of time earlier. Thus he finishes that much earlier, and can catch his breath.

"Legitimate jerk" comes from playing dotted eights and sixteenths as written. Jazz should be written in slow thirds, as I have seen it explained. I think Wilder Hobson tried to write this out in his book. But I can show it to you in a second with a clarinet.

Staccato style trombone which I called "heavy tongued" is tongued heavily. That is to say, the notes are played staccato, not run smoothly into each other, but

given e distinct seperetion. Like the playing of Eddie Edwards on the ODJB records. As contrested to a singing style of trombone like Tom Dorsey when he's pleying getting sentimental over you. Good playing elternetes slurs end tongueing. Smooth phreses broken up by tongued noted.

Jazz didn't need hokum to be greet. But hokum is pert of jezz, as it is found with it end is so intermingled with it that it cen be seid to be inextricably mixed with it. You can't see much hokum over the air, or on records, but think of the hokum you heer recorded. LIVERY STABLE BLUES, the comedy of Pee Wee's spit notes, which elweys gets e leugh. Bix'e funny noise breeks. I can give you endless examples.

Double embouchure is not concerned with vibreto. On the contrery. It is used originally by symphony pleyers who pleyed without vibreto. But if you pley vibreto, es you do in jazz, your tone doesn't crack so readily if you use a double embouchure. You don't get the wheezes or squeeks all of us dreed.

I've made a bunch of sides with e six piece dixieland combinetion, using string bass. Maybe you can hear them when you come down, and see how this theory of mine works out in actual practice.

In order to go into the question of "split" tone, spit notes, growl notes, etc., further, we'll have to get together in person. I'll bring along my clarinet and play ell these for you. I'll imitate Pee Wee, and show you how Fazola plays. Incidentally, the other night at Cafe Society Downtown, I was talking with Prince Robinson, who plays Albert System clarinet. He told me he plays double embouchure, and edded thet Bigard, I think he said Bennie Carter, and some others did also. And he says Johnny Hodges does on alto. He says it's old European technique end essentially legitimate. By the way, with it you get the opposite of a shaky quavery tone. Since the cushion of the lips is even, the tone does not crack, and remains liquid, fluid, and pure throughout. Like Fazola's or Larry Shields's. Unless you wiggle the instrument so badly with your hands or fingers that you still can't play clean. Nervous ameteurs do this in their tenseness. They grip the clerinet too hard, and beat it with their fingers as if it were a piano, instead of covering the holes, much as a woman who doesn't understand a vacuum cleaner runs it rapidly across e carpet, confusing it with a broom.

I don't know how Bechet's tone gets that quality. To me it has a very fast vibrato which is probably more pleesing to the negro than to the legitimate white man who prefers a slower vibrato. But some colored girls sing neturally with a vibrato just like that. Parenthetically, I consider Sidney Bechet one of the greateet figures in jazz, and one of the purest sources, in direct line, of the jazz idiom. He is one of my favorites for phrasing. And his rhythm is terrific. Sidney is jezz. But I don't try to copy his tone. I try to copy Fezola's, Larry Shield's and that of the guy, E. Kanter, who plays on Ben Pollack's SONG OF THE ISLANDS on Decca. Get a load of that guy's tone. Terrific. More vibrato than Fazole, and more like Shields. Though Kanter can't improvise or phrase as well as Fazola.

Most of the tone you hear which is not legitimete reed tone arises from: shaking the instrument involuntarily thru lack of proper schooling or lack of development of lip musculture through ignorance, using too soft reeds, or imitation of other players' faults, in the latter case a deliberate imitation of a playing fault.

Jazz players don't use double embouchure. They may use it by virtue of heving learned legitimately, but most jazz pleyers who pick up the instrument play with the teeth touching the mouthpiece. Most teachers teach this way, too. Go to the library and get out ell the books you cen find on this subject end you'll perhaps locete a resume in some of the old foreign methods, such es Carl Beermann, Jr. Get the Germen edition, if possible, es it will probebly be more complete. They also give en embouchure with the reed on top. No one pleys thet today.

Pee Wee's spit notes ere almost noises, and are too fast a vibretion to be called e vibrato, which simuletes the human voice. This is his so-called "Dirty" tone. It is more distorted even than a growl. It is something I heve heerd only Pee Wee do. If you heard him on the Saturdey concerts today, he did it e lot. It will be heerd on e new Spanier record of MEMPHIS BLUES of which Muggsy pleyed me the test yesterdey. He does it by blowing e note on the clerinet and at the seme time making e sound with his lips exectly the way a cornet player does into his mouthpiece. The vibretion of the lips is transmitted to the reed, utterly distorting the tone, and giving it e resping, rettly, discordent, hoerse, distorted tone like the sound of a clarinet pleyer heard on e badly out-of-order radio whose volume hes dropped due to a broken condenser, plus e bed tube.

The dirty tone of Pee Wee doesn't have any embouchure distinction between single or double. It's herd enough to keep eny tone going with all that air escaping. You just blow the reed and squeeze your side of your lips and blow out through the tightened lips until you get a sound--any sound. Thet sound will distort the pure reed tone into whet Pee Wee sounds like when he's reelly dispensing.

Anybody who pleys a wind instrument mey use e chest vibreto or whinney. I cen't give you examples. Try it yourself on e horn. You cen eesily see how it's done. Even e fourth of july horn will do. Or a kazoo, or a comb and paper. It's the sound kids make todey imiteting e machine gun.

MANHATTAN MELANGE

By Herman Rosenberg

March 15.--With Lena Horne at the Capitol Theater were Dick Vance, trumpet, Benny Morton, trombone, Earl Bostic and Edmond Hall, clarinets, Sid Catlett, Billy Taylor, and Horace Henderson, rhythm. Horace is Lena's arranger and accompanist...Bunk Johnson came to New York last week to join Sidney Bechet's group which took a plane for Boston, March 12th to work at the Savoy for four weeks. In the band ere Bunk, Bechet, Pop Foster, bass, George Thompson, drums, and Ray Parker, piano. Bunk and Sidney also appeared at Milt Gabler's jam session Sunday, March 11th.

Raymond Scott started rehearsals on March 16th et the former Master Studios, which Scott has teken over for his Universel Recording Co. Reymond seid he has a new radio program coming up after a tour of theaters and dence engagements. Ohly men set at press time was Eddie Delmar, baritone and alto, who will menage the bend on the road. Scott's new band opens at the Earle Theater, Philadelphia, April 6th for one week...George James trio opened at Sech's Shobar, Détroit, March 3rd for three weeke with George, alto and clarinet, Lynwood Proctor, piano, Sully Warner, bass. The trio expects to go overseas on a U.S.O. tour with Ida James...Benny Carter Orchestra opened at the Trocadero, Hollywood, March 22nd for eight weeks...Dougles and Wilbur Daniels of the famous Spirits of Rhythm group, in town from the west coast. Wilbur left March 4th, saying he had better prospects in California, but Douglas will stay on to form a trio for work around N.Y.

The Melotones Trio with Jimmy Shirley, guitar, Roy Testamark, piano, and Averill Pollard, bass, opened at Tondelayo's Feb. 25th...Fred Moynahan, drummer and brother of Jim, is at sea on U.S.S. Sierra playing in ship's band...Mel Henke, Chicago pianist, left Heidt's band to return to Chicago where he will record for the Victor label with rhythm background...National records signed Joe Turner and Pete Johnson for two years...Billy Taylor repleced Jimmy Butts with Benny Morton's band at the Downbeat Club, while Jimmy joined the Tiny Grimes Trio.

Frank Froeba's trio opened at Jimmy Ryan's East Side Club, March 2nd, for a long stay; the address is 55 Eaet 54th Street...Mary Williams writes from Hollywood of e new jem session called "The Lamplighter" aired over station KPAS (1110 KC) from 2 to 2:30 PM. Show emanates from Billy Berg's Hollywood Club. First session had Joe Sullivan, Zutty Singleton, Vic Dickenson and Howard McGee, and wae shortwaved to the armed forces. Joe and Zutty will be permanent guests...Deryck Sampson now at the Three Deuces.

Decca released, March 3, Jimmy Lunceford's GONNA SEE MY BABY and THAT SOMEONE MUST BE YOU, De 18655...Most night clubs are now opening at 4:00 PM, Sundays and Saturdays, other days at 6:00 PM... Toy Wilson replaced Sammy Price at the Onyx.

At Milt Gebler's Session, Sunday, March 4th, Frankie Newton, Ferdinand Arbello, Sidney Bechet, Ed Dougherty, Pop Foster end Ray Parker opened the session with a well received SHIEK, which was followed by other numbers of like quality. The dance floor was covered with chairs and graced by an appreciative audience. In the later sets, Bobby Stark, Sandy Williams, Mezz, Danny Alvin, Hank Duncan, Jim Moynahan, Ted Sturgie, Wilbur DeParis and brother Sidney, Sammy Price, Al Lucas and Shirley Clay participated.

Decca, March 8th, released the firet two sides of the Condon concert dates: WHEN YOUR LOVER HAS GONE, Lee Wiley, vocal and WHEREVER THERE'S LOVE, Condon'e composition, De 23393. Also a two-sided RUM AND COCA COLA with new lyrics by Wilmoth Houdini and company, known as the Royal Calypso Orchestra...Ray Bauduc's new band with Gil Rodin as manager opens at the Astor Hotel, New York, sometime in May...Shorty Sherok'e new band opene at the Trianon Ballroom, Hollywood in May.

Eddie Heywood orchestra going very well on the west coast at Shepp's playhouse. All indications favor a holdover for the band...Josh White with Libby Holman doing the vocals, opened at the Wilshire Theatre March 8th...Joe Turner, Peg Leg Bates and Luis Russell'e Orchestra have been booked for a series of one-nighters through Texas and Louisiana by Mutual Entertainment Agency of Chicago... Hel McIntyre Orchestra comes back to the Commodore Hotel March 30th for two weeke before going overseas on e U.S.O. tour.

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JAZZ IN LOS ANGELES

By GEORGE MONTGOMERY

Bill Colburn, the nomadic apostle of New Orleans music in general and Bunk Johnson in particular, came to town toward the end of February and right away things started to happen. On March 1, he brought Ory's Creole Band over to NBC for another appearance on the Standard School Broadcast series. Papa Mutt gave Bill the jitters by showing up about two minutes before the band was due to play. However, President Roosevelt was addressing Congress that morning and evidently was not notified of the scheduled broadcast, as he kept right on talking, and the airing was postponed. But the band played the program anyway, for the benefit of the school children who composed the audience, together with several of the local jazz colony. Numbers played were the Blues, HIGH SOCIETY, CREOLE SONG and LONESOME ROAD, followed by a brief but spirited jam session. Then to the delight of the fans in the studio, Colburn played some tests of the Bunk Johnson records which Bill Russell is issuing.

On March 8th the postponed School Broadcast was made, and Carey again strolled in a few minutes before the deadline. The program came off all right, with Leadbelly playing a couple of numbers from San Francisco, but the Ory band sounded a little sluggish, possibly due to the absence of Buster Wilson, who had the flu, and Alton Redd; their substitutes were not quite up to par. Colburn is also recording Ory and his band for Decca.

Libby Holman and Josh White gave a concert on March 9th at the Ebell Theater, a very fancy location. Coleman Hawkins finally opened at Cornegie Hall on Vine Street. Jack Teagarden's band and Mildred Bailey just finished a week at the Orpheum. Leo Watson has been playing in a joint down on Main Street. Joe Sullivan is still at Cafe America, and Zutty is in a trio at Cornegie Hall.

On February 18, a benefit jazz concert was held with every colored jive artist in town present, as well as Ory's Creole Band, which played two numbers and was then shoved offstage. They played MUSKRAT RAMBLE and SAVOY BLUES, with Alton Redd singing the new lyrics which Ory has written for the tune.

London NEWSLETTER

(Continued from page 5.)

it was through the good services of Jonny Simmen of Zurich and Ernest Zwonicek of Geneva that I have been able to keep in touch with events in other countries since the war began.

Early in the war Hugues Panassie toured Switzerland, giving lectures and recording two sides with a Swiss group. More recently some of his scripts have been read over the radio station in the French speaking area. The hot fans lend records to the local stations to be broadcast, and quite a few good programmes are sent out.

In 1941 a number of fine sides by Johnny Dodds, Jelly Roll, Bessie Smith and Louis were issued, and despite difficulties with materials a few other records have been issued since.

The Hot Clubs are quite powerful, and a programme on Louis Armstrong given by Jonny Simmen at Zurich laster for five evenings--over 200 sides being played! Quite a few coloured musicians were playing in Switzerland at the beginning of the war, and Willie Lewis and others made records there.

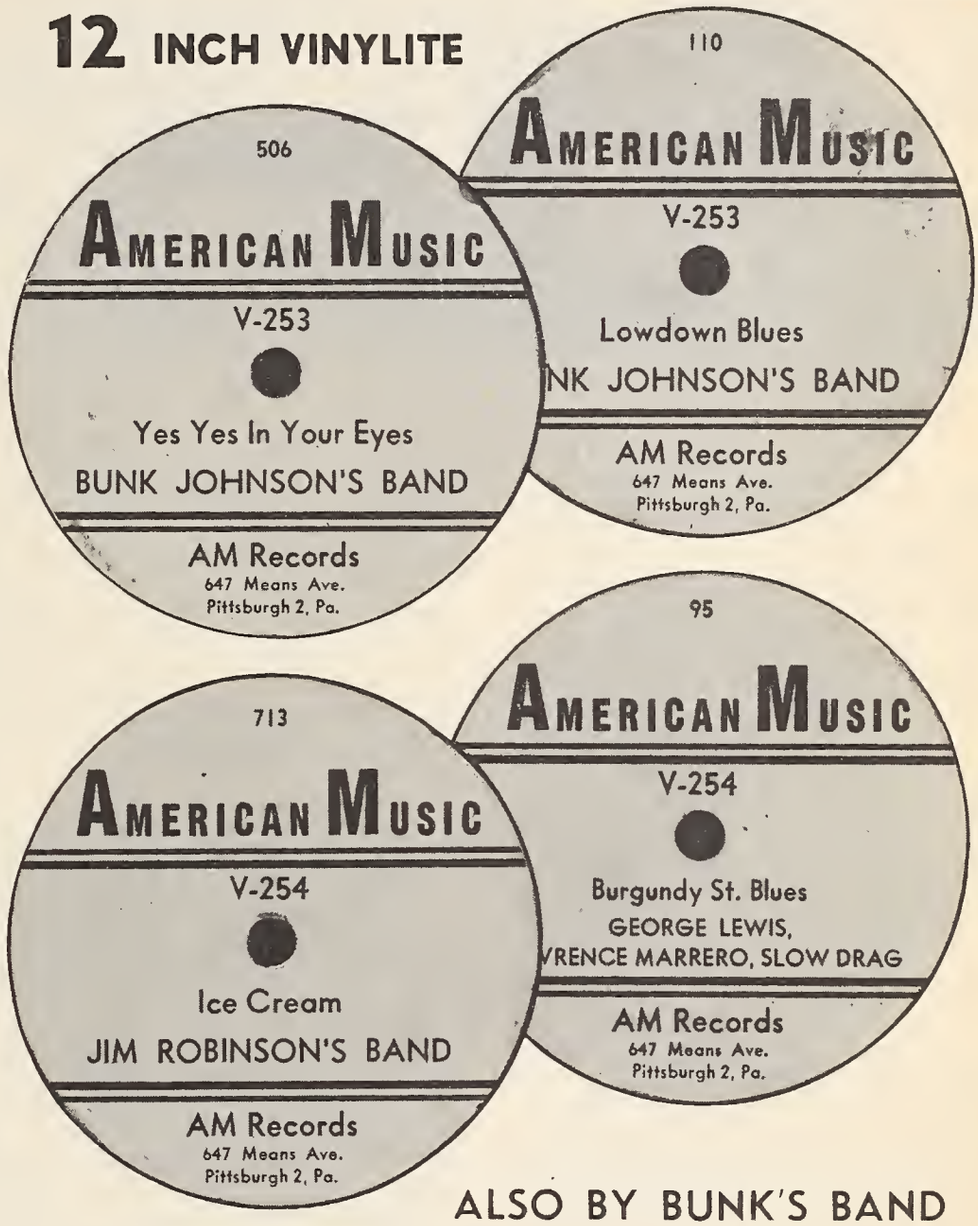
Several of Panassie's books have been published in Geneva, and quite ambitious plans have been laid for post-war expansion of the Hot Clubs' ideals.

GENERAL:

No news exists of conditions in Denmark and Norway. On the whole it can be said that jazz has remained very much alive during the German occupation of the greater part of Europe, and that the full story will make fascinating reading. As yet, much cannot be published, but with the final defeat of Germany a lot of information will be available to fill in the records.

All Continental fans are thirsting for news from America (for example, Panassie did not know that THE REAL JAZZ had been published in America until recently), and the flow of the important discs to Europe when facilities are available should be very great. The recording companies which have prepared for this situation will reap a solid reward.

12 INCH VINYLITE



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PRICE $1.75 EACH, SHIPPING PREPAID

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PITTSBURGH 2, PA.

LEMME TAKE THIS CHORUS

THE DALLAS JAZZ BAND: (Left to right) Jim Cullum, John Gilliland, "Shub" Fuertes, Bob McClendon, Rupert Murphy, Vincent Parrino, Don Potter, and Lynn Barton.

The way they do things in Texes is enough to make you sit up and take notice. Down in Dallas a number of sherp operators heve undertaken e bit of jazz promotion that may well serve es a model for all those who would like to esteblish in their respective cities a jezz club thet reelly works.

The men behind the Dallas doings are Bruce Baker, Ed Markham end John Gillilend, jezz collectors, and Jim Crocker whose "Wax Museum" on KRLD is probebly the best jazz radio program in the country. The purpose of the Dallas Jazz Club is to get the best musicians in town together every month or so end to provide the public good jazz for dencing or listening. The bashes are held et e local night club, the admission cherge is only $1.00.

It all sterted lest spring when e band playing Seturday nights et the local Elks Club began to stomp end to attrect the attention of Dallas jazz fans. Baker and the others went into action, hired the Lido night club and compiled e meiling list of prospective members for e jezz club.

The initial success of the venture was probebly due entirely to the business-like epproech of the promoters. Hendsomely engreved invitetions were sent out; a neet membership card wes printed; five of the city's largest record stores plugged the effair to its patrons. Friday night, July 7th, the Delles Jazz Club wes under way and the Elks Club band pleyed twenty four jezz stenderds to e cepacity crowd. All present were furnished an attrectively printed program conteining a brief and well-written exposition of jazz music together with the aims of the club and the nemes of the tunes to be pleyed.

Clipped to eech program was a questionneire polling the customers on such questions as:

"Would you prefer to dance or listen?"

"Whet are your first and second choices in jezz tunes?"

"How often would you attend these affairs: weekly, monthly, quarterly?"

It was voted to hold the functions every month, dencing was made optional, end the band worked up a fine jazz repertoire. There are no initiation fees, no dues etteched to membership in the Dallas Jezz Club. The $1.00 admission cherge buys a membership card and assures the holder an invitation to eech musicale.

The club is strictly a non-profit project. Money accruing to the venture is pleced in a fund for further promotion. A recent enterprise hes been the production of a twelve-inch shellec recording of the bend playing ROYAL GARDEN BLUES and AT THE JAZZ BAND BALL. The music on the record is extremely creditable and would draw an enthusiestic crowd in any town in the country.

They do things big in Texas. Perhaps the next word from the Dalles Jezz Club will be that it has bought a building complete with gymnasium, turkish bath, cocktail lounge and dining fecilities for the convenience of its members. If you have ever considered starting e jazz club in your town, the first thing to do is to write Bruce Baker, 2929 Bryn Mewr Dr., Dallas, for instructions on exactly how to proceed.

* * *

Our enlerged page size has necessitated a change in our advertising rates end mechanicel requirements. Retes now in effect are:

1/3 page (1 column; 78 lines)..$8.00
2/3 pege (2 columns;156 lines)..15.00
Full pege(3 columns;234 lines)..23.00

This represents en advance in our rates from 9.7¢ per line to 10.2¢ per line, which is not considereble. And it will allow us to show your ad in somewhat larger type.

In composing your ed it will be an aid to us if it occupies exectly one, two, or three columns. A one column ad, for instance, will hold 78 lines of record listings, no more. If instructions other than neme and eddress are to be shown in the heeding, the list must be shortened accordingly. The list may be typed or written in ink end does not require e form. EACH RECORDING GROUP MUST OCCUPY A SEPARATE LINE. Deadline for disply ads: 10th of EACH MONTH.

Record lists less then one column must be shown in our classified "Wented" and "For Disposition" sections and must be submitted on our special ad forms. "Wants" and "Items for Disposition" both 10¢ each.

* * *

We hereby present the first installment of our new depertment "Letters to the Editor". In its present form it is something less than impressive.

Here's the idea. We will devote up to one pege to e depertment made up of communications which you wish us to print. Rules and regulations ere as follows:

1. Correspondence for this section is to be submitted on postcerds and eddressed to the Record Changer, Letters Dept., Fairfax, Virginie
2. All communications must be limited to 75 words.
3. You may sign your name, but we will print only your initiels.
4. Deedline: 10th of each month.
5. We will print ell communications received.

# # #

From Chicego:

"Arnold Gingrich, editor of Esquire and e man obviously deeply interested in our music, is the euthor of many discerning and intelligent remarks on jezz. I suggest that Mr. Gingrich be challenged by popular vote to sit on the jury for the 1946 Esquire poll. A barrage of postcards to Esquire Megazine, 919 N. Michigan Ave., Chicago, 11, Ill. can turn the trick." J.S.

From Garfield, N.J.:

"I would recommend e seperate department for edvertising current records including ell reissues or eliminate them altogether. Why not esk the readers of the Record Changer to express their opinions in this matter?" R.A.R.

From Worcester, Mess.:

It seems to me that a great deal of space in jezz magazines, etc., has been wasted on one Leonard Feather. Mr. Feather is a great musician end critic,--ask him, he'll tell you." F.S.

From Germany:

"A report on the state of jezz in Germany,--there ain't none. However we are meking it hot for them and not with trumpets or clarinets." Lt. D.P.

# # #

Jeson G. Clerk wishes us to state thet it hes been necessery for him to discontinue publication of RECORDIANA, end that those who want to receive his euction list write him at P.O. Box 162, Norwich, Conn.

IMPORTANT

Our printer wants a record pleyer. In view of present-dey printing conditions, it is essential that we keep this gentleman in e heppy frame of mind. We urge ell readers who have e spare record pleyer or who know where they can get one to write to:

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The York Composition Co.
Rose & Biermen Aves.
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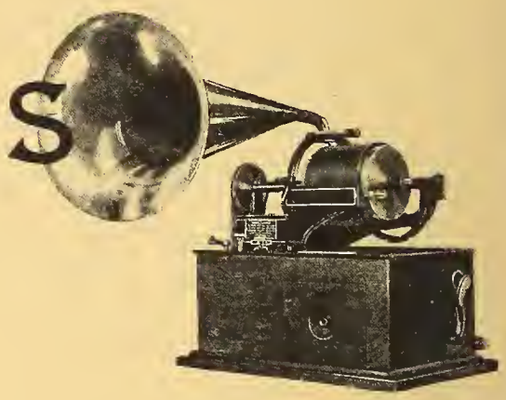
May ☆ 1945

25c

1945

JAZZMAN RECORDS

DAVID STUART



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Missouri, Cradle of Ragtime

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by

S. BRUNSON CAMPBELL and R. J. CAREW

On Tuesday, the twenty-fourth day of November in the year 1868, a momentous event occurred in a humble household in Bowie County, Texas, on the site of what is now Texarkana, Texas. The event probably went unnoticed by the locality in general, except for the household concerned, where there was doubtless considerable bustle and activity, for on that Tuesday, over three-quarters of a century ago, there was born a baby to a negro couple; a baby boy who was destined to achieve fame, if not fortune, as one of the greatest negro composers of all time, one whose name was to become practically synonymous with that great innovation in American music, Ragtime. The time being so soon after the Civil War, it is almost a certainty that the parents had been slaves, and we may be permitted to presume that they had taken up their abode in Bowie County with an ambition to accomplish something with their newly realized freedom. It seems that the father was a natural musician, or that he had received some instruction in music, since it is a matter of record that he was a violin player. Thus it may well be that the child inherited his musical talent from his parents. Very few facts are available about the boy's childhood, and we have no information to lead us to think that he was anything other than a normal pickaninny in a small but growing community. However, when he grew old enough to receive an introduction to the piano, he immediately displayed traits not usually found in boys, for, instead of being reluctant to practice, he enjoyed it, and was so fascinated by the instrument that he practically had to be forced away from it. This intense desire to play ordinarily would be gratifying to any boy's parents, but since the father was a violinist, he had discovered that playing did not pay any too well in those days, and he wanted his son to learn a trade or take up something that promised more substantial results financially than playing the piano. As time passed there must have been many family arguments about the matter, arguments which were never settled, for the youth finally left home, determined to make his living from his music. And thus, at about the age of twenty, began the musical career of SCOTT JOPLIN, later to be known as THE KING OF THE RAGTIME WRITERS.

* * *

It would be interesting indeed to know of a few of the innumerable places where Joplin must have played as he moved about from place to place, making his music bring him his living, but it seems that most of that period of his life must remain a mystery. However, there is evidence that he kept himself as much in the forefront as possible. He apparently realized that he must sell his wares to the public, and in the musical line that meant that he must be an entertainer. Either alone, or as a member of a group, Joplin offered his music for the entertainment of the public. At about that time, during the late 1880's or the early 1890's, negroes were getting in a greater measure the opportunity to perform in better places, to demonstrate their abilities to a widening audience. There were several possibilities for Scott: he might have gone barnstorming with a small minstrel or variety show, or perhaps with a medicine show; those of us who are not so young can remember those old medicine shows, often presented from the back of a truck, where an entertainer or two would play and sing and ballyhoo a crowd for the "Doctor" or "Professor" who gave a pseudo-scientific lecture, exhorting his listeners to buy something. We can just barely remember those little street shows put on by the Wizard Oil vendors . . .

By 1895 Joplin was a member of The Texas Medley Quartette, an outfit that seemingly got as far away from Texas as Rochester, New York. Before this time Joplin had begun to compose, his first compositions being along the lines of the popular song of that era, an era now familiarly known by the nostalgic and somewhat misleading designation of "The Gay Nineties." Judged by their popular songs, much of the music of those days was not so gay; in fact, some of it was pretty sad. Probably the greatest success among the ballads of The Gay Nineties was *After the Ball,* by Charles K. Harris, a song hit which swept the country about 1892. There were many, many others written, and Joplin wrote his. It is not known how many he may have written, but two, dated 1895, have been preserved, sad enough to please the weepiest of The Gay(?) Nineties. Just read the words of

A PICTURE OF HER FACE

Words and Music by
SCOTT JOPLIN

This life is very sad to me, a sorrow fills my heart,
My story I will tell to you, from me my love did part,
The village church bell sadly tolled, the one I loved had died,
She was a treasure more than gold, when she was by my side.
But now she's gone beyond recall, in a silent tomb she sleeps,
The one I loved yet most of all has left me here to weep;
Though death so ruthless stole my love, my dear and only Grace,
I've yet a treasure in this world, a picture of her face.

(*Refrain*)

It brings joy to me when ofttimes sad at heart,
Her picture I can see, and sad thoughts then depart;
Although my love is dead, my only darling Grace,
My eyes are ofttimes looking on a picture of her face.

Seemingly *A Picture of Her Face* and Joplin's other sad ballad, *Please Say You Will,* did not "sweep the country," although they compare favorably with a host of other lugubrious waltz songs of that period. Perhaps we should be thankful that they did not achieve great success, for, if they had, Joplin might have dedicated himself to that type of music, and lovers of genuine American music would have been the losers. Joplin's next contributions to published music consist of three instrumental numbers, *Harmony Club Waltz, Combination March,* and *The Crush Collision March,* published in Temple, Texas, in 1896. It is not known what degree of popularity these numbers had, but they measure up to the music of that class in the middle nineties, and suffice to show that Joplin was pushing

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Sobbin' Blues

J. I. 15—Shine
Yaaka Hula Hickey Dula

J. I. 16—Sobbin' Blues No. 2
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himself forward, keeping abreast of the popular music of the day, and was displaying ability that compared favorably with that of contemporaneous composers.

* * *

In the year 1859, at a point in Pettis County, Missouri, about 189 miles west of St. Louis, and 96 miles east of Kansas City, General George R. Smith marked out the site for a town. Up to 1859 the country at this point had been rolling prairie, but the frontier was being pushed farther west rapidly, and the right of way for a railroad was projected through that section. General Smith realized the opportunity and bought a thousand acres of land along the surveyed right of way, and it was there that he planned the town. He first platted a small place and named it Sedville, after his daughter Sarah, whom he affectionately called "Sed." A little later he recorded another plat for a larger town, two and a half miles square, which included Sedville, and named the second town Sedalia. The first settlement was made in the new town in 1860, and the railroad reached the place in 1861. Upon the outbreak of the Civil War, Sedalia became a Union Military Post, which it remained until 1864. At the end of the war, Sedalia began its peacetime life, and lost little time in becoming an industrious, thriving community.

Conveniently located in the western part of Missouri, surrounded by a fertile country-side, the town became a center of activity, and on being chosen the county seat of Pettis County, it assumed additional importance. It became a hub of railroad connections,—the terminal point of four divisions of the Missouri Pacific Railroad, and of three divisions of the Missouri, Kansas and Texas Railroad, including main lines and branches. The Missouri, Kansas and Texas general car and repair shops, covering thirty-seven acres, were located there. The country surrounding Sedalia was very prolific, producing corn, wheat, oats and a wide variety of vegetables, fruits and berries in abundance, with livestock also profitably raised. These farm products found their way to Sedalia to be processed, packed and shipped in all directions. By the middle 1890's the town had a population of close to 15,000, and due to its being a terminal and transfer point for the railroads, it had a floating and transient population of many more, and it boasted of over one hundred commercial and industrial concerns,—jobbing, distributing, packing and shipping houses. About 1895, this prosperous little city, with its red brick houses, and residential streets well shaded by an abundance of elm and maple trees, was seriously considered as a new location for the state capital. The Pettis County Fair (later the State Fair) was located in Sedalia, the fair grounds being at Sicher Park. Another park, Forest Park, was located two miles south of the town.

Because of Sedalia's position as a Union Military Post during the Civil War, it doubtless attracted many negroes from the very beginning, and with its growth as a railroad center, and the demand for cheap labor, they continued to come to the town, where they formed a considerable segment in the population. Negro men found employment with the railroads, working on the road, in the shops, and on the trains; as laborers in the commercial and industrial houses; on the nearby farms; as porters in the hotels, saloons, restaurants and barber shops. Some also ran their own barber shops and other little businesses. Some, with a woman in the white folks' yard, saw no necessity for working at all.

* * *

There is an old saying, common among pitchmen, we believe, to the effect that a "fast nickel is better than a slow dollar," the truth of which is obvious. For equally obvious reasons, it can be readily understood that a lively small town is better than a slow big town for many classes of people. There is more to be made where money doesn't hide in banks or in home strong boxes. A town where the payrolls are subtsantial and sure, where the workers are not reluctant to spend, and where folks want entertainment, amusement or excitement, will attract those elements that cater to such potential free spenders. Such a town quickly gains a reputation as good, fast, wide-open. Fifty or sixty years ago there were a great many more such towns in the United States than there are at present, due to reasons not necessary to enumerate any more than to say that moving pictures, phonographs, automobiles and the radio have changed the whole aspect of American life. In the days when we didn't have those luxuries, folks liked to get to a lively town and enjoy themselves, to let themselves out, to have a "little fling." They liked to be in a place where there was some excitement, some interest. Any travelling man would go an extra fifty miles to avoid a dull town, and spend the week end in a lively place.

Sedalia was such an attractive town in the 1890's. It was a good payroll town, a terminal and lay-over point on two railroads, and a fine place to stop off on the trip between St. Louis and Kansas City. Lively money was in

(*Continued on page* 25)

JAZZ IN LOS ANGELES

By GEORGE MONTGOMERY

Shades of New Orleans! That man Ory is at it again. He is renewing an old custom of his in the Crescent City, where he used to play for Sunday afternoon dances, by inaugurating a weekly series of "Jazz Band Balls", beginning Sunday, April 22, at Ace Cain's cafe in Hollywood. The sessions will be afternoon affairs, and will be sponsored by the Los Angeles Jazz Society, a new organization of local devotees of the right kind of music, and the customers may dance as well as listen. Music will be by the full Ory Creole band, with Minor Hall at the drums. Hall is Tubby Hall's brother and played with King Oliver's Creole Band when it came to San Francisco; he is the drummer in the sidewalk picture of the Oliver band in JAZZMEN. The program promises traditional marches, rags, stomps and blues, and the intermission piano will be played by Johnny Wittwer, the ragtime and blues pianist who played with Joe Darensbourg in Seattle, and who resurrected Joe from obscurity up there. So the forces of righteousness are on the march.

A horse of another color was the concert given on March 18 at Hollywood High School by the Musicians Congress, and titled "Spirituals to Swing". On paper it looked good, with Leadbelly, Zutty, Bud Scott, Ed Garland, Wingy, some of the ex-Bobcats, Joe Sullivan, Negro choral groups, and Negro dancers and drummers lined up. Leadbelly was fine, but the so-called New Orleans band led by Rex Stewart, Floyd O'Brien and Barney Bigard played very poorly. Bigard noodled away, Stewart played like he was on a pogo stick, and O'Brien had no steam. The dixieland stuff was fair, except for too much soloing. The dancing and solo drum work seemed very good, but the group singing of blues and spirituals was all in a purified tone, not down to earth Negro style. The fine Italian hand of Dave Dexter was seen when Johnny Mercer was slipped in to open and close the program. The audience as a whole was very satisfied and thought they had heard the real thing. They hadn't. The best jazzmen available were not invited.

Katherine Dunham and her troupe are doing a week at the Biltmore Theatre; Ethel Waters is at the Mayan. Libby Holman and Josh White just left Ciro's out on the Strip, where Ellington's band had played for a couple of weeks. Cornegie Hall on Vine Street had its face lifted and is now called Billy Berg's. Eddie Heywood's band is replacing Coleman Hawkins there. Zutty Singleton has also been playing there, but fell from his newly acquired horse, and is temporarily horse de combat. Berg's place has also been the source of a series of jazz broadcasts and jam sessions put on by Ted Yerxa, the "Lamplighter", using available jazzmen, and sometimes the music is pretty good. Wingy Manone's band is opening at the Waldorf Cellar, with Johnny Wittwer at the piano.

An interesting recording session was held a few months ago in Seattle and featured Johnny Wittwer's Trio, with Joe Darensbourg on clarinet and seventeen-year old Kieth Purvis on drums. Tunes were TIGER RAG, WOLVERINE BLUES, COME BACK SWEET PAPA, and JOE'S BLUES sung by Darensbourg. They will be issued by Dr. Fred Exner, Seattle jazz fan. Another fine session occurred on March 21st at the Decca studios here. Bill Colburn recorded the Ory Creole band with the following numbers: MUSKRAT RAMBLE, HIGH SOCIETY, ALL THE GIRLS LIKE THE WAY I WALK, and a new Creole song. The latter should be a knockout. It starts off as

(Continued on page 14.)

BLUE NOTE

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SIDNEY DE PARIS' BLUE NOTE JAZZ MEN

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VIC DICKENSON ..... Trombone
EDMOND HALL ..... Clarinet
JAMES P. JOHNSON ..... Piano
JIMMY SHIRLEY ..... Guitar
JOHN SIMMONS ..... Bass
SIDNEY CATLETT ..... Drums

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THE CALL OF THE BLUES

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VIC DICKENSON ..... Trombone
SIDNEY BECHET .... Clarinet & Soprano Sax
ART HODES ..... Piano
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MANZIE JOHNSON ..... Drums

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RAY CONNIFF ..... Trombone
ROD CLESS ..... Clarinet
ART HODES ..... Piano
JACK BLAND ..... Guitar
BOB HAGGART ..... Bass
SID JACOBS ..... Bass
DANNY ALVIN ..... Drums

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YELLOW DOG BLUES

No. 506 — 10 Inch
SHE'S CRYING FOR ME
SLOW 'EM DOWN BLUES

No. 507 — 10 Inch
DOCTOR JAZZ
SHOE SHINER'S DRAG

No. 508 — 10 Inch
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Jelly Roll Was Right

JAZZBO BROWN

JAZZ CRITIC GOES SURREALIST. Metronome's notorious editor, Barry Ulanov, has joined forces with *View*, the semi-official organ of international surrealism. Zealot Ulanov follows the road of all new converts and wants to be more royalist than the king. In other words, he wants to prove to his new literary companions that he has the stuff with which surrealist creators are made. His initial efforts are not very successful from any literary viewpoint, not even *View's*, which is reasonably low. The following paragraph, devoted to the first Esquire Concert at the Metropolitan, gives a fair idea of novice Ulanov's attempts at surrealist fantasy:

> "Partly because of the staid surroundings, partly because of the questionable mixture of this Esquire All-American Band, (Louis Armstrong and Jack Teagarden were out of place playing with such modern jazz musicians as Coleman Hawkins and Jack Teagarden; they floundered badly, muffing notes, forgetting the chords of the tune's release), there was a constraint in all its efforts." (*View*, Summer 1944, "Jazz of This Quarter" by Barry Ulanov, page 55.)

And another delightful surrealist touch occurs on the same page: under a picture of Lionel Hampton, Ulanov wrote as caption, "Sidney Catlett."

* * *

A NOTE ON SURREALISM. Surrealism, an outmoded literary trend, has long been recognized as bankrupt in serious literary circles. In the twenties it played a major part in European literature. Having fulfilled its historic role, it died in Paris in the late twenties. London, always at least five years behind Paris, discovered surrealism in the middle thirties. Attempts to revive it ended with failure and again surrealism was buried. New York, always at least ten years behind Paris, is now trying to resurrect this venerable corpse. We may expect another funeral soon, especially if the surrealist movement takes unto its bosom elements of the caliber of Ulanov.

WHAT - PAGE - OF - DOWN - BEAT - DO - YOU - READ DEPT. "Now you want to know: *who* are Bunk Johnson, George Lewis, Kid Ory, and Mutt Carey? These musicians, and I don't intend to deprecate

their work because, like most of you, I'm not familiar enough with it to make any comment, are representative of what has come to be called 'the old school of jazz.' Bunk, at least, was great in his day. The others have rarely, if ever, been heard by any of our generation. They most certainly do not stand for the kind of music that we know and love as jazz." (Frank Stacy in *Down Beat,* February 15, 1945, page 3.)

"Lull right now. Nothing much being cut. Even less being released. Pretty bad all the way along. Guess those stupendous Kid Ory platters set a mark too tough for the rest of the boys to aim at. Much less hit. The Ory sides last beautifully, though. My kicks for a long time to come." ("Diggin the Discs With Jax," *Down Beat,* February 15, 1945, page 8.)

* * *

MR. JELLY LORD. Someone once came up to my revered master, Jelly Roll Morton, and said: "They tell me you don't read music, Jelly." And Morton answered: "Well, you see, I read music *so* fast, it looks like I'm faking."

* * *

MY HOME IS IN A SOUTHERN TOWN. The cover of a magazine called *Jazz Quarterly* is one of the most unbelievable sights Jazzbo has ever seen. The issue in question purports to be a special number on Chicago jazz. The drawing on the cover represents the silhouettes of two musicians, one white and the other black. On the white side are listed the names of such stalwarts of the Windy City style as Spanier, Teschemacher, Freeman. But on the Negro side, the following names appear: Dodds, Ory, Oliver, Armstrong, Morton, Hines. It follows that in the opinion of the editors of the *Jazz Quarterly* these musicians were the pillars of the Negro school of Chicago jazz. This will no doubt cause endless sufferings to the afficianados of the Chicago school (such as Squirrel Ashcraft). Furthermore, we were always under the illusion that Happy Cauldwell was the only Negro musician who succeeded in mastering the intricacies of jazz as played by the Cellar Boys. Another illusion, of which we must now categorically rid ourselves, was the naive belief that Dodds, Ory and Morton played in the New Orleans style. The editors of the *Jazz Quarterly* have earned our gratitude by correcting such a gross mistake. In their special issue, by the way, Chicago jazz is best defined by Jake Trussell as "a certain aura of complete drunkenness." However, there must be a mistake somewhere. Morton and Ory never got drunk.

TROUBLE IN PARADISE. The Great (in size) Belgian critic, Robert "Leo Watson gives voice to the inner trance of jazz" Goffin is suing *Esquire* magazine for a quarter of a million dollars. When we first heard this news we were overcome with joy. Here, at last, was a truly courageous soul, a man with the courage of his convictions. He was revolted, as a jazz lover, by the mediocre facsimiles *Esquire* was championing as authentic jazz, his grounds for bringing charges against the Gingrich publication being his resentment of *Esquire's* damnable policy. We thought he had a pretty good case. We were sure, moreover, that he had the moral support of all jazz enthusiasts throughout the country. Our joy, unfortunately, did not last long. We learned that Goffin was not suing *Esquire* because he was opposed to their manner of promoting jazz. His reasons are of a very different nature. He could not tolerate being eased out of the picture, and being replaced in Mr. Gingrich's affections by the well known composer, lecturer, critic, and impresario. He accuses *Esquire* of having stolen his ideas. If *Esquire's* policy reflects his ideas, he should be eternally grateful to that magazine for having done so. If he wants to build up any reputation for himself in this country, he should be as silent as possible about

(*Continued on page 24*)

Bob Crosby's Bob Cats
. . . A Critical Discography

by CLYDE CLARK and ARTHUR SCHAWLOW

During the five years of their recording career, Bob Crosby's Bob Cats made seventy-six sides, ranging from jam treatments of jazz classics to arranged backgrounds for vocals. In this period, their personnel was a curious combination of stability and change. Bauduc, Lamare and Miller played on all their records and Haggart missed only one side, but they had five trumpeters, four pianists, three clarinetists and two trombonists. Thus the band was able to maintain some elements of a distinctive style, although it varied greatly from time to time. For this reason, it seems worthwhile to give some indication of the results of each session as well as to compile a discography of the Bob Cats.

The information is presented in the following order:

Master Number — Title — Issue Number

Personnels precede each record session and comment follows it. After every side a list of soloists is given. The record numbers are all American Decca except those indicated DEC which are Canadian Decca.

Trumpet—Yank Lawson; Trombone—Warren Smith; Clarinet—Matty Matlock; Tenor Sax—Eddie Miller; Piano—Bob Zurke; Bass—Bob Haggart; Guitar—Hilton (Nappy) Lamare; Drums—Ray Bauduc. Nov. 13, 1937

DLA	1060A	FIDGETY FEET (Matlock; Breaks by all)	1593
DLA	1061A	WHO'S SORRY NOW (Miller, Zurke, Matlock, Smith)	1865
DLA	1062A	COQUETTE (Miller, Lawson, Matlock, Smith)	1756
DLA	1063A	STUMBLING (Miller, Zurke, Matlock)	1593
DLA	1064A	YOU'RE DRIVING ME CRAZY (Miller, Matlock, Lawson, Smith)	1680
DLA	1065A	CAN'T WE BE FRIENDS (Matlock, Miller, Zurke)	1680

Accompaniments for Connie Boswell (vocals).

DLA	1066A	MARTHA (Miller, Lawson)	1600
DLA	1067A	HOME ON THE RANGE (Miller, Zurke, Lawson)	1600
DLA	1068A	GYPSY LOVE SONG (Miller, Lawson, Matlock)	1678
DLA	1086A	AHI SWEET MYSTERY OF LIFE (Miller, Lawson, Matlock)	1678

When the Bob Cats made their first records they chose a group of jazz classics and standards. These were attacked with the freshness and vitality that have always distinguished both white and coloured New Orleans music. In ensemble style these records are a little simpler than most purely improvised sides, and there is occasionally evidence of head arrangements. As a rule, the solos are carefully constructed with little groping for ideas. Nevertheless, the group retains much of the inspired quality of pure improvisation. FIDGETY FEET has a remarkable low register solo by Matlock, who is again heard to good advantage on STUMBLING and COQUETTE. Lawson's driving horn dominates the ensembles and shines in all his solos. On CAN'T WE BE FRIENDS Miller takes

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1945, Gordon Gullickson. $2.00 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

Ae	Aeolian Vocalion	Ch	Champion	Em	Emerson	JM	Jazz Man	PaF	French Parlophone	SD	Steiner-Davis
Aj	Ajax	Cl	Collectors Item	Ex	Excelsior	Key	Keynote	Pana	Panachord	Se	Session
Ap	Apex	Cl	Clarion	Ge	Gennett	KP	Keith Prowse	Para	Paramount	Sil	Silvertone
Au	Autograph	Clax	Claxtonola	GG	Grey Gull	Li	Lincoln	Pat	Pathe	Sig	Signature
Ba	Banner	Co	Columbia	Gl	General	Mas	Master	PatA	Pathe Actuelle	Su	Sunshine
BB	Bluebird	Com	Commodore	GrF	French Gramophone	Mad	Madison	PatF	French Pathe	Sw	Swing
Bea	Beacon	Cq	Conqueror	Ha	Harmony	Max	Maxsa	Pe	Perfect	Tele	Telefunken
BN	Blue Note	Cr	Crown	Harmo	Harmograph	Me	Melotone	Ph	Philharmonic	Tri	Triangle
Br	Brunswick	De	Decca	Her	Herwin	MW	Montgomery Ward	Pu	Puritan	UHCA	United Hot Clubs
BrE	English Brunswick	DeE	English Decca	HMV	His Master's Voice	Nor	Nordskog	Qrs	Qrs	Ul	Ultraphone
BrF	French Brunswick	DeF	French Decca	HoW	Hit of Week	OdF	French Odeon	Re	Regal	VD	Van Dyke
BS	Black Swan	Di	Diva	HRS	Hot Record Society	OdG	German Odeon	Ro	Romeo	Ve	Velvet Tone
Bu	Buddy	Do	Domino	Hy	Hytone	OK	Okeh	Roy	Royale	Vi	Victor
Bwy	Broadway	Ed	Edison	Im	Imperial	Or	Oriole	RZ	Regal Zonophone	Vo	Vocalion
Ca	Cameo	El	Elite	Je	Jewel	OrE	English Oriole	Sa	Salabert	VoE	English Vocalion
Cap	Capitol	Elec	Electradisk	Jl	Jazz Information	PaE	English Parlophone	SA	Solo Art	Vr	Variety
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F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

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"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

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CONN: Jos. W. Connors, c/o E. W. Connors, 6802 Emerald Ave., Chicago 21, Ill.
COOK: John Cook, 401 Mountain St., Aurora, Illinois.
COX: Walker Cox, 1120 S. Central, Burlington, Iowa.
DAVI: 1st Lt. George C. Davis, 507th Bomb Sq., 333rd Gp., A.A.B., Great Bend, Kans.
DESP: F. Desparte, 1016 South Phillips, Sioux Falls, S. Dakota, (Items unsold available after auction. Send card for list.)
DRIZ: Mrs. J. M. Drizik, 3631 Lawn Ave., St. Louis 9, Missouri.
EAST: Lt. H. M. Easterling, USN, 512 North Main St., Monticello, Ark. (Please state prices and do not expect a quick reply since all letters must be forwarded to me overseas. I will answer all offers.)
EDEL: Sanford Edelstein, 975 Walton Ave., Bronx 52, New York.
EPST: Morris Epstein, 3145 Broadway, Indianapolis 5, Indiana.
EVER: Walter Everingham, 419 East Woodland, Ferndale, Mich. (See wanted section.)
FIEL: Carl Fields, 1307 64th Avenue, Oakland 3, California.
FITZ: James Fitzpatrick, 21 Barnes St., Waterbury 62, Conn.
FLYN: P. Flynn, Credit Dept., 1st Natl. Bank & Trust Co., Oklahoma City 2, Okla.
GARD: Richard F. Gardner, 4724 Cromwell Ave., Los Angeles 27, Calif.
GENT: Frank G. Gentieu, 1514 Gilpin Ave., Wilmington 35, Delaware.
GILB: Charles Gilbert, 4927 Argyle Ave., Dearborn, Mich. (See Want Section).
GRAV: Judge David C. Graves, Probate & Juvenile Court, Columbus, Kansas.
GROV: Thurman & Mary Grove, 4709 Frankford Ave., Baltimore, Maryland.
HALL: Harry Hall, 517 S. LaClede, Wichita, Kansas.
HANS: Bill Hanson, 678 San Fernando, Berkeley 7, Calif.
HERZ: Robert K. Herzfelder, 245 West 107th St., New York 25, N. Y.
HOLZ: Charles Holzman, 3811 Hilton Rd., Baltimore 18, Maryland.
HUBB: Joseph E. Hubbard, 222 24 Place, Manhattan Beach, Calif.
IDER: J. Van Iderstine, Box 146, Wortendyke, N. Jersey.
JACO: Irving L. Jacobs, 155-01 90th Ave., Jamaica 2, New York.
JENN: Jack Jannings, So. Glastonbury, Conn.
JORD: Henry F. Jordan, 1302 Second Ave., Schenectady 3, New York.
KAPL: Max Kaplan, 4434 Germantown Ave., Philadelphia 44, Penna.
KELS: Robert B. Kelsey, 75 Burbank St., Boston 15, Mass.
KNIG: Guy Knight, 9100 National Blvd., Los Angeles 34, Calif.
MA,F: Frank Mayer, 109 Clarence Ave., Buffalo 15, New York.
MAYE: Josephine Mayer, 418½ East Islay St., Santa Barbara, California.
MAZZ: Vincent Mazzella, 129 Lorraine St., Brooklyn 31, New York.
McKA: Allan H. McKay, 1368 Garnet St., Regina, Sask., Canada.
McKU: James P. McKune, Eastern District, Y. M. C. A., Brooklyn 11, New York.
MELL: Edward Mello, 318 Excelsior Ave., San Francisco 12, Calif.
MITC: Lt. Charles Mitchell, Hq., C.A. S.A., Presidio of Monterey, Calif.
NORR: W. T. Norris, Jr., P. O. Box 488, Salem, Virginia.
PARR: Sid Parry, 574 W. 176 St., New York 33, N. Y.
PENS: Kenneth Pensoneault, No. 14502, Box 145, Wethersfield 9, Conn.
PIEP: Dick Pieper, 1853 Webster St., San Francisco, Calif.
PIRA: Tony Pirak, 1014 6th St., Anacortes, Washington.
QUAI: A/S Kenneth M. Quaife, Sec. H, Orderly Rm., Scott Field, Ill.
ROSE: Pfc. Boris Rose, 211 E. 15th St., New York 3, N. Y.
SHRI: Herbert R. Shriber, 190 Massachusetts Ave., Boston, Mass.
WATE: E. T. Waters, Jr., 1145 Center Drive, Hampton Park, Richmond Heights 17, Missouri.
WILL: Pvt. Roger W. Williams, Sq. 3, Class 325, L.V.A.A.F., Las Vegas, Nevada.
YACU: Frank Yacuone, 544 So. Post, Detroit 17, Mich.

CLOSING DATES FOR BIDS
On all Records advertised for auction in this issue will be May 31, 1945
UNLESS OTHERWISE STATED.

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of
THE INDEX TO JAZZ
by Orin Blackstone

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WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 3.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1 2 3 4

ARCADIAN SERENADERS
SAN SUE STRUT — OK 40378 — BINE
ORIG. DIXIELAND ONE STEP — OK 40562 — BINE
LOUIS ARMSTRONG
DON'T FORGET TO MESS AROUND — OK 8343 — EAST
SUNSET CAFE STOMP — OK 8423 — EAST
ELDER EATMORE'S SERMONS — DE 15043 2.00 GRAV
ORIENTAL STRUT/YOU'RE NEXT — HRS 10 2.00 GRAV
DRY'S CREOLE TROMBONE — CO 35838 — WATE
ONCE IN A WHILE/STRUTTIN' WITH SOME — OK 8566 — HERZ
SHINE/JUST A GIGOLO(N/E) — OK 41486 — HALL
LOVIE AUSTIN BLUES SERENADERS
MERRY MAKERS TWINE/IN THE ALLEY — PARA 12391 — MA,F
JOHNNY BAYERSDORFFER & JAZZOLA ORCH.
WAFFLE MAN'S CALL/EASY RIDER — OK 40133 — BINE
BEALE (OR RAMPART) STREET WASHBOARD BAND
PIGGLY WIGGLE/FORTY AND TIGHT — ANY — 17.50 EDEL
SIDNEY BECHET
SHAG/I FOUND A NEW BABY — BB 10022 1.50 GRAV
CHARACTERISTIC BLUES — VO 3840 — WILL
PREACHIN' BLUES — BB 10623 — WILL
SHAG — BB 10022 — WILL
BECHET-SPANIER
CHINA BOY — HRS 2001 — WATE
THAT'S A PLENTY — HRS 2002 — WATE
SWEET SUE — HRS 2003 — WATE
CHU BERRY
LIMEHOUSE BLUES — VR 587 — WILL
EBB TIDE — VR 657 — WILL
TOO MARVELOUS FOR WORDS — VR 532 — WILL
JIMMY BERTRAND
ISABELLA — VO 1280 — EAST
BARNEY BIGARD
MINUET IN BLUES (NEW ONLY) — VO 5378 2.60 JACO
WILL BRADLEY
JOHNSON RAG — CO 35333 2.00 BARR
MEMPHIS BLUES — VO 5130 2.50 BARR
BROADWAY RASTUS
WHOOPEE STOMP/ROCK MY SOUL — PARA 12764 — MA,F
BROWNLEE'S ORCHESTRA OF NEW ORLEANS
PECULIAR/DIRTY RAG — OK 40337 — BINE
MERRITT BRUNIES
SUGAR FOOT STOMP — OK 40526 — BINE
BUCKTOWN FIVE
(ANY DENNETT OR CLAXTONOLA) — — — — ROSE
JOE CANDULLO
ALL ALONE MONDAY — PE 14720 — DENT
HOAGY CARMICHAEL
STARDUST — GE 6311 — DRAV
LEROY CARR
(ANY EXCEPT BIG FOUR BLUES) — — — — WILL
CHARLESTON CHASERS
(ANY WITH BENNY GOODMAN) — CO — — MAZZ
MAURICE CHEVALIER
MI MI/THE POOR APACHE (N TO E ONLY) — VI 24063 1.50 PARR
CHICADDANS
THERE'LL BE SOME CHANGES MADE — UHCA 8 — EAST
CHICAGO RHYTHM KINGS
MADAME DYNAMITE — UHCA 63/64 — WILL
CHOCOLATE DANDIES
I NEVER KNEW — UHCA 58 — WILL
BILL COLEMAN
BIG BOY BLUES — VI 26223 — WILL
ANN COOK
HE'S THE SWEETEST BLACK MAN — VI 20579 2.00 BLAI
COOK'S DREAMLAND ORCH.
BROWN SUGAR — CO 813 — EAST
BING CROSBY
PARADIBE (E+) — BR 6285 2.00 MAYE
LAZY DAY (E+) — BR 6316 2.00 MAYE
LET'S TRY AGAIN (E+) — BR 6320 2.00 MAYE
I'VE GOT THE WORLD ON A STRING(E+) — BR 6477 2.00 MAYE
YOU'RE BEAUTIFUL TONIGHT (E+) — BR 6477 2.00 MAYE
YOU'VE GOT ME CRYING AGAIN(E+) — BR 6515 2.00 MAYE
LET'S SPEND AN EVENING AT HOME(E+) — BR 6724 2.00 MAYE
(MANY ON BRUNSWICK) (V+) — BR — — FIEL
BROTHER CAN YOU SPARE A DIME (E+) — ANY — — FIEL
(BLOWUP RECORDS) — ANY — — FIEL
DAN'T WE TALK IT OVER (V+) — ANY — — FIEL
STREET OF DREAMS (V+) — ANY — — FIEL
CABIN IN THE PINES (V+) — ANY — — FIEL
TRY A LITTLE TENDERNESS (V+) — ANY — — FIEL
LAZY DAY (V+) — ANY — — FIEL
SO YOU CAN FOOL ME SOME MORE — VI 22561 — KNIG
ONE MORE TIME — VI 22700 — KNIG
GUESS IT HAD TO BE THAT WAY/DAY — BR — — KNIG
BOB CROSBY
HINDUSTAN/MOURNIN' BLUES — DE 2482 — ALEX

BOB CROSBY (CONTINUED)
JAZZ BAND BALL/FANCY SPECIAL — DE 1747 — ALEX
WHO'S SORRY NOW — DE 1865 — ALEX
ROYAL GARDEN/TEA FOR TWO — DE 1850 — ALEX
DIN MILL BLUES/IF I HAD YOU — DE 1170 — ALEX
COW COW DAVENPORT
NEW COW COW BLUES — SD 104 — ALLE
DIXIELAND JUG BLOWERS
MEMPHIS SHAKE — VI 20415 — EAST
JOHNNY DODDS
(VICTOR, OK BRUNSWICK) — — — — ROSE
BALLIN' THE JACK — OK 8533 — EAST
BRUSH STOMP — ANY — — EAST
BUCKTOWN/STOMP — ANY — — EAST
(ANY EXCEPT ON DECCA) — — — — HOLZ
OH DADDY — SD 102 — ALLE
BRUSH STOMP — CO 35681 — WILL
BUCKTOWN STOMP — BB 8549 — WILL
WEARY CITY — BB 10239 — WILL
INDIGO STOMP — BB 10238 — WILL
TOO TIGHT — BB 10240 — WILL
HEAD ME TALKIN' — BB 10241 — WILL
DORSEY BROTHERS
THE SPELL OF THE BLUES — OK 41181 — FIEL
JOHNNY DUNN
BUFFALO BLUES — CO 14306 — EAST
DUKE ELLINGTON
(ORIGINAL LABEL ONLY; E+) — VI L-16006 5.00 MITC
(ORIGINAL LABEL ONLY; E+) — VO 1077 12.50 MITC
(ORIGINLA LABEL ONLY; E+) — BR 6265 3.50 MITC
(ORIGINAL LABEL ONLY; E+) — BR 6607 3.50 MITC
(ORIGINAL LABEL ONLY; E+) — DK 8662 6.00 MITC
(ORIGINAL LABEL ONLY; E+) — VI 38065 3.00 MITC
(ORIGINAL LABEL ONLY; E+) — VI 21284 3.50 MITC
JUNGLE BLUES (#2 ONLY;) — ANY EXCEPT VOE — 10.00 MITC
ROCKIN' CHAIR (#1 ONLY) — ANY EXCEPT BR — 5.00 MITC
IN A SENTIMENTAL MOOD (N) — ANY — 10.00 FLYN
BLACK BEAUTY (E+) — ANY — 10.00 FLYN
NEW ORLEANS LOW DOWN (N) — VO 1086 25.50 JACO
RED HOT BAND/DOIN' THE (N) — VO 1153 15.50 JACO
IMMIGRATION BLUES(N) — VO 1077 20.00 JACO
E.ST. LOUIS (#10) (N) — VO 1064 10.00 JACO
(6200 THROUGH 8500 SERIES) — BR — — EVER
CHATTER BOX/DUSK ON THE — BR 8029 — GILB
FRANKIE AND JOHNNIE — — — — DIDB
STEPPIN' INTO SWING SOCIETY — BR 8063 — GILB
BUD FREEMAN
CRAZEOLOGY — UHCA 13/14 — WILL
BENNY GOODMAN
(MANY; ORIGINAL LABELS) — — — — COHA
CLARINET A LA KING — ANY — 1.50 GRAV
CLARINETITIS/THAT'S A PLENTY — ME 12073 1.50 DRAV
SUGAR/ OPUS 3/4 — VI — — GILB
(ANY EXCEPT RED COLUMBIA) — — — — HOLZ
HENDERSON STOMP (E TO N) — CO 35820 — KNIG
WE'LL MEET AGAIN/BEFORE — OK 6644 — KNIG
HALFWAY HOUSE ORCHESTRA
MAPLE LEAF RAG — CO 476 — BINE
BARATARIA/PUSSY CAT RAG — OK — — BINE
LIONEL HAMPTON
DON'T MEAN A THING — VI 26254 — GILB
W. C. HANDY
ST. LOUIS BLUES — ANY — 1.50 DRAV
ANNETTE HANSHAW
UNDER THE MOON — PE 12354 1.50 DROV
WOODY HERMAN
(ANY; NEW) — — — — YACU
GOLDEN WEDDING — DE 8436 1.50 BARR
(ANY V-DISC) — — — — BARR
ART HODES TRIO
MEZZIN' AROUND — SE 10007 — ALLE
REALLY THE BLUES — SE 10008 — ALLE
JOHNNY HODGES
MY DAY/SILVERY MOON (N) — VO 3948 2.25 JACO
IPANA TROUBADOURS
I'LL GET BY — CO 1694 — FIEL
EARL JACKSON'S MUSICAL CHAMPIONS
PEANUT VENDOR/IS THAT RELIGION — ME 12080 5.00 MITC
PEANUT VENDOR/IS THAT RELIGION(N) — ME 12080 3.00 JACO
HARRY JAMES
TEXAS CHATTER/SONG OF WANDERER — BR 8067 2.25 COX
LITTLE WHITE LIES/WRAP YOUR TROUBLES — BR 8178 2.25 COX
BLAME IT ON MY LAST AFFAIR — BR 8326 2.25 COX
SUPER CHIEF/OUT OF THE MOOD — VB 8419 2.25 COX
WHEN WE'RE ALONE/LIFE GOES TO PARTY — BR 8035 — KNIG
FRANKIE HALF PINT JAXON
DALLIN' CORRINE — — 7619 — WATE
FAN IT BOOGIE WOOGIE — — 7638 — WATE
BUNK JOHNSON
(ANY) — JM — — JENN
JONES-COLLINS EIGHT
DUET STOMP — BB 8168 — WILL
DAMP WEATHER — BB 10952 — WILL
STAN KENTON
EAGER BEAVER (E+) — — — — HUBB
TOMMY LADNIER
WEARY BLUES — BB 10086 — WILL

FRANCES LANGFORD
BALTIMORE ORIOLE (STATE PRICE & CONDITION) — — — — PARR
SAM LANIN
I DON'T WANT YOUR KISSES — PE 15246 — GENT
SUSIANNA/I'M CRAZY OVER YOU — OK 41228 — FIEL
IF I HAD YOU — OK 41188 — FIEL
YANK LAWSON
SQUEEZE ME — SIG 28103 — ALLE
LITTLE BROTHER
(ANY EXCEPT BB 10177, 10953) — — — — WILL
CRIPPLE CLARENCE LOFTON
STREAMLINE TRAIN — SES 12005 — ALLE
DEEP END BOOGIE/FIVES — SES 10005 — ALLE
IN DE MORNIN'/EARLY — SES 10006 — ALLE
LOUISIANA RHYTHM KINGS
(ANY) — VO — — MAZZ
MARLBOROUGH MELODY SYNCOPATORS
YELLOW DOG BLUES — CLOVER 1581 — GENT
JOHNNY MILLER NEW ORLEANS FROLICKERS
PANAMA/DIPPERMOUTH — CO — — BINE
MILLS BROTHERS
BECAUSE — ANY — 1.50 GRAV
MIFF MOLE
(ANY) — OK — — MAZZ
TOOTS MONDELLO
BEYOND THE MOON/SWEET LORRAINE — VR 8110 — KNIG
SAM MORGAN'S JAZZ BAND
(ANY; E+) STATE PRICES — CO — — MCKU
JELLY ROLL MORTON
(ANY ON VICTOR, BLUE BIRD, VOCALION) — — — — ROSE
SWEET PETER — VI 23402 — EAST
TANK TOWN — VI 38075 — EAST
TRY ME OUT — VI 38113 — EAST
(ANY EXCEPT ON GENERAL) — — — — HOLZ
SMOKEHOUSE/STEAMBOAT — BB 8372 — ALEX
WILD MAN/JUNGLE BLUES — BB 10256 — ALEX
GRANDPA'S SPELLS/CANNON BALL — BB 10254 — ALEX
DOCTOR JAZZ/JELLY ROLL BLUES — BB 10255 — ALEX
KING PORTER STOMP/WOLVERINE — GE 5289 — MA,F
SHREVEPORT/STRATFORD HUNCH — GE 5590 — MA,F
JELLY ROLL BLUES/BIG FAT HAM — GE 5552 — MA,F
FATMEAT AND GREENS/SWEETHEART — VO 1019 — MA,F
KING PORTER STOMP/PEARLS — VO 1020 — MA,F
FROG-I-MORE RAG — SD 103 — ALLE
WEARY BLUES/TIGER RAG — SES 4 — ALLE
LONDON BLUES/SOMEDAY SWEETHEART — OK 8105 — EDEL
LOW GRAVY — BB 8302 — WILL
STEAMBOAT STOMP — BB 8372 — WILL
MOURNFUL SERENADE — BB 8515 — WILL
K. C. STOMPS — BB 7757 — WILL
OR. JAZZ — BB 10255 — WILL
SHREVEPORT — BB 7710 — WILL
NEW ORLEANS RHYTHM KINGS
GOLDEN LEAF STRUT/SHE'S CRYIN' — OK — — BINE
RED NELSON
(ANY EXCEPT STREAMLINE TRAIN) — DE — — JACO
NEW ORLEANS RHYTHM KINGS
SOBBIN' BLUES — GE 5219 — EAST
THAT'S A PLENTY — UHCA 87/88 — EAST
ANGRY/SOBBIN' BLUES — GE 5219 — GRAV
LONDON BLUES — GE 5221 — DRAV
WEARY BLUES — GE — — DRAV
NEW ORLEANS WANDERERS
PERDIDO STREET BLUES — UHCA 16 — EAST
TOO TIGHT/PAPA DIP — CO 735 — MA,F
RED NICHOLS
CHINATOWN — BR 4363 1.50 GROV
SOME OF THESE DAYS — BR 20091 1.50 DROV
ON REVIVAL DAY — BR 6026 1.50 DROV
PEANUT VENDOR — BR 6035 1.50 GROV
BUG A BOO — VR 6058 1.75 DROV
FAN IT — BR 6160 1.60 DROV
HONOLULU BLUES — BR 6198 1.50 DROV
ROCKIN' CHAIR — BR 6013 1.50 DROV
BY THE SHALIMAR — BR 4944 1.50 GROV
JIMMY NOONE
KING JOE — HRS 13 — EAST
KID ORY
(ANY ON OK OR COLUMBIA) — — — — ROSE
HIGH SOCIETY — HRS — — EAST
CHATTANOOGA STOMP — CO 13003 — EAST
ROOM RENT BLUES — OK 8148 — EAST
(ANY OKEH'S EXCEPT 4906 AND 4918) — — — — HERZ
SOUTHERN STOMPS — PARA 12088 — HERZ
KROOKED BLUES/ALIGATOR HOP — GE 5274 — HERZ
OLE OLSON
SADIE GREEN/SNAG IT — PE 14669 — GENT
ORIGINAL DIXIELAND JAZZ BAND
(ANY AEOLIAN VOCALION OR ENGLISH COLUMBIA) — — — — BINE
KID ORY
ORY'S CREOLE TROMBONE — NOR OR SU — — — BINE
PARADISE ISLAND TRIO
MASQUERADE/JEANNINE — DE 2502 — GENT
PUNCH'S DELADATES OF PLEASURE
(ANY) — ANY — — EDEL
KID RENA'S JAZZ BAND
(ANY; NEW TO EXCELLENT) — DELTA — — HALL

("WANTED" SECTION CONTINUED ON PAGE 14.)

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 9.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, SEE PAGE 9. "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

ADRIAN'S RAMBLERS (FREEMAN)
WHY DON'T YOU PRACTICE/I'VE A 8R 6877 N AUC —— KAPL

HENRY ALLEN
PARDON MY SOUTHERN ACCENT/HOW'S 8A 33129 E AUC —— KAPL
MIDNIGHT BLUE/WHATCHA Vo 3339 E T-A —— MAZZ
I ADORE YOU/LET'S PUT OUR HEADS Vo 3422 E T-A —— MAZZ
I FOUND A DREAM(HIGGENBOTHAM) Vo 3097 V T-A —— COHA
TORMENTED/NOTHING'S BLUE Vo 14023 N TRA —— FIEL

ALL STARS
I GOT RHYTHM/ROYAL FLUSH Co 36499 E STA 1.25 NORR

AMBROSE
DODGING A DIVORCEE/CONGO De 457 V+T-A —— BUCK

LOUIS ARMSTRONG
KNOCKIN' A JUG/I CAN'T GIVE UHCA 35/36 N T-A —— HERZ
GUT BUCKET/YES I'M IN BARREL Co 36152 N T-A —— HERZ
CORNET CHOP SUEY/MY HEART Co 36154 N T-A —— HERZ
BLACK AND BLUE(E)/AIN'T(3) OK 8714 - AUC —— GENT
NEW TIGER RAG/LOVE YOU FUNNY OK 41557 F T-S —— PIRA
WPA/MARIE (WITH MILLS BROS.) DE 3151 E AUC —— EPST
MEMORIES OF YOU Vo 3180 V T-A —— MELL
LEAP FROG/I USED TO LOVE YOU DE 4106 E T-A —— MELL
THAT'S MY HOME/I WONDER WHO 88 6644 E AUC —— KAPL
I GOTTA RIGHT/HUSTLIN' & BUST 88 5173 E AUC —— KAPL
TOMORROW NIGHT/LAUGHIN' LOUIE 88 5363 E AUC —— KAPL
SNOW BALL/SOME SWEET DAY 88 6590 E AUC —— KAPL
CORNET CHOP SUEY/MY HEART OK 8320 V T-A —— EDEL
YOU'RE NEXT/ORIENTAL STRUT OK 8299 E T-A —— EDEL
WEST END BLUES(G+)/FIREWORKS(V) OK 8597 - T-A —— EDEL
STRUTTIN'/ONCE IN A WHILE OK 8566 V T-A —— EDEL
HOTTER THAN THAT/SAVOY(V/G+) OK 8535 - T-A —— EDEL
WEST END BLUES PAE 448 N T-A —— ROSE
WEST END BLUES PAE 448 N T-A —— ROSE
WILD MAN BLUES PAE 3492 N T-A —— ROSE
WILD MAN BLUES PAE 3492 N T-A —— ROSE
SKIP THE GUTTER/KNEE DROPS PAE 2438 N T-A —— ROSE
SKIP THE GUTTER/KNEE DROPS PAE 2438 N T-A —— ROSE
WILLIE THE WEEPER/WEARY BLUES PAE 2393 N T-A —— ROSE
WILLIE THE WEEPER/WEARY BLUES PAE 2393 N T-A —— ROSE
SAVOY BLUES PAE 2127 N T-A —— ROSE
SAVOY BLUES PAE 2127 N T-A —— ROSE
STRUTTIN'WITH SOME BARBECUE PAE 2829 N T-A —— ROSE
SOME OF THESE DAYS/WHEN YOU'RE OK 41298 V+T-A —— HALL
SWEETHEARTS ON PARADE/CUT OFF DE 3235 E T-A —— HANS
SWEET SUE/ST. LOUIS BLUES 88 5280 E T-A —— ALEX
DIPPERMOUTH (1" HAIR CRACK) OE 906 E T-A —— ALEX
LAZY SIPPI STEAMER/HEP CATS DE 3283 E+T-A —— ALEX
LAWDY MAMMA/DO YOU CALL DE 3756 G SAL 1.50 BARR
I'LL GET MINE/YES SUH DE 3900 N SAL 1.75 BARR
HEEBIE JEEBIES/MUSKRAT OK 8300 V TRA —— FIEL
NEW TIGER RAG/LOVE YOU OK 41557 E TRA —— FIEL
MONEY BLUES (HENDERSON) Co 383 V TRA —— FIEL
SUGAR FOOT STOMP Co 395 V TRA —— FIEL
BEAU KOO(V)/MAHOGANY(P) OK 8680 - TRA —— FIEL
YOU RASCAL/SLEEPY TIME CAN.DE 4140 N AUC —— MCKA
CABIN IN THE PINES/I'VE GOT THE 88 6910 E STA 2.00 HOLZ
HOBO YOU CAN't RIDE/MISS.BASIN 88 6501 F T-A —— HOLZ
(MANY OTHERS ON 88, Co, & De) — —— N T-A —— HOLZ

GEORGIE AULD
JUKE BOX JUMP/ROMANCE Vs 8159 E SAL 1.00 KELS

BAILEY'S LUCKY SEVEN
APPLE SAUCE/YOU KNOW(OIG) GE 5030 V AUC 3.00 GENT

BUSTER BAILEY
FABLE OF THE ROSE/MONTH OF SUN Vs 8358 N SAL 1.25 BUCK
BLUE ROOM/AM I BLUE EL 7 N T-A —— HANS

MILDRED BAILEY
ROCKIN' CHAIR/SOMETIMES HAPPY OE 3755 N SAL 1.25 KELS
HAVEN'T CHANGED A THING Vo 4282 E T-A —— EVER
MY LAST AFFAIR/TRUST IN ME Vo 3449 E T-A —— MAZZ
BLUE RAIN/ALL THE THINGS Vo 5277 E T-A —— MELL
ROCKING CHAIR/SOMETIMES I'M DE 3755 N T-A —— MELL

BALTIMORE BELL HOPS (HAWKINS)
HOT AND ANXIOUS/COMING AND Co 2449 - —— —— COOK

FRANK BANTA (PIANO SOLOS)
ARE YOU THINKING OF ME TONIGHT VI 21057 N T-A —— MAZZ

CHARLIE BARNET
RING DEM BELLS/SGT. 88 10862 E T-A —— WILL
WINGS OVER MANHATTAN, 1 & 2 88 10885 E T-A —— WILL

COUNT BASIE
IT'S TORTURE/I WANT A OK 5773 N T-A —— WILL
BLOW TOP/GONE WITH OK 5629 E T-A —— WILL
YOU CAN DEPEND/BLUE & SENTIMENT.DE 3882 N T-A —— EVER
CAFE SOCIETY/ST.LOUIS BLUES Co 36711 N STA .50 NORR
(I'VE GOT WHAT YOU WANT; SEND WANTS) —— - —— —— HOLZ

SIDNEY BECHET
JUNGLE DRUMS/HOLD TIGHT Vo 4537 E SAL 2.00 CONN
THE MOOCHE/BLUES IN THE AIR VI 20-1510 N AUC —— COHE

BIX BEIDERBECKE
ROYAL GARDEN BL/GOOSE PIMPLES Co 35604 N AUC —— GARO
SWEET SUE(WHITEMAN)/NO REASON CD 35667 N AUC —— GARO
RHYTHM KING(E)/SOMEBODY(F) BR 8242 - AUC —— DESP
JAZZ ME BLUES/JAZZ BAND BALL VD 3042 E AUC —— BLAI
SOMEBODY STOLE MY GAL/RHYTHM BR 8242 E AUC —— BLAI
JAZZ ME BLUES/JAZZ BAND BALL Vo 3042 E T-A —— HANS
OL' MAN RIVER/WA DA DA Co 35606 E AUC —— GRAV
SWEET SUE/NO REASON AT ALL IN C Co 35667 N AUC —— GRAV
IN A MIST/WRINGIN' & TWISTIN' Vo 3150 E AUC —— GRAV

BUNNY BERIGAN
DOWN STREAM(E)/SOPHISTICATED(G) VI 25811 - AUC —— DESP
MAHOGANY HALL/(B.SHEFTER, REV.) VI 25622 G AUC —— DESP
I CRIED FOR YOU/SOBBIN(RUF.START) VI 26116 E T-A —— MAZZ
AIN'T SHE SWEET/AY AY AY VI ——— N SAL 2.00 QUAI
PEG O' MY HEART/NIGHT SONG VI 27250 N SAL 2.00 QUAI

MIKE BERNARD (PIANO SOLOS)
BLAZE AWAY/EVERYBODY'S Co 2577 V TRA —— FIEL

JIMMY BERTRAND TRIO
STRUGGLIN'/LITTLE BITS Vo 1035 V+T-A —— HALL

BARNEY BIGARD
BROWN SUEDE/C BLUES 88 11581 N T-S .75 IDER
EARLY MORNING/LOST Vo 5422 E T-A —— WILL

JACK BLAND'S RHYTHMAKERS
SOMEONE STOLE GABRIEL'S HORN PE 15694 G T-A —— HANS

RUBE BLOOM
SPRING FEVER/SOLILOQUY Ha 164 V+T-A —— BUCK
I CAN'T GIVE YOU ANYTHING(SOLO) OK 41117 V T-A —— MELL

BLUE GRASS FOOTWARMERS (CLARENCE WILLIAMS)
OLD FOLKS SHUFFLE/CHARLES(LAM.CR) HA 248 E AUC —— —— JORO

BLYTHE'S BLUE BOYS
TACK IT DOWN/SOME DO AND SOME CH 40062 G T-A —— COHA
TACK IT DOWN/SOME DO SOME DON'T CH 40062 G+T-A —— —— HOLZ

JIMMY BLYTHE
MESSIN' AROUND/ADAM'S APPLE SIG 906 N STA 1.00 NORR

WILL BRADLEY
CRYING THE BOOGIE BLUES BEA 7013 E T-A —— MELL
LIGHTNING BOOGIE/SUGAR HILL CELEB.7014 N AUC —— COHE

BROADWAY BELL-HOPS
SOMEONE IS LOSING SUSAN HA 223 E T-A —— MELL
SUNDAY/DON'T TAKE HA 288 E T-A —— MELL
HE'S THE LAST WORD HA 327 E T-A —— MELL
IT ALL DEPENDS ON YOU HA 355 E T-A —— MELL
SIDE BY SIDE HA 390 E T-A —— MELL
BARBARA HA 494 E T-A —— MELL
I'D RATHER CRY OVER YOU VE 1644 E T-A —— MELL

BROADWAY SYNCOPATERS
LOUISVILLE LOU Vo 14586 E T-A —— FIEL

BROWN-MORRIS ORCHESTRA
HEADIN'FOR HARLEM/LEFT SUGAR HA 521 N AUC 4.00 GENT

BUGLE CALL RAGGERS
NEW JIG RHYTHM/TEMPTATION RAG DE 1018 E AUC —— DESP

CHICK BULLOCK
MY MELANCHOLY BABY Vo 4402 E AUC —— EPST

BUMBLE BEE SLIM
SANTA CLAUS BRING ME A NEW WOMAN DE 7239 E T-A —— MAZZ

BUTTERBEANS AND SUSIE
CONSTRUCTION GANG/A TO Z OK 8163 V+T-A —— EDEL
KISS ME SWEET OK 8182 V+T-A —— EDEL
KISS ME SWEET OK 8182 V+T-A 3.00 HERZ
CONTRUCTION GANG/A TO Z OK 8163 G T-A 2.50 HERZ

CAB CALLOWAY
PLUCKIN'THE BASS(V)/GIVE(E) OK 5406 - AUC —— DESP
GHOST OF SMOKEY JOE/FLOOGIE Vo 4807 E AUC —— DESP
MINNIE THE MOOCHER/KICKIN' BR 80015 N AUC —— COHE
ST.LOUIS BLUES/BUGLE CALL BR 80016 N AUC —— COHE
YOU RASCAL YOU/SOME OF THESE BR 80017 N AUC —— COHE
ST.JAMES INFIRMARY/NOBODY BR 80018 N AUC —— COHE
WORKERS TRAIN/FEELIN' OK 5874 E T-A —— EVER
MISS HALLELUJAH BROWN/BOOGIE Vo 4400 V SAL 1.25 GILB
MADLY IN LOVE WITH YOU/DEEP IN Vo 4511 V SAL 1.25 GILB
TRYLON SWING/THE JUMPIN' JIVE Vo 5005 E SAL 1.25 GILB

CALIFORNIA RAMBLERS
LOOK-A WHAT I GOT NOW RE 9710 V+AUC —— GENT

BUDDY CAMPBELL (BENNY GOODMAN)
LITTLE MARY BROWN OK 41524 N T-A —— AVER
BEND DOWN/I WOULDN'T CHANGE OK 41543 N T-A —— AVER

HOAGY CARMICHAEL
ROCKIN' CHAIR/GEORGIA ON MY VI 25494 N SAL 2.00 QUAI

BENNY CARTER
FISH FRY (HAWKINS) Vo 5459 N T-A —— WILL
LOVE'S GOT ME DOWN/VAGABOND Vo 5224 G AUC —— DESP
WHEN LITES ARE LOW/IF I BR 7853 G AUC —— DESP
SOMEBODY LOVES ME (HAWKINS) DE 18256 N AUC —— COHE

KING CARTER
BLUE RHYTHM/MOANIN' CO 2504 N AUC —— —— COOK

CASA LOMA
SMOKE RINGS/STILL OF NIGHT BR 6289 G+AUC —— DESP
CHINATOWN MY CHINATOWN/WHEN DE 199 G T-A —— COHA

CHARLESTON CHASERS
MOANIN' LOW/AIN'T MISBEHAVIN' Co 1891 V T-A —— BUCK
WASN'T IT NICE/HERE COMES E.B. Co 2219 V+T-A —— HALL
RED HOT HENRY/LOUD SPEAKING Co 14129 V T-A —— COHA

MAURICE CHEVALIER
I WAS LUCKY/A HAPPY SONG VI 24882 E T-A —— BUCK

CHOCOLATE DANDIES
BLUE INTERLUDES (CARTER) DE 19255 N AUC —— COHE

LILLIE DELK CHRISTIAN & JONES' JAZZ WIZARDS
AIN'T SHE/IT ALL DEPENDS OK 8475 E AUC —— ALEX

LARRY CLINTON
CAMPTOWN RACES 88 11048 N T-A —— EVER

OLIVER COBB
CORNET PLEADING BLUES PARA 13002 E T-A 5.00 HERZ

EDDIE CONDON
SOME DAY SWEETHEART/CHANGES DE 18041 N T-S 1.50 IDER
FRIARS POINT/NOBODY'S SWEETH. DE 18040 E AUC —— DESP
DON'T LEAVE ME DADDY/FLOGETY COM 542 N STA 1.00 NORR

ZEZ CONFREY
POLLY/PRUDY VI 21010 N AUC —— DESP
FUZZY WUZZY BIRD/SOME VI 19037 N AUC —— DESP
OH HAROLD/ROSETIVE & YOU VI 19090 N AUC —— DESP

DOC COOK & 14 DOCTORS
HUM AND STRUM/I GOT WORRY Co 1430 N T-A 3.00 HERZ
ALLIGATOR CRAWL Co 1298 E SAL 2.00 QUAI

COON-SANDERS
LAZY WATERS VI 19522 N AUC —— EPST
SOME LITTLE BIRD Co 3403 - AUC —— GRAV

MARTHA COPELAND
SORROW VALLEY/(E)/SOUL & BODY(V) Co 14208 - AUC 3.00 GENT

CORNET SOLO
OLD FOLKS AT HOME(CHIP TO 1ST GR) HA 5014 V T-A —— HALL

COTTON PICKERS
RUNNIN' WILD/LOOSE FEET BR 2382 E T-A —— HALL
I WISH I COULD SHIMMY/GOT TO BR 2338 G T-A —— COHA
RAMPART/BACK O' TOWN BR 2486 E AUC —— MCKA

IDA COX & ALL STAR BAND
TAKE HIM OFF MY MIND/PINK SLIP Vo 05258 V STA 1.50 HOLZ

WILTON CRAWLEY
IRONY DADDY BLUES OK 8479 E AUC —— EPST

BING CROSBY
MOONBURN/TREASURE ISLAND DE 617 V T-A —— BUCK
BLUE OF NIGHT/PLEASE BR 6394 V SAL 2.50 GILB
SWEET IS THE WORD/I HAVE SO DE 1184 E SAL 1.50 GILB
LITTLE THINGS/WRAP YOUR TROUB. 88 7102 N SAL 2.00 GILB
JUST A WEARIN'/I LOVE YOU TRULY DE 100 E SAL 2.00 GILB

BOB CROSBY
WAY DOWN YONDER N.O.(BOB CATS) DE 4403 E T-A —— MAZZ
JA-DA/COMPLAININ'(STACY) DE 3233 E+T-A —— EVER
MARCH OF BOB CATS/WHO'S DE 1865 V T-A —— EVER
5 POINT BL/BIG FOOT(BOB CATS) DE 2108 E T-A —— ALEX
DOWN YONDER IN N.O.(BOB CATS) DE 4403 E T-A —— ALEX

PUTNEY DANDRIDGE
HONEYSUCKLE ROSE Vo 3190 N T-A —— WILL

EDDIE DELANGE
JUMP JUMP/BUTTON BUTTON 88 7837 V SAL .60 KELS

DIXIE STOMPERS
WANG WANG BLUES HA 407 V TRA —— FIEL
STATIC STRUT HA 197 V TRA —— FIEL

DIXIE WASHBOARD BAND
MY OWN BLUES/YOU FOR ME Co 14141 V T-A —— MELL

DIZZY TRIO (MINEVITCH)
HAYSEED RAG VI 19421 V AUC —— GENT

JOHNNY DODDS
WILD MAN/(JIMMY NOONE, REV.) CAN.DE 3519 N AUC —— MCKA

DORSEY BROTHERS
HEAT WAVE/STOP & LISTEN DE 208 N SAL 1.50 BARR
ANNIE'S COUSIN/JUDY BR 6938 E TRA —— FIEL
YOU ARE MY LUCKY STAR DE 559 E TRA —— FIEL

JIMMY DORSEY
JOHN SILVER/THAT FEELING DE 1860 N AUC —— COHE
DORSEY DERVISH/SERENADE TO NO. DE 1040 E T-A —— MAZZ

TOMMY DORSEY
HEAVEN CAN WAIT VI 26154 V AUC —— EPST
I'M GETTING'/GOT A NOTE VI 25236 E T-A —— AVER
MR. GHOST/LOOKIN' AROUND VI 25509 E T-A —— AVER
YOU LEAVE ME/SAY'S MY HEART VI 25828 E T-A —— AVER
STOP BEATIN'/I'LL SEE YOU VI 26012 E T-A —— AVER
CAROLINA MOON VI 26072 E T-A —— AVER
PECKIN' WITH/A NEW MOON VI 26181 E T-A —— AVER
BACK TO BACK/I POURED VI 26271 E T-A —— AVER
OH YOU CRAZY/YOU DON'T VI 26287 E T-A —— AVER
STOP KICKIN'/ALL IN FAVOR VI 26356 E T-A —— AVER
THE SHEIK OF ARABY(ORIG.LABEL) VI 26023 N AUC —— COHE
JAM SESSION AT VICTOR VI 25559 N AUC —— COHE
QUIET PLEASE/SO WHAT 88 10310 N AUC —— COHE
MILENBERG JOYS, 1 & 2 VI 26437 N SAL 2.00 QUAI

JOHNNY DUNN
SPANISH DREAMS Co 3839 N SAL 2.00 QUAI
WEST TEXAS BL/DON'T WANT NOB. Co 3537 V T-A —— HALL
MOANFUL BLUES/PUT AND TAKE Co 3579 G T-A —— JENN

EDDIE'S HOT SHOTS
SERIOUS THING/GONNA STOMP VI 38046 E AUC —— ALEX

CLIFF EDWARDS & HOT COMBINATION
SUNDAY/MEADOW LARK PE 11633 N AUC —— COHE

BOB EFFROS
TIN EAR/SWEET & HOT(TRUMPET SOLO) BR 4620 E T-A —— MELL

FOR DISPOSITION

ROY ELDRIDGE
YOU'RE A LUCKY GUY/MY TURN NOW VS 8084 N T-A —— BUCK
DUKE ELLINGTON
LOVE IN SWINGTIME BR 8200 E AUC —— EPST
BLUES I LOVE TO SING BR 6531 N AUC —— DAVI
GOT EVERYTHING BUT YOU BR 6531 N AUC —— DAVI
GAL FROM JOE'S/I LET A SONG BR 8108 N T-A —— WILL
STEVEDORES SERENADE/LA DEE BR 8174 E AUC —— DESP
MOON GLOW/SOLITUDE BR 6987 E AUC —— DESP
MOOD INDIGO/WALL STREET WAIL BR 80003 N AUC —— COHE
THE MOOCHE/BLACK & TAN FANTASY BR 80002 N AUC —— COHE
ROCKIN' IN RHYTHM/12TH STREET BR 80001 N AUC —— COHE
E.ST.LOUIS/BIRMINGHAM BR 80000 N AUC —— COHE
CREOLE RHAPSODY, 1 & 2 BR 80047 N AUC —— COHE
TIGER RAG, 1 & 2 BR 80048 N AUC —— COHE
YELLOW DOG BLUES/TISHOMINGO BR 80049 N AUC —— COHE
JAZZ CONVULSIONS/AWFUL SAD BR 80050 N AUC —— COHE
BLUE SERGE/JUMPIN' PUNKINS VI 27356 E T-A —— MAZZ
E.ST. LOUIS TOODLE/LOT D'FINGERS
BLACK & TAN FANTASY(33 RPM) VI L-16007 E AUC —— BLAI
OKLAHOMA STOMP VO 1449 E AUC —— BLAI
BLACK AND TAN FANTASY DK 40955 E AUC —— BLAI
ST. JAMES INFIRMARY PE 15272 E AUC —— BLAI
RING DEM BELLS PAE 34154 E AUC —— BLAI
ROCKIN' CHAIR/RUNNIN' WILD BR 6732 N AUC —— BLAI
GAL FROM JOE'S/I LET A SONG BR 8108 E SAL 3.00 GILB
EXPOSITION SWING BR 8213 V SAL 2.50 GILB
HARLEM SPEAKS/IN THE SHADE BR 6646 E SAL 4.00 GILB
GIDDYBUG GALLOP/BAKIFF VI 27502 N SAL 3.50 GILB
MOON INDIGO/SOLITUDE CO 35427 N STA 1.00 NORR
DUSK/BLUE GOOSE VI 26677 E T-A —— COHA
ALL TOO SOON/NEVER FELT THIS VI 27247 E+T-A —— COHA
ARE YOU STICKING(E)/I DON'T(G) VI 27804 - T-A —— COHA
RENT PARTY/VOOM VOOM BR 4345 E TRA —— FIEL
LADY WHO COULDN'T BE KISSED MA 124 N TRA —— FIEL
(BB 6280; 6335, 6430; BR 8344) —— —— - —— —— HOLZ
SAT.NITE FUNCTION VI 24674 E T-A —— HOLZ
ZIGGY ELMAN
YOU'RE MINE YOU/ZAGGIN' BB 10316 E T-A —— AVER
LET'S FALL/I'LL NEVER BB 10342 E T-A —— AVER
AM I BLUE/I HAVE BB 10490 E T-A —— AVER
I'M THRU WITH/SOMETHING BB 10663 E T-A —— AVER
FORGIVE MY/LOVE IS THE BB 10741 E T-A —— AVER
TOOTIN' BABY BACK HOME/WHAT US. BB 10563 E T-A —— MAZZ
RUTH ETTING
MY MAN/AFTER YOU'VE GONE CO 995 E AUC —— PIRA
ALICE FAYE
THIS YEAR'S KISSES/SLUMMING BR 7825 E T-A —— MELL
SHEP FIELDS
SWAMP FIRE (BUFF LABEL) BB 6662 E T-A —— EVER
FIVE HARMANIACS
IT TAKES A GOOD WOMAN/WHAT VI 20507 N AUC —— DESP
REGINALD FORSYTHE
ST. LOUIS BLUES/CAMEMBERT CO 3088 V+T-A —— BUCK
LEM FOWLER AND EDNA HICKS
TIN ROOF BLUES GE 5243 E TRA —— FIEL
BUD FREEMAN
AS LONG AS I LIVE DE 3885 N T-A —— EVER
THE GEORGIANS
OLD FASHIONED LOVE(G+)/SHAKE(V) CO 30 - AUC 3.00 GENT
GEORGIA WASHBOARD STOMPERS
SOPHISTICATED LADY/PRETTY GIRL BB 5059 E T-S .50 IDER
JEAN GOLDKETTE
SHE'S FUNNY THAT WAY VI 21853 V AUC —— EPST
SUNDAY/I'D RATHER BE VI 20273 E AUC —— EPST
LANE IN SPAIN(SLIGHT DIG) VI 20491 N AUC —— JORO
IDOLIZING (BIX) VI 20270 N T-A —— MELL
SUNNY DISPOSISH/(REV.,R.W.KAHN) VI 20493 N AUC —— DESP
BIRD'S EYE VIEW/(REV.,CAD.DRCH) VI 20268 N AUC —— DESP
LONESOME AND SORRY/GIMME A VI 20031 N AUC —— DESP
BLUE RIVER/(JACQUES RENARD,REV.;
LABELS REVERSED) VI 20981 E T-A —— HALL
IDOLIZING/HUSH-A-BYE WALTZ VI 20270 V T-A —— HANS
BENNY GOODMAN
LITTLE KISS AT TWILIGHT VI 25878 E AUC —— EPST
SHUT-EYE/GOOD FOR NOTHIN' VI 26159 E AUC —— EPST
CAN'T YOU TELL/ONCE MORE CO 35543 N AUC —— JORO
JUNGLE BELLS/(REV.,T.DORSEY) VI 25145 E AUC —— JORD
BODY & SOUL/AFTER YOU'VE(TRIO) CO 36781 N AUC —— GARD
CAN'T GIVE YOU/FIESTA(SEXTET) CO 36755 E AUC —— GARD
SWEET SUE/MELANCHOLY BABY(QUART.) VI 25473 E AUC —— GARD
WORLD WAITING FOR SUNRISE(QUART.) CO 36684 V AUC —— GARD
I CRIED FOR YOU/WHERE OR(QUINTET) BB 11456 E AUC —— GARD
6 FLATS UNFURNISHED/WHY DON'T CO 36652 V AUC —— GARD
HONEYSUCKLE ROSE/SPRING SONG CO 35319 E AUC —— GARD
STOMPIN' AT SAVOY/BREAKIN' IN VI 25247 E T-A —— AVER
GLORY OF LOVE/YOU CAN'T VI 25316 E T-A —— AVER
RIFFIN' AT RITZ/ALEXANDER'S VI 25445 E T-A —— AVER
TAKE ANOTHER/GOODNIGHT VI 25461 E T-A —— AVER
BOB WHITE/MINNIE THE MOOCHER VI 25683 E T-A —— AVER
FEELIN' HIGH/I LET A SONG VI 25840 E T-A —— AVER
PEACE/DARN THAT DREAM CO 35331 E T-A —— AVER
ZAGGIN'/BUSY AS A BEE CO 35356 E T-A —— AVER
DOWN BY THE/YOURS IS MY CO 35446 E T-A —— AVER
PECKIN(E)/CAN'T WE BE FRIENDS(V) VI 25621 - AUC —— DESP
TAKE IT/YOURS CO 36067 E AUC —— DESP

(BENNY GOODMAN CONTINUED NEXT COLUMN)

BENNY GOODMAN (CONTINUED)
HE AIN'T GOT RHYTHM/THIS VI 25505 V AUC —— DESP
CLARINET A LA KING DK 6544 N AUC —— COHE
KING PORTER STOMP VI 25090 N AUC —— COHE
SING SING SING, 1 & 2 VI 25796 N AUC —— COHE
DINAH/MOONGLOW VI 25398 N AUC —— COHE
SWEET SUE/MY MELANCHOLY VI 25473 N AUC —— COHE
ST.LOUIS BLUES VI 25411 N AUC —— COHE
DOWN SOUTH CAMP MEETIN' VI 25387 N AUC —— COHE
JAM SESSION/SOMEBODY LOVES VI 25497 N AUC —— COHE
ONE O'CLOCK JUMP/DON'T BE VI 25792 N AUC —— COHE
I'VE FOUND A NEW BABY VI 25355 N AUC —— COHE
I CRIED FOR YOU/WHERE OR(TRIO) BB 11456 N SAL 2.00 QUAI
STOMPIN' AT SAVOY/VIBE(QUARTET) VI 25521 N T-A —— HALL
RUSSIAN LULLABY/CHANGES BB 11226 N SAL 2.00 GILB
CLARINET A LA KING DK 6544 E SAL 2.50 GILB
EMALINE/GEORGIA JUBILEE CO 2907 E SAL 6.50 GILB
THE SHEIK/POOR BUTTERFLY CO 35466 V SAL 2.50 GILB
STOMPING/VIBRAPHONE(QUARTET) VI 25521 V T-A —— ALEX
LIZA/SMILES VI 25660 E T-A —— ALEX
BLUES IN MY FLAT/YOUR FLAT VI 26044 E T-A —— ALEX
GLORY OF LOVE VI 25316 E TRA —— FIEL
EENY MEENY MINEY MO VI 25154 E TRA —— FIEL
(MANY TRIO, QUARTET) CAN.VI —— N T-S 2.00 MCKA
(MANY ON ALL LABELS; SEND WANTS) —— —— - —— —— HOLZ
ROSA GORMAN
PARDON THE GLOVE/MY WIFE'S HA 403 N AUC 4.00 GENT
LOOKS LIKE HELEN BROWN/OH BABY HA 372 N AUC 6.00 GENT
TEDDY GRACE (BUD FREEMAN)
SING/GEE BUT I HATE TO GO HOME DE 3463 N T-A —— HALL
GLEN GRAY
SOPHISTICATED LADY/LAZY VI 24338 V T-A —— EVER
BOBBY HACKETT
SINGING BLUES/CLARINET MARM. VO 5493 V+SAL 1.00 CONN
HALFWAY HOUSE ORCHESTRA
MAPLE LEAF RAG/LET ME CALL CO 476 N AUC —— COOK
BOB HAMILTON TRIO
SAFARI/S.O.S. BB 10831 N AUC —— DESP
HONEYSUCKLE/CENTIPEDE ST. BB 10425 E T-A —— EVER
FRED HAMM
FLAG THAT TRAIN/STOMP OFF VI 19672 N AUC —— DESP
LIONEL HAMPTON
DOWN HOME JUMP VI 26114 E AUC —— EPST
GIN FOR XMAS/HEEBIE JEEBIES VI 26423 N AUC —— COHE
SUNNY SIDE OF ST/I KNOW VI 25592 N AUC —— COHE
SHOE SHINERS DRAG/I'M IN VI 26011 N AUC —— COHE
FLYING HOME/SAVE IT PRETTY VI 26595 N AUC —— COHE
MEMORIES OF YOU/JUMPIN JACK VI 26304 N AUC —— COHE
JACK THE BELLBOY/CENTRAL VI 26652 N AUC —— COHE
JIVIN' THE VIBRES/STOMP VI 25535 N AUC —— COHE
I'VE FOUND A NEW BABY VI 26447 N AUC —— COHE
RING DEM BELLS/MUSKAT RAMBLE VI 26017 N AUC —— COHE
STOMPOLOGY/SWING GUITARS VI 25601 N AUC —— COHE
CHINA STOMP/RHYTHM RHYTHM VI 25586 N SAL 2.00 GILB
HARLEM HAMFATS
NEW OH RED/MORE YOUR (N/E) DE 7218 - AUC 2.50 GENT
THE HARMONIANS
THAT'S MY WEAKNESS NOW HA 667 E T-A —— MELL
HARRIS BLUE AND JAZZ SEVEN
JAZZ ME BLUES(LUCILLE HEGAMIN) ARTO 9045 E STA —— PARR
MARION HARRIS
ST. LOUIS BLUES/HOMESICKNESS CO 2944 V AUC 2.50 GENT
SISTER HARRIS & NUBIAN FIVE
VOO-DOO/DON'T MAKE OOG PAT 20952 V AUC —— EPST
PHIL HARRIS
I GOT THE RITZ/I'M SORRY VI 22830 N T-A —— FIEL
COLEMAN HAWKINS
ROCKY COMFORT/PASSIN' IT AROUND DK 6284 N SAL 1.40 CONN
HONEYSUCKLE ROSE/CRAZY RHYTHM VI 26219 N AUC —— COHE
THE SHEIK OF ARABY/MY BLUE BB 10770 N AUC —— COHE
STAR DUST/WELL ALL RIGHT DE 18251 N AUC —— COHE
LOST IN A FOG/I AIN'T GOT DE 18252 N AUC —— COHE
HORACE HEIDT
TOY TRUMPET(V)/HISTORY OF(E) BR 8048 - AUC —— DESP
FLETCHER HENDERSON
SUGARFOOT STOMP(LOUIS)/WHATCHA CO 395 G T-A —— HERZ
HOTTEST MAN IN TOWN CO 209 E AUC —— EPST
BLUE LOU/CHRISTOPHER COLUMBUS VO 3211 V AUC —— KAPL
TALK OF THE TOWN(HAWKINS) DE 18253 N AUC —— COHE
NIGHT LIFE (HAWKINS) DE 18254 N AUC —— COHE
JUST HOT/DOWN SOUTH BLUES VO 14691 E T-S 1.50 MAZZ
LET'S GO HOME/I LIKE MY SUGAR CO 36214 E T-A —— HALL
SING YOU SINNERS VO 4125 N SAL 1.50 BARR
WOODY HERMAN
GOLDEN WEDDING/5 O'CLOCK DE 3436 N T-S 2.00 IDER
(MANY; SEND WANT LISTS) DE —— - —— —— IDER
GOLDEN WEDDING/5 O'CLOCK DE 3436 N AUC —— COHE
WOODSHEDDIN'/BISHOP'S BLUES DE 3972 V+SAL 2.50 GILB
BLUES ON PARADE DE 2933 N SAL 2.00 GILB
GOLDEN WEDDING/5 O'CLOCK DE 3436 E SAL 2.00 GILB
BERTHA "CHIPPIE" HILL (ARMSTRONG & R.M.JONES)
TROUBLE IN MIND/GEORGIA MAN DK 8312 G T-A 3.00 HERZ
EARL HINES
ROSETTA/COPENHAGEN(V/G) DE 337 - SAL 1.00 CONN
BEAU-KOO JACK/EVERYBODY BB 7040 E T-A —— WILL
SWEET ELLA MAY(G)/ROCK BOT(V) VI 22842 - AUC —— DESP
ROCK AND RYE/WOLVERINE BLUES DE 577 E T-A —— MAZZ
ROSETTA/COPENHAGEN(V/G) DE 337 - SAL 1.00 CONN

BILLIE HOLIDAY
YOU GO TO MY HEAD VO 4126 N T-A —— WILL
I HEAR MUSIC(ELDRIDGE,AULD,BYAS) DK 5831 V T-A —— COHA
NIGHT & DAY/MAN I LOVE(CLAYTON) VO 5377 G T-A —— COHA
LIBBY HOLMAN
AM I BLUE/MOANIN' LOW BR 4445 G AUC —— EPST
CLAUDE HOPKINS
OUT TO LUNCH/WHAT'S THE AM 115 E T-A —— EVER
DO YOU EVER THINK/MANOY DE 353 N T-A —— EVER
BOB HOWARD
IF THE MOON TURNS GREEN/LULU'S DE 504 N AUC —— PIRA
WILL HUDSON
WHY PRETEND/CHINA CLIPPER BR 8147 N T-S .75 IDER
INDIANA FIVE/LUCKY TEN SERENADERS
STRUTTIN' JERRY(V)/YOU (G) RE 8354 - AUC —— DESP
IPANA TROUBADOURS
I'LL GET BY/ROSE OF MANDALAY CO 1694 V T-A —— HALL
BESSIE JACKSON
SUPERSTITOUS BL/MY BABY COME PE 0268 V T-A —— MAZZ
EARL JACKSON MUSICAL CHAMPIONS (ELLINGTON)
ROCKIN'/BLACK AND TAN ME 12093 V AUC —— MCKA
HARRY JAMES
THE SHEIK/EXACTLY LIKE YOU EL 5036 N T-S 1.00 IDER
THE SHIEK/BOOG IT VS 8270 V SAL 1.00 CONN
FLIGHT OF THE BUMBLE BEE VS 8298 N AUC —— COHE
CONCERTO FOR TRUMPET(ORIG.LABEL) CO 35340 N AUC —— COHE
BACK BEAT BOOGIE/NIGHT CO 35456 N AUC —— COHE
JACK JENNY
HIGH SOCIETY VO 5223 E T-A —— WILL
WORLD IS WAITING FOR THE SUN. VO 5407 E T-A —— WILL
JOHNSON & AMMONS
EIGHT TO THE BAR,(ALBUM P-69) VI 27504-7 N STA 2.50 NORR
JAMES P. JOHNSON
HARLEM STRUT/UNKNOWN BL(HENO.) BS 2026 V+AUC 3.00 GENT
JIMMY JOHNSON
GO HARLEM/JUST A CRAZY SONG CO 2448 N AUC —— COOK
PUT YOUR MIND RIGHT ON IT/FARE CO 14417 N AUC —— COOK
PETE JOHNSON
DEATH RAY BOOGIE DE 3830 N SAL 2.00 QUAI
ADA JONES & PEERLESS QUARTET
PUSSY CAT RAG CO 1457 V AUC 2.50 GENT
ISHAM JONES
ORIGINAL CHARLESTON/SWEET MAN BR 2970 N T-A —— MELL
CHERRY BLOSSOM/STOLEN KISSES BR 5061 V AUC —— DESP
MAGGIE JONES
ANYBODY WANT TO TRY MY CABBAGE CO 14063 V+T-A —— EDEL
POORHOUSE BLUES CO 14050 V T-A —— EDEL
HAL KEMP
JUST COULDN'T TAKE IT BABY VI 26655 N T-A —— MELL
KENTUCKY GRASSHOPPERS
SHIRT TAIL STOMP/TIGER RAG BA 6355 V SAL 2.00 QUAI
KENTUCKY SERENADERS
AUNT HAGAR'S/SHAKE IT & BREAK RE 9134 E AUC 4.50 GENT
HENRY KING
NIGHT OWL VO 2550 V AUC —— EPST
JOHN KIRBY
DOUS 5/I MAY BE WRONG DK 5048 N SAL 1.50 BARR
(MANY) DK —— N STA —— BARR
GENE KRUPA
SIREN SERENADE(ELDRIDGE) DK 6198 E T-S 1.95 IDER
(MANY SEND WANT LISTS) BR DK CO - —— —— IDER
PRELUDE TO STOMP/FARE THEE BR 8139 E AUC —— DESP
LADD'S BLACK ACES
HONEY'S LOVIN'ARMS/SATANIC GE 4856 V T-A —— JENN
TOMMY LADNIER
REALLY THE BLUES/WHEN YOU BB 10039 E SAL 2.00 QUAI
ART LANDRY
I'LL GET YOU/LAZY BLUES VI 19488 N AUC —— DESP
SWAMP BLUES/DOWN & OUT BLUES VI 19866 N AUC —— DESP
LANIN'S ROSELAND ORCH.
LUCKY OOG GE 4715 E T-A —— HANS
LOVE NEST/ENTICING DK 4145 N SAL .60 DESP
GERTRUDE LAWRENCE
DO DO DO/SOMEONE TO WATCH VI 20331 N AUC —— DESP
LAZY LEVEE LOUNGERS
IF I COULD BE WITH YOU/SHOUT CO 2243 V AUC —— PIRA
BUDDY LEE
IF I HAD MY WAY/OH SAY CAN I GE 3090 G T-A —— MAZZ
BARON LEE & BLUE RHYTHM BAND
WILD WAVES/WHITE LIGHTNING ME 12414 E T-A —— MAZZ
GEORGE E. LEE
ST.JAMES INFIRMARY/RUFF SCUF. BR 4684 E AUC —— KAPL
VIRGINIA LEE
MY MAN/THE MAN I LOVE VE 1633 E+AUC 3.00 GENT
TED LEWIS
DOWN OLD CHURCH AISLE/MARIE CO 3538 E AUC 2.50 GENT
BLUES MY NAUGHTIE SWEETIE CO 2798 V AUC —— PIRA
JUST AROUND CORNER WHILE CO 504 F T-S 1.50 DESP
GOODNIGHT/SWEETHEART OF SIGMA CO 1296 G SAL .75 DESP
THROUGH(G)/LONELY TROUBADOR(F) CO 1957 - SAL .60 DESP
WISTFUL & BLUE(V)/IF YOU(G) CO 844 - SAL 1.00 DESP
BEALE STREET MAMA CO 3892 E+T-A —— EVER
DIP YOUR BRUSH CO 2467 V SAL 2.00 QUAI
DALLAS BLUES/SHIMME-SHA-WABBLE ME 13379 E SAL 2.00 QUAI
LEWISADA BL/I LOVE(SPANIER) CO 1916 E SAL 4.00 DAVI
BEATRICE LILLIE
LIKE HE LOVES ME/NICODEMUS VI 20361 N AUC —— DESP

FOR DISPOSITION

VINCENT LOPEZ
OLD FASHIONED GIRL Ba 1049 E AUC —— EPST
JIMMIE LUNCEFORD
LE JAZZ HOT/RAININ' Vo 4595 V AUC —— EPST
JAZZNOCRACY/WHITE HEAT BB 5713 N SAL 1.35 CONN
OINAH, I & 2 Co 36054 V T-A —— MELL
WHITE HEAT/LEAVING ME Vi 24586 E AUC —— KAPL
JIMMY LYTELL
TWO FACED MAN/TELL ME BEA 105 N T-S .75 IDER
GRAHAM MACNAMIE
LINDBERG RECEPTION, I & 2 Vi 20747 N AUC —— DESP
WINGY MANONE
TORMENTED/YOU STARTED ME DREAM BB 6359 V+SAL 1.00 CONN
TAKES TWO(E)/FROM THE TOP(V+) Vo 3032 - T-A —— ALEX
SHOOTING HIGH/MUSIC GOES Vo 3134 E T-A —— ALEX
LET ME DOWN/FINGERS CROSSED Vo 3135 E T-A —— ALEX
TORMENTED (BUFF LABEL) BB 6359 V T-A —— EVER
IMAGE OF YOU (BUFF LABEL) BB 7003 E+T-A —— EVER
HONEY'S LOVIN' ARMS/WHEN MY BB 30-0801 N T-A —— EVER
ISN'T THERE A LITTLE LOVE HRS 13 N T-A —— HANS
GOODY GOODY/IS IT TRUE WHAT Vo 3191 V T-A —— COHA
J. MARVIN (ACC. BY CLARINET & CORNET)
MARVELOUS/ALL BELONGS TO ME Vi 20893 N AUC —— DESP
McKINNEY'S COTTON PICKERS
ROCKY ROAD/WILL YOU WON'T YOU Vi 22932 V AUC —— DESP
PUT IT THERE/STOP KIDDING Vi 38025 E AUC —— ALEX
MEMPHIS JUG BAND
EVERGREEN MONEY/PEACHES Vi 21657 E T-A —— ALEX
BUMBLE BEE/EVERYBODY TALKIN' Vi 38599 E T-A —— ALEX
MEZZROW-LADNIER
ROYAL GARDEN BLUES BB 10087 E SAL 2.00 QUAI
COMIN' ON WITH THE COME ON BB 10085 N SAL 2.00 QUAI
BUBBER MILEY & MILEAGE MAKERS
BLACK MARIA/CHATTIN' WITH MAY Vi 38146 E AUC —— ALEX
GLENN MILLER
WISTFUL & BLUE/ANYTIME De 1284 N T-A —— MELL
MY BLUE HEAVEN (PREWAR) BB 10994 E SAL 1.25 GILB
PEG O' MY HEART De 1342 V SAL 1.25 GILB
JOHNNY MILLER'S NEW ORLEANS FROLICKERS
DIPPERMOUTH BLUES/PANAMA Co 1546 N AUC —— COOK
RAY MILLER
CUBAN MOON/GRANADA OK 4165 N SAL .50 DESP
WHO WOULDN'T BE JEALOUS Br 4131 V AUC —— MCKA
MILLS BLUE RHYTHM BAND
RIDE RED RIDE/CONGO CARAVAN OK 6119 N T-S .75 IDER
MILLS BROTHERS
SMOKE RINGS/LOVIN'ARMS (BING) Br 6525 V T-A —— BUCK
SWING IT SISTER/MONEY IN MY Br 6894 G AUC —— DESP
MIFF MOLE & MOLERS
O.O. ONE STEP/MY GAL SAL OK 40932 E T-A —— HANS
THOMAS MORRIS & SEVEN JAZZ BABIES
JACKASS BLUES/HAM GRAVY(RIM CHIP) Vi 20179 E STA —— PARR
JELLY ROLL MORTON
DR. JAZZ/(REV., DIXIE JUG BAND) Vi 20415 E T-A —— BUCK
SHREVEPORT/S.S. DRAG Vi 21658 E T-A —— BUCK
WEST END BLUES/SLIMAX RAG BB 10442 E SAL 1.50 CONN
WININ' BOY/OH DION'T HE RAMBLE BB 10429 V SAL 1.00 CONN
BLACK BOTTOM STOMP/CHANT Vi 20221 E+T-A —— EDEL
MIDNIGHT MAMA/MR. JELLY LORD Br 80040 N TRA —— KNIG
BLACK BOTTOM STOMP/CHANT Vi 20221 E SAL 3.00 QUAI
KANSAS CITY STOMPS/N.O. BUMP BB 7757 E T-A —— ROSE
SIDEWALK BLUES/DEAD MAN BLUES Vi 40-0118 N AUC —— GRAV
MOUND CITY BLUE BLOWERS
PLAY ME SLOW/GETTIN' TOLD Br 2849 V AUC —— DESP
ON TREASURE ISLAND/RED SAILS CH 40060 V T-A —— COHA
PHIL NAPOLEON
CLARINET MARMALADE/(REV.,DORNB.) Vi 20647 N AUC —— JORD
GO JOE GO/TAKE YOUR FINGER Vi 20605 N AUC —— DESP
NEW MAYFAIR ORCH
CAT AND FIDDLE SELECTIONS Vi 36063 N AUC —— DESP
NEW ORLEANS BLACK BIRDS
PLAYING BLUES/RED HEAD Vi 38027 E AUC —— ALEX
NEW ORLEANS OWLS
THAT'S A PLENTY/THE NEW TWISTER Co 1547 N AUC —— COOK
NEW ORLEANS RHYTHM KINGS
TIN ROOF BLUES/THAT'S A PLENTY GE 5105 N AUC —— KNIG
GOLDEN LEAF STRUT/SHE'S CRYING OK 40327 V TRA —— FIEL
FRANKIE NEWTON
YOU SHOWED ME/PLEASE DON'T VR 518 E AUC 3.00 GENT
PLEASE DON'T TALK/YOU SHOW.(V+/E) VR 518 - SAL 1.35 CONN
BLUES MY BABY GAVE ME/WHO BB 10216 G+SAL 1.35 CONN
RED NICHOLS
PANAMA/MARGIE (V/E) Br 3961 V T-A —— BUCK
CHINATOWN/ON THE ALAMO Br 4363 V+SAL 4.00 GILB
POOR BUTTERFLY/A PRETTY GIRL BB 10522 N SAL 2.50 GILB
IT HAD TO BE YOU/SALLY(12") Br 20092 G AUC —— MCKA
REV. NIX AND CONGREGATION
BLACK DIAMOND EXPRESS, I & 2 Vo 1098 V AUC —— QUAI
RAY NOBLE
LITTLE OLD LADY/NOW Vi 25448 N AUC —— DESP
TIGER RAG (RECORDED IN EUROPE) Vi 24577 N AUC —— COHE
LYING IN THE HAY/WANDERER Vi 24297 V+T-A —— HALL
JIMMIE NOONE
FOREVERMORE/READY Vo 1188 E T-A —— BUCK
RED NORVO
JIVING THE JEEP/REMEMBER Br 7896 E T-A —— MELL
(RED NORVO CONTINUED NEXT COLUMN)

RED NORVO (CONTINUED)
MANY ON BRUNSWICK(M.BAILEY) Br —— N AUC —— KNIG
AFTER DINNER(E)/CIGARETTE(V) Br 8171 - AUC —— DESP
I WAS DOING/LOVE IS HERE Br 8068 E AUC —— DESP
WE'LL NEVER KNOW/CUCKOO IN CL. Vo 4698 V T-A —— MAZZ
TOMBOY/I SURRENDER DEAR Co 2977 E T-A —— HANS
PUT YOUR HEART/SUNNY SIDE Br 8182 G T-A —— COHA
JACK OAKIE
COLLEGIATE/TAKE A NUMBER PE 13087 E T-A —— BUCK
O'BRYANT'S WASHBOARD BAND
WASHBOARD/BRAND NEW PARA 10036 V AUC —— ALEX
KING OLIVER
SOBBIN' BLUES/SWEET LOVIN' MAN OK 4906 G T-A 5.00 HERZ
SOBBIN' BLUES/FAREWELL BLUES Vo 1152 V AUC —— KAPL
ORIGINAL MEMPHIS FIVE
SHIMMY LIKE MY SISTER KATE GG 1140 V SAL 1.00 BUCK
SISTER KATE/CHICAGO Ba 1104 V AUC —— EPST
STOP YOUR KIDDING Vo 14461 E AUC —— EPST
SIOUX CITY SUE EM 10740 E AUC —— EPST
ORIGINAL DIXIELAND FIVE
TIGER RAG/SKELETON JANGLE Vi 25524 V T-A —— COHA
ORIGINAL DIXIELAND JAZZ BAND
ROYAL GARDEN BLUES/DANGEROUS Vi 18798 E AUC —— GENT
DANGEROUS BLUES/ROYAL GARDEN Vi 18798 E AUC —— EPST
ROYAL GARDEN BLUES/DANGEROUS Vi 18798 V T-A —— MELL
GOOD NIGHT/LITTLE RED BOOK BB 7414 N T-A —— WILL
OH BOOM/PLEASE BE KIND (E/G) BB 7442 - SAL .65 KELS
ORIGINAL MEMPHIS FIVE
RED HOT MAMA/IT AIN'T GONNA RAIN Co 155 E T-A —— HANS
LOOSE FEET/GREAT WHITE WAY Vo 14527 V T-A —— HANS
AGGRAVATIN' PAPA/4 O'CLOCK BL Vo 14506 V T-A —— HANS
TONY PARENTI NEW ORLEANIANS
IN THE DUNGEON/WHEN YOU Co 1548 N AUC —— COOK
IN THE DUNGEON(EDGE CHIP) Co 1548 V+T-A —— HALL
JACK PETTIS AND PETS
BUGLE CALL BLUES Vi 38105 E AUC 3.00 GENT
FRESHMAN HOP/BAG OF BLUES Vi 21793 E+T-A —— BUCK
CANDIED SWEETS RE 8463 E AUC —— EPST
SPANISH DREAM/DOIN' NEW LOW D. Vi 21559 E+T-A —— HALL
BUGLE CALL/(REV., MILLS MODERN) Vi 38015 V+AUC —— ALEX
PINEWOOD TOM
NEW MILK COW BL/NEW O.B.A. BL PE 0330 V T-A —— MAZZ
PIRON'S NEW ORLEANS ORCHESTRA
SUD BUSTIN'BLUES/WEST INDIES(E/V) Co 14007 - AUC —— GENT
WEST INDIES BLUES/DO DOODLE Vi 19255 E AUC —— ALEX
PLANTATION JAZZ ORCHESTRA
VENETIAN MOON/ROSE OF ORIENT EM 10146 V+AUC —— GENT
BEN POLLACK
FROM NOW ON(GOODMAN,TEAGARDEN) Vi 22158 E T-S 1.25 IDER
WHEN I FIRST MET MARY/THINKING Vi 20394 N AUC —— DESP
FUTURISTIC/LET'S SIT Vi 21858 E+AUC —— ALEX
BOB POPE-JIMMIE GUNN
SLATS SHUFFLE/MADHOUSE BB 6508 N T-A —— WILL
LOUIS PRIMA
SING IT WAY DOWN Br 7394 N T-A —— MELL
PRINCETON TRIANGLE CLUB JAZZ BAND
RHYTHM REFRAIN/MELODY MOON Co PERS. E T-A —— HALL
QUINTET OF THE HOT CLUB OF FRANCE
SWINGING WITH DJANGO/PARA Vi 27272 N AUC —— COHE
ST.LOUIS BLUES/IT DON'T DE 23032 N AUC —— COHE
I FOUND A NEW BABY/LIMEHOUSE DE 23021 N AUC —— COHE
SOME OF THESE DAYS/LILLY DE 23004 N AUC —— COHE
AVALON/CLOUDS DE 23002 N AUC —— COHE
DJANGOLOGY/OLTRAFOX DE 23003 N AUC —— COHE
MA RAINEY
SEE SEE RIDE/JEALOUS HEARTED UHCA 85 E+SAL 1.25 CONN
4 DAY SCAT/NIGHT TIME BL PARA 12303 V T-A —— EDEL
TOAD FROG BL/BOODED BLUES PARA 12242 V T-A —— EDEL
MARTHA RAYE
MELANCHOLY MOOD/STAIRWAY Br 8394 E T-A —— MELL
RED AND MIFF'S STOMPERS
DAVENPORT BL/DELIRIUM Vi 20778 N AUC —— KAPL
DAVENPORT BL/DELIRIUM Vi 20778 G AUC —— DESP
SLIPPIN' AROUND Vi 21397 E T-A —— HALL
RHYTHM MANIACS (FAZOLA)
PAGAN LOVE SONG/SOMEONE STOLE Vo 3655 V AUC —— KAPL
BILL ROBINSON (TAP DANCE WITH HOTSY TOTSY GANG)
AIN'T MISBEHAVIN'/DOIN THE Br 4535 E+T-A 5.00 HALL
GENE RODEMICH
HOME AGAIN BLUES/MARGIE Br 2060 E AUC —— DESP
ADRIAN ROLLINI TRIO
REBOUND/DRIFTIN' DE 1157 V+T-A —— MAZZ
ARTHUR SCHUTT
PIANO PUZZLE/LOVER(PIANO SOLO) OK 41243 V T-A —— MELL
RAYMOND SCOTT
HAPPY FARMER/EGYPTIAN BARN. Br 8144 N AUC —— KNIG
18TH CENTURY DRAWING RM/BOY S. Br 8404 E AUC —— DESP
SEATTLE HARMONY KINGS
BREEZIN ALONG/TELL ME YOU LOVE Vi 20142 N AUC —— DESP
DARKTOWN SHUFFLE/IF I HAD Vi 19772 N AUC —— DESP
CHARLIE SEGAR
BOOGIE WOOGIE/COW COW BLUES DE 7075 E SAL 2.00 QUAI
BOYD SENTER
IT'S TIME TO KEEP AWAY PAT 36256 E AUC —— EPST
SEVEN GALLON JUG BAND
WIPE 'EM OFF/WHAT IF I DO Co 2087 N AUC —— COOK

SEVEN HOT AIR MEN
LOW DOWN RHYTHM/GOTTA(B.G.) Co 1850 N AUC —— COOK
ARTIE SHAW
MOONSOON/FREE FOR ALL Br 8019 E+SAL 3.00 DAVI
CHANT/FEE FI(1½" SCRATCH) Br 7952 V SAL 1.50 DAVI
SUMMIT RIDGE DRIVE/CROSS Vi 26763 N AUC —— COHE
GO FLY A KITE/A MAN & DREAM BB 10347 V T-A —— JENN
COPENHAGEN/SOFTLY AS SUNRISE BB 10054 E T-A —— JENN
LEE SIMS
ADORABLE/I'D CLIMB (PIANO SOLO) Br 3266 V T-A —— MELL
SIOUX CITY SIX
I'M GLAD/FLOCK O'BLUES SESSION 7 E+STA .75 NORR
NOBLE SISSLE
ROLL ON MISSISSIPPI(LANDER) Br 6111 E+T-A —— BUCK
SIX BLACK DIAMONDS
NUTHIN' BUT/(REV.,ROY COLLINS) Ba 1188 E STA —— PARR
SIX HOTTENTOTS
ROSY CHEEKS/(REV.,IMPERIAL DANCE) Co 3931 N AUC —— JORD
SLIM GAILLARD & SLAM STUART
EARLY IN THE MORNING(V+/G) Vo 5220 - SAL .50 KELS
EARLY IN MORNING/THAT'S A BRING. Vo 5220 N AUC —— SHRI
CHICKEN RHYTHM/A-WELL-A-TAKE-EM Vo 5138 N AUC —— SHRI
CHAMPAGNE LULLABY/BINGIE BINGIE OK 6382 N AUC —— SHRI
BASSOLOGY/AH NOW OK 6295 N AUC —— SHRI
HIT THAT MESS/LOOKING FOR PLACE OK 6260 N AUC —— SHRI
A TIP ON NUMBERS/SLIM SLAM B. OK 6135 N AUC —— SHRI
PUT ARMS AROUND ME/HEY CHIEF OK 6088 N AUC —— SHRI
RHYTHM MAD/BONGO OK 6015 N AUC —— SHRI
DON'T LET US SAY GOODBYE/BWY OK 5792 N AUC —— SHRI
SPLOGHM/BABY BE MINE Vo 5619 N AUC —— SHRI
LOOK OUT/BEATIN' THE BOARD Vo 5483 N AUC —— SHRI
SWINGIN' IN KEY OF C/BOOT-TA Vo 5388 N AUC —— SHRI
CHITLIN'SWITCH BL/HUH UH HUH Vo 5341 N AUC —— SHRI
IT'S YOU ONLY YOU/MATZOH BALLS OK 5301 N AUC —— SHRI
8 9 & 10/LADY BE GOOD Vo 4163 E+SAL 1.50 KELS
OOPEY JOE(E)/BUCK DANCE(V) Vo 4521 - SAL .75 KELS
TUTTI-FRUITTI/LOOK A THERE Vo 4225 G SAL .50 KELS
VOL VIST GAILY STAR(REV. P) Vo 4346 V SAL .50 KELS
BESSIE SMITH
BEALE STREET MAMA/AGGRAVATIN Co 3877 V T-A —— HERZ
MY SWEETIE WENT AWAY/WHOA Co 13000 V T-A —— HERZ
ROCKING CHAIR BL/SORROWFUL Co 14020 V+T-A —— HERZ
BABY WON'T YOU PLEASE/OH DADDY Co 3888 E T-A —— HERZ
OUTSIDE OF THAT/MAMA'S GOT Co 3900 E+T-A —— HERZ
IF YOU DON'T I KNOW WHO WILL Co 3942 E T-A —— HERZ
LADY LUCK BLUES/YODLING BLUES Co 3939 E+T-A —— HERZ
STANDIN' IN RAIN/WON'T BE YOUR Co 14338 V AUC —— GENT
CARELESS LOVE BLUES(LOUIS) Co 14083 V+T-A —— EDEL
ST.LOUIS BLUES(LOUIS) Co 14064 N T-A —— EDEL
GOOD OLE WAGON(LOUIS) Co 14079 E T-A —— EDEL
NASHVILLE WOMAN (LOUIS) Co 14090 G+T-A —— EDEL
ANY WOMAN'S BL/CEMETARY(LAM.CR.) Co 13001 G+T-A —— HALL
MISTREATIN' DADDY/CHICAGO Co 14000 G SAL 1.75 BARR
LOVE ME DADDY WOMAN'S TROUBLE Co 14060 G SAL 1.75 BARR
WHAT'S THE MATTER NOW/I WANT Co 14129 V T-A —— COHA
CLARA SMITH
COURT HOUSE BLUES (LOUIS) Co 14073 V T-A —— EDEL
KATE SMITH
MOANIN' LOW/END OF THE ROAD Di 2999 G+T-A —— BUCK
MAMIE SMITH
GOIN' CRAZY/ONCE WAS YOURS Vi 20210 E T-A —— BUCK
MY MAMMY'S BLUES/DO IT MR. SO OK 40019 E+T-A —— HERZ
STUFF SMITH
JOSHUA/IT'S UP TO YOU Vs 8251 V+SAL 1.50 KELS
HOPE GABRIEL LIKES MY MUSIC Vo 3170 N SAL 2.00 QUAI
UNDER MY SKIN/CRESCENDO IN DRUM Vs 8246 N T-A —— BUCK
JOSHUA/IT'S UP TO YOU Vs 8251 N T-A —— BUCK
TRIXIE SMITH
TAKE IT DADDY/I'M THROUGH BS 14132 F AUC —— DESP
WILLIE THE LION SMITH
SWING BROTHER/ECHO OF SPRING DE 7090 N T-A —— EVER
MORE THAN THAT/OUT OF BREATH DE 1308 E T-A —— BUCK
SOUTHERN SERENADERS (LOUIS ARMSTRONG)
ALONE AT LAST/(REV.,MANHATTAN) HA 5 E AUC —— JORD
SOUTHAMPTON SOCIETY ORCHESTRA
OH PETER/EVERYTHING YOU DO PATA 36171 E AUC 3.00 GENT
SOUTH STREET RAMBLERS
ENDURANCE STOMP/SOME DO QRS 7019 E T-A —— COHA
MUGGSY SPANIER
DIPPERMOUTH BLUES/SISTER KATE BB 10506 E AUC —— GARO
RELAXIN' AT TOURO/RIVERBOAT BB 10532 V+T-A —— HALL
2 O'CLOCK JUMP(EDGE CHIP 5 GR) — —— - —— HALL
(BB 10384, 10417, 10506, 10518, 10719) N T-S 1.25 MCKA
VICTORIA SPIVEY-LONNIE JOHNSON
YOU DONELOST(ROUGH STARTS) OK 8733 V T-A —— MAZZ
JESS STACY
IN THE DARK/BARRELHOUSE DE 18119 E AUC —— MCKA
STATE STREET RAMBLERS
KENTUCKY BLUES/BARRELHOUSE ST OK 40007 V T-A —— COHA
STOMP SIX
EVERYBODY LOVES/POOR LITTLE ME SESSION 5 N STA .50 NORR
JOE SULLIVAN
COQUETTE OK 5647 N TRA —— WILL
JUST STROLLIN'/LITTLE ROCK DE 600 E SAL 2.00 QUAI
OH LADY BE GOOD/I CAN'T GIVE Vo 5496 N SAL 2.50 GILB
ANDY'S BLUES/SUMMERTIME COM 540 E+STA 1.00 NORR
LADY BE GOOD(JOE TURNER VOCAL) Vo 5496 V TRA —— FIEL

FOR DISPOSITION

MAXINE SULLIVAN							
LOCH LOMOND(G)/I'M COMING(V)	VO	3654	-	AUC	——		DESP
ROOSEVELT SYKES							
KEEP YOUR HANDS OFF HER/SKIN &	DK	06455	N	T-A	——		HALL
JOE VENUTI-EDDIE LANG							
VIBRAPHONIA/JIG SAW BLUES	CO	2782	E	T-A	——		MELL
BLUE ROOM/SWEET SUE	VO	3011	N	TRA	——		FIEL
STRINGIN' THE BLUES	CO	914	N	SAL	3.00		QUAI
TAMPA RED & HOKUM JUG BAND (VRANKIE JAXON VOCAL)							
YOU RASCAL YOU/SHE CAN LOVE	VO	1540	E	T-A	——		MAZZ
ART TATUM							
STORMY WEATHER/GONE WITH	DE	1603	N	T-A	——		EVER
TENNESSEE TODDERS							
PRINCE OF WAILS/AIN'T GOT NOB.	VO	14952	E	SAL	1.00		CONN
FRANK TESCHMAKER							
JAZZ ME BLUES/BARREL HOUSE	UHCA	61	N	AUC	——		COHE
JACK TEAGARDEN							
WHAM/LOVE FOR SALE	VS	8202	N	SAL	1.00		BUCK
RIVER HOME/NOW I LAY	VS	8374	N	SAL	1.00		BUCK
WAITER PORTER UPSTAIRS MAID	DE	3970	N	AUC	——		JORD
THAT'S RIGHT/CINDERELLA	BR	8378	V	AUC	——		DESP
NOBODY KNOWS TROUBLE I'VE SEEN	DE	4317	E	T-A	——		HALL
PRELUDE TO THE BLUES	DE	4409	G	T-A	——		COHA
BLUES/IF I COULD BE WITH YOU	PH	38	G	T-A	——		COHA
ST. JAMES/BLACK AND BLUE	CAN.DE	3844	V	AUC	——		MCKA
CLAUDE THORNHILL							
EBB TIDE/DON'T SAVE YOUR LOVE	BR	7957	N	AUC	——		KNIG
THREE'S A CROWD							
DALLAS BLUES/I'D DO ANYTHING	BB	10160	N	T-A	——		WILL
FRANK TRUMBAUER							
NATL. EMBLEM/NEVER NEVER LAND	VS	8243	N	SAL	1.25		BUCK
JIMTOWN BLUES/LAZIEST GAL IN	VS	8223	N	SAL	1.50		BUCK
CRYING ALL DAY/A GOOD MAN	DK	40966	E	AUC	——		BLAI
BABY WON'T YOU PLEASE COME HOME	DK	41286	E	AUC	——		BLAI
SINGING THE BLUES/CLARINET MARM	DK	40772	E	AUC	——		BLAI
WAY DOWN YONDER IN N.O.	VO	3010	E	AUC	——		BLAI
WRINGIN' & TWISTIN(TRAM,BIX,LANG	PAE	2532	N	T-A	1.50		HERZ
ESTHER WALKER							
SWEET KISSES/BLUES (V+/V)	VI	18619	-	AUC	2.50		GENT
INEZ WALLACE							
RADIO BLUES(F)/AGGRAVATIN'(P)	BS	14137	-	AUC	——		DESP
FATS WALLER							
AIN'T MISBEHAVIN'(RIM CHIP)	VI	22108	E	AUC	——		PENS
MY WINDOW FACES THE SOUTH	VI	25762	E	AUC	——		PENS
SAD SAP SUCKER AM I	BB	11296	E	AUC	——		PENS
I'M CRAZY ABOUT MY BABY	VI	25374	E	AUC	——		PENS
OUR LOVE WAS MEANT TO BE	VI	25681	E	AUC	——		PENS
TAIN'T GOOD	VI	25478	E	AUC	——		PENS
THE SPIDER & THE FLY	BB	10205	N	AUC	——		PENS
WAIT AND SEE	BB	10405	N	AUC	——		PENS
HOLD MY HAND	VI	26045	E	AUC	——		PENS
TELL ME WITH YOUR KISSES	BB	7885	E	AUC	——		PENS
ARMFUL O'SWEETNESS	BB	10149	E	AUC	——		PENS
BEAT IT OUT	VI	25672	V	AUC	——		PENS
RUSTY PAIL/SLOPPY WATER(ORGAN)	VI	20492	V	AUC	——		EPST
SOMETHING TELLS ME	VI	25817	E	AUC	——		EPST
LOOKIN' FOR ANOTHER SWEETIE	VI	38110	E+	AUC	——		DESP
PERSIAN RUG/THOU SWELL	VI	21346	N	AUC	——		DRIZ
PORTER'S LOVE SONG TO MAID	VI	24648	E	AUC	——		DRIZ
DREAM MAN	VI	24801	E	AUC	——		DRIZ
BELIEVE IT BELOVED	VI	24808	E	AUC	——		DRIZ
BECAUSE OF ONCE UPON TIME (E/V)	VI	24846	-	AUC	——		DRIZ
PARDON MY LOVE	VI	24889	E	AUC	——		DRIZ
TRUCKIN'/GIRL I LEFT	VI	25116	E	AUC	——		DRIZ
I'M ON A SEE SAW (E/V)	VI	25120	-	AUC	——		DRIZ
LITTLE BIT INDEPENDENT (E/V)	VI	25190	-	AUC	——		DRIZ
YOU STAYED AWAY TOO LONG	VI	25222	E	AUC	——		DRIZ
ALL MY LIFE/IT'S NO FUN(V/E)	VI	25296	-	AUC	——		DRIZ
A RHYME FOR LOVE	VI	25491	E	AUC	——		DRIZ
EVERY DAY'S A HOLIDAY (E/G)	VI	25749	-	AUC	——		DRIZ
LET'S GET AWAY FROM IT	BB	11115	E	AUC	——		DRIZ
BY THE LIGHT SILVERY MOON	BB	11569	E	AUC	——		DRIZ
DIXIE WARE & HOT FIVE							
SANTA CLAUS/DONE CAUGHT	VI	21777	E	AUC	——		ALEX
WASHBOARD RHYTHM KINGS							
I YOU DON'T(V)/WAS THAT(G)	VI	23323	-	AUC	——		DESP
WASHINGTONIANS (ELLINGTON)							
BUGLE CALL RAG/SWEET MAMA	HA	577	V	AUC	——		KAPL
STACK O'LEE BLUES/(REV.,RED HEADS	HA	601	V	AUC	——		KAPL
BLACK & TAN/SOLILOQUY	BR	3526	V	SAL	3.00		QUAI
PAUL WHITEMAN							
COQUETTE(BIX)/DOLLY DIMPLES	VI	21301	N	T-A	——		HERZ
BACK IN YOUR OWN BACKYARD (BIX)	VI	21240	N	T-A	——		HERZ
FARE THEE WELL TO HARLEM(TEA)	VI	24571	V+	T-A	——		HERZ
CUTIE/LONESOME HOURS	VI	18865	V	AUC	——		PIRA
MOONLITE ON THE GANGES/PRECIOUS	VI	20139	E	AUC	——		PIRA
WASHBOARD BLUES/AMONG MY SOUV.	VI	35877	N	AUC	——		DESP
WISTFUL AND BLUES/LONELY	VI	20418	N	AUC	——		DESP
WHEN I'M IN YOUR ARMS/I	VI	20501	N	AUC	——		DESP
SHAKING THE BLUES/DHH	VI	20885	N	AUC	——		DESP
CHANGES/DOWN SOUTH (BIX)	VI	25370	N	T-A	——		EVER
YOU TOOK ADVANTAGE OF ME/DO I	VI	21398	N	AUC	——		JORD
CHANGES/MARY	VI	21103	E	AUC	——		JORD
EVERYTHING IS OK IN KENTUCKY	VI	19074	N	AUC	——		DESP
ITCHOLA/LOVE AND A DIME	VI	24885	V	AUC	——		DESP
NO MAN'S MAMMA(BUSSE'S BUZZARDS)	VI	19934	N	AUC	——		DESP
CLARENCE WILLIAMS NOVELTY BAND							
LOOK LOKE A MONKEY/HE WON'T(LANG)	DK	8798	N	AUC	——		KAPL
E FLAT BLUES(M. JOHNSON)	DK	8107	V	TRA	——		FIEL
SQUABBLING BLUES	DK	8108	V	TRA	——		FIEL
COOTIE WILLIAMS							
ECHOES OF HARLEM	VO	3960	N	TRA	——		WILL
BOUDOIR BENNY	VO	4726	E	T-A	——		WILL
MARY LOU WILLIAMS							
THE ROCKS/THE PEARLS(PIANO SOLO)	DE	2796	N	T-A	——		MELL
TEDDY WILSON							
WHAM/MOON RAY	CO	3[illegible]354	E	AUC	——		EPST
DON'T BE THAT WAY(PEE WEE)	BR	8116	E	T-A	——		WILL
LET'S DREAM (HOLIDAY)	BR	8203	N	T-A	——		WILL
JUST A MOOD, I & 2(JAMES,NORVO)	BR	7973	E	SAL	10.00		DAVI
WOLVERINES							
WHEN MY SUGAR PRINCE OF WAILS	GE	5260	V	TRA	——		FIEL
JIMMY YANCEY							
MELLOW BLUES/SLOW & EASY BLUES	VI	26591	N	SAL	1.35		CONN
BOB ZURKE							
HOBSON STREET BLUES	VI	26317	E	SAL	1.00		CONN
ALBUMS							
ART TATUM PIANO SOLOS	DE	A-126	N	T-S	4.75		FITZ
MAGAZINES							
H.R.S. SOCIETY RAG(8 COPIES)	—	——	E	AUC	——		PIEP
JAZZ, VOL. I TO VOL 10	—	——	E	AUC	——		PIEP
JAZZ MUSIC, AUG/43 TO APR/44	—	——	N	AUC	——		PIEP
JAZZ QUARTERLY, SUMMER'42 TO VOL 2,#2	—	——	E	AUC	——		PIEP
JAZZ RECORD, VOL I TO NOV. 44	—	——	E	AUC	——		PIEP
DOWNBEATS, OCT 1939 TO PRESENT)	—	——	E	AUC	——		PIEP
BOOKS							
SWING THAT MUSIC, BY ARMSTRONG	—	——	N	AUC	——		PIEP
HOT JAZZ, BY PANASSIE	—	——	E	AUC	——		PIEP
FATHER OF THE BLUES, BY HANDY	—	——	E	AUC	——		PIEP
YEARBOOK OF POPULAR MUSIC, P.E.MILLER	—	——	E	AUC	——		PIEP
NEGRO SINFUL SONGS, H.LEADBELLY	—	——	E	AUC	——		PIEP
REAL JAZZ, BY PANNASSIE	—	——	E	AUC	——		PIEP
YOUNG MAN WITH A HORN, BY BAKER	—	——	V	AUC	——		PIEP
SEND ME DOWN, BY STEIG	—	——	V	AUC	——		PIEP
JAZZ RECORD BOOK, SMITH & RAMSEY	-	——	V	AUC	——		PIEP
JAZZ INFORMATION, ALL EXCEPT VOL I #1	—		V	AUC	——		PIEP
THE REAL JAZZ, BY PANNASSIE	—	——	-	STA.	2.00		NORR

WANTED (CONTINUED FROM PAGE 10)

TOMMY REYNOLDS							
PIPE DREAMS (E+)	DK	5418	——				KNIG
RAYMOND SCOTT							
(ANY ORCHESTRA)(E+)	—	——	——				AJAM
(ANY QUINTET) (E+)	—	——	——				AJAM
ZUTTY SINGLETON							
ROYAL GARDEN/BUGLE CALL	DE	465	——				HUBB
SIX JOLLY JESTERS							
SIX OR SEVEN TIMES (N)	VO	15843	8.00				JACO
SOUTH GEORGIA HIGHBALLERS							
GREEN RIVER TRAIN	DK	45166	2.00				MCKU
MUGGSY SPANIER							
AT SUNDOWN/BLUIN' THE BLUES	BB	10719	——				ALEX
DINAH/BLACK AND BLUE	BB	10682	——				ALEX
(EIGHT BLUE BIRDS) (E+)	—	——	——				HUBB
REX STEWART							
SOLID OLD MAN	SW	56	——				WATE
FINESSE HRS 1004 OR	SW	70	——				WATE
MOBILE BAY/LINGER	BB	11059	——				JENN
FRANKIE TRUMBAUER							
KONKY TONK TRAIN	VS	8236	——				WILL
JOE TURNER							
(ANY EXCEPT TATUM ACC.)	—	——	——				WILL
FATS WALLER							
LOVELESS LOVE/SOOTHING SYRUP	VI	20470	——				WATE
LOVELESS LOVE/THAT'S ALL	VI	23260	——				WATE
SLOPPY WATER BLUES/RUSTY	VI	20492	——				WATE
SMASHING THIRDS	VI	38613	——				WATE
TAIN'T GOOD (NO VOCAL)	VI	25483	——				WATE
THOUSAND DREAMS OF YOU(NO VOCAL)	VI	25490	——				WATE
SWEET HEARTACHE	VI	25580	——				WATE
BEAT IT OUT	VI	25672	——				WATE
JOINT IS JUMPIN'	VI	25689	——				WATE
HONEYSUCKLE ROSE	VI	25779	——				WATE
HAVIN' A BALL	BB	10100	——				WATE
CHANT OF THE GROOVE	BB	11262	——				WATE
COOTIE WILLIAMS							
DIGA DIGA DOO/I CAN'T (N ONLY)	VO	3818	3.50				JACO
ALONZO YANCEY							
ECSTATIC RAG/HOBO RAG	SE	10003	——				ALLE
JIMMY YANCEY							
JIMMY'S ROCKS	SE	10001	——				ALLE
ROUGH AND READY	SE	12004	——				ALLE
BEAR TRAP BLUES	VO	05490	——				WILL
ANY RECORDING GROUP							
NORMANDY	—	——	——				GENT
BRAZILIAN WILLIE(RIO CARNIVAL SONG)	—	——	——				GENT
MAGAZINES							
JAZZ	—	——	——				HUBB
JAZZ INFORMATION	—	——	——				HUBB
WOODWIND ENSEMBLES AND SOLOS							
HORN, OBOE, CLARINET, BASSOON, FLUTE	—	——	——				BR,E

Ed Gosselin Radio Shoppe

290 Main Street, Hyannis, Mass. - Tel. 60

The Record Changer
Fairfax
Virginia

Gentlemen:

We have advertised through the medium of radio and the newspaper, but this is the first time the results of a ten dollar advertisement has had us working nights.

We didn't hear from all the forty eight states, quite. California was way out in front. New York came in second. The Southern States made a good showing. Seattle was the most distant one.

Advertising in The Record Changer certainly pays off. We've hired another helper and are making up a page for your May issue.

Yours truly
Edward Gosselin
ED GOSSELIN RADIO SHOPPE

Boris Rose

211 E. 15th Street
NEW YORK CITY 3, N. Y.

FOR AUCTION
The Chicago Loopers
(Bix, Trumbauer, Murray, Schutt, Kress)
(4) Clorinda/3 Blind Mice (1)
Perfect 14910—Excellent Condition
H. COBERT

JAZZ IN LOS ANGELES
(Continued from page 5.)

a rhumba, soft and sweet, Ory takes a rollicking vocal in Creole, followed by a very plaintive reply in French by Cecile Ory, wife of Ory's brother. Then the band stomps. Drums on the date were handled by Minor Hall, and he is plenty good.

Jelly Roll Morton turned over in his grave here a couple of months ago, when Benny Goodman was asked on the Fitch Bandwagon broadcast what tune had helped his career the most. Benny replied: "A little number I introduced seven or eight years ago called the KING PORTER STOMP." Jazz marches on!

Ed.note: That's nothing George. According to BASIN STREET, newsletter of the National Jazz Foundation, an interview with Alec Templeton dredged up this pearl: "No one will ever convince me", said Mr. Templeton, "that Jelly Roll Morton ever played anything but corn." Listen to who's talking.

FOR TRADE OR AUCTION — FOR TRADE OR AUCTION

A. M. BOYD
5713 PASTEUR BLVD., NEW ORLEANS 19, LOUISIANA

MILDRED BAILEY
GEORGIA ON MY MIND/AFRAID OF MYSELF DE 3691 E

BUNNY BANKS TRIO
BUNNY'S BOOGIE/KNOCK ME OUT SAVOY 109 E
DON'T STOP NOW/MOON NOCTURNE SAVOY 102 E

COUNT BASIE
ONE O'CLOCK JUMP/SWINGING AT DE 3708 N
RUSTY DUSTY BLUES/ALL OF ME CO 36675 N

WILL BRADLEY
STRANGE CARGO/WHERE DO YOU KEEP CO 35545 N

CHARLIE BARNET
STROLLIN'/SITTIN' HOME WAITING FOR DE 18585 N
FABLE OF A ROSE/BREEZE AND I BB 10696 N

ERSKINE BUTTERFIELD
BIRMINGHAM SPECIAL/JUMPIN' IN A DE 4400 E

LES BROWN
CELERY STALKS AT MIDNIGHT/BEAU OK 6098 E

CONNIE BOSWELL
STREET OF REGRET/ONE DOZEN ROSES DE 4280 N

CAB CALLOWAY
TAKE THE "A" TRAIN/CHATTANOOGA OK 6305 E
VIRGINIA GEORGIA AND CAROLINE OK 6717 N

BOB CHESTER
MOONLIGHT BAY/TANNING DR. JEKYLL BB 11521 N

BING CROSBY
REMEMBER ME/I STILL LOVE TO KISS DE 1451 E

JIMMY DORSEY
SORGHUM SWITCH/MY DEVOTION DE 18372 N
LET'S GET LOST/MURDER HE SAYS DE 18532 N
BRAZIL/DAYBREAK DE 18460 N
MURDERISTIC/WHAT MAKES SAMMY RUN DE 4356 N

TOMMY DORSEY
SWING HIGH/SWING TIME UP IN HARLEM VI 27249 E
GETTING SENTIMENTAL OVER YOU/I'VE VI 25236 E
HAWAIIAN WAR CHANT/MIDNIGHT ON VI 26126 N
BOOGIE WOOGIE/WEARY BLUES VI 26054 N
IT STARTED ALL OVER AGAIN/MANDY VI 20-1522 E
EAST OF THE SUN/HEAD ON MY PILLOW BB 10726 N
WELL GIT IT/SOMEWHERE A VOICE IS VI 27887 N
ANOTHER ONE OF THEM THINGS/THE VI 20-1553 N

DUKE ELLINGTON
SENTIMENTAL LADY/SLIP OF THE LIP VI 20-1528 N

SHEP FIELDS
FIRE DANCE/SAY GOODNIGHT WITH A BB 11464 N

BENNY GOODMAN
LET'S DANCE/BOY MEETS HORN CO 35301 N

WOODY HERMAN
THREE WAYS TO SMOKE A PIPE/DON'T DE 4076 E
CHIP'S BOOGIE WOOGIE/BOOGIE WOOGIE DE 3833 E
DO NOTHIN' TILL YOU HEAR FROM ME DE 18578 N

FLETCHER HENDERSON
SUGAR FOOT STOMP/BLUE RHYTHM SAVOY 500 E

EARL HINES
ROSETTA/DEEP FOREST CO 35875 N

JOHNNY HODGES
PASSION FLOWER/WE'RE IN LOVE VI 20-5045 N

J. C. HIGGINBOTHAM
WEARY LAND/DAYBREAK BL(F.NEWTON) BN 501 E

HARRY JAMES
CHERRY/JUMP TOWN CO 36683 N
FLIGHT OF THE BUMBLE BEE/CARNIVAL CO 36004 N

HARRY JAMES (CONTINUED)
LET ME UP/I CRIED FOR YOU CO 36623 N
CRAZY RHYTHM/EASTER PARADE CO 36545 N
I'VE HEARD THAT SONG BEFORE/MOON CO 36668 N
BOO WOO/WOO WOO CO 35958 N
ONE O'CLOCK JUMP/TWO O'CLOCK JUMP CO 36232 N
FLASH/ALL OR NOTHING AT ALL CO 35587 N
NIGHT SPECIAL/BACK BEAT BOOGIE CO 35456 E

KAY KYSER
STRIP POLKA/EVERY NIGHT ABOUT THIS CO 36635 E
PRASE THE LORD/I CAME HERE TO TALK CO 36640 E
PUSHIN' SAND/YOU'RE SO GOOD TO ME CO 36676 E

KING SISTERS
MY DEVOTION/CINCHITA, ETC. BB 11555 E

WINGY MANNONE
WHEN MY SUGAR WALKS DOWN THE STREET BB 300801 E

RUSS MORGAN
I COME FROM MUSICAL FAMILY/WABASH DE 2251 N
DOES YOUR HEART BEAT FOR ME DE 2478 N

HAL MCINTYRE
PLAY #49/WHEN YOU'RE A LONG LONG VI 27942 E

VAUGHN MONROE
HIP HIP HOORAY/WHEN LIGHTS GO ON VI 27945 E

RAY MCKINLEY
HARD HEARTED HANNAH/BIG BOY CAP 131 E

OZZIE NELSON
CENTRAL AVE.SHUFFLE/SIR WALTER'S BB 11543 N

TONY PASTOR
FLAG WAVER/DOIN' THE RATAMACUE BB 11421 N
BROTHER BILL/AIN'T BEHAVIN' BB 11550 N

TEDDY POWELL
LET'S GET LOST/MURDER HE SAYS BB 30-0809 E
YES INDEED/I'LL LOVE YOU AGAIN BB 11248 E

MEL POWELL
BLUE SKIES/WHEN DID YOU LEAVE COM 543 E

DINAH SHORE
BE CAREFUL IT'S MY HEART/MAD ABOUT VI 27940 N
BODY AND SOUL/LADY OF EVENING VI 27623 N
MANHATTAN SERENADE/YOU'D BE SO NICE VI 201519 E
DEARLY BELOVED/WHY DON'T YOU FALL VI 27970 N

FREDDIE SLACK
COW COW BOOGIE/HERE YOU ARE CAP 102 E

SAVOY DICTATORS
RHYTHM AND BUGS/TRICKS SAVOY 100 N

RAYMOND SCOTT
BLUES MY NAUGHTY SWEETIE TAUGHT TO CO 35980 E
NICE DAY IN THE COUNTRY/PRETTY CO 35803 E

JAN SAVITT
720 IN THE BOOKS/EL RANCHO GRANDE DE 2771 E

ARTIE SHAW
BEAU NIGHT IN HOTCHKISS CORNERS VI 27315 E
DR. LIVINGSTON/WHEN QUAIL COME BACK VI 27289 E
2 IN 1 BLUES/AS TIME GOES(BALLEE) VI 20-1526 E

JACK TEAGARDEN
BLUES HAVE GOT ME/PRELUDE TO BLUES DE 4409 N

PAUL WHITEMAN
LAST NIGHT ON THE BACK PORCH/IF I VI 19139 G
GYPSY BLUES/BUDDHA SMILES VI 18839 G
AMONG MY SOUVENIRS/WASHBOARD(CARM) VI 35877 E

JAM SESSION AT COMMODORE
CARNEGIE JUMP/CARNEGIE DRAG COM 1500 N

WANTED

LOUIS ARMSTRONG
___ DE 3795

COUNT BASIE
___ DE 6071, DE 6244, DE 6330

BUNNY BERIGAN
___ VI 36208

BENNY CARTER
___ DE 3588, BB 11341

DUKE ELLINGTON
___ VI 27406, VI 27740, VI 27856, CO 36105

BENNY GOODMAN
___ CO 36219

EARL HINES
___ BB 11065, BB 11126

BILLIE HOLIDAY
___ ___

JIMMIE LUNCEFORD
___ DE 3804, DE 4125, DE 18324

LUCKY MILLINDER
___ DE 4041

FATS WALLER
___ VI 27768

TEDDY WILSON
___ CO 36314

AUCTION — AUCTION

JOHN COOK
401 MOUNTAIN STREET, AURORA, ILL.
All Records Brand New

RUBE BLOOM AND HIS BAYOU BOYS
BESSIE COULDN'T HELP IT/MYSTERIOUS CO 2186 N
REVIVAL DAY/THERE'S A WAH WAH CO 2218 N

KING CARTER
BLUE RHYTHM/MOANIN' CO 2404 N

CELESTIN'S ORIGINAL TUXEDO ORCHESTRA
IT'S JAM UP/WHEN I'M WITH YOU CO 14323 N
SWEETHEART OF T.K.O./TA TA DADDY CO 14396 N

CHARLESTON CHASERS
AIN'T MISBEHAVIN'/MOANIN' LOW CO 1891 N
LOVABLE AND SWEET/RED HAIR CO 1925 N
TURN ON THE HEAT/WHAT WOULDN'T CO 1989 N
CINDERELLA BROWN/SING YOU SINNERS CO 2133 N
HERE COMES EMILY BROWN/WASN'T CO 2219 N
LOVING YOU THE WAY I DO/YOU'RE CO 2309 N

JOHNNY DUNN (MORTON)
HAM AND EGGS/YOU NEED SOME LOVIN' CO 14358 N
SGT.DUNN'S BUGLE CALL BLUES/B.BL. CO 14306 N

CLARA GIBBONS (WITH CLARENCE WILLIAMS)
JEANNIE I DREAM OF LILLAC TIME CO 14362 N

BENNY GOODMAN
HOT THAT I CARE/HELP YOURSELF CO 2542 N

FLETCHER HENDERSON
HE'S THE HOTTEST MAN IN TOWN/I NEV. CO 209 N
GO LONG MULE/MANDA CO 228 N
SUGAR FOOT STOMP/WHAT CHA CALL CO 395 N
CHINATOWN MY CHINATOWN/SOMEBODY CO 2329 N
WHAT GOOD AM I WITHOUT YOU/KEEP CO 2352 N
SWEET AND HOT/I'VE FOUND CO 2414 N

GULF COAST SEVEN
DAYLIGHT SAVING BLUES/GEORGIA ALWAYS CO 14373 N

HALFWAY HOUSE ORCHESTRA
LOVE DREAMS/TELL ME CO 1542 N
IF I DIDN'T HAVE YOU/JUST PRETEND CO 1959 N

TED LEWIS
12TH STREET RAG/BEALE ST. BLUES CO 3972 N
BEALE ST. MAMMA/LOUISVILLE LOU CO 3892 N
BUGLE CALL RAG/SOME OF THESE DAYS CO 826 N
BEALE ST. BLUES/MEMPHIS BLUES CO 1050 N
GOOD NIGHT/SWEETHEART OF SIG.CHI CO 1296 N
EGYPTIAN ELLA/I'M CRAZY BOUT CO 2428 N
HO HUM/ONE MORE TIME CO 2452 N
ROYAL GARDEN BLUES/DALLAS BLUES CO 2527 N
HELLO MONTREAL/LAUGH CLOWN CO 1346 N

LA VEEDA DANCE ORCHESTRA
STRUT YO' STUFF/I NEED SOME LOVIN' CO 1549 N

MISSISSIPPI MAULERS
DON'T MESS AROUND/MY ANGELINE CO 1545 N

JOE MANNONE'S HARMONY KINGS
CAT'S HEAD/SADNESS WILL BE GLADNESS CO 14282 N

BESSIE SMITH
NEW GULF COAST BLUES/FLA BOUND CO 14109 N
GIN HOUSE BLUES/LOST YOUR HEAD CO 14158 N
DYIN' BY THE HOUR/FOOLISH MAN CO 14273 N
PICKPOCKET BLUES/I'D RATHER CO 14304 N

BESSIE & CLARA SMITH (F.HENDERSON)
FAR AWAY BLUES/I'M GOING BACK CO 13007 N
DOWN SOUTH BLUES/(KIND(CLARA ONLY) CO 3961 N

JOE VENUTI'S RHYTHM BOYS
LITTLE GIRL/TEMPO DI MODERNAGE CO 2498 N
THERE'S NO OTHER GIRL/NOW THAT CO 2535 N

PAUL WHITEMAN
AFTER YOU'VE GONE/NOBODY'S SWEETH. CO 2098 N
CHOO/ CHOO CO 2491 N

ETHEL WATERS (JAMES P.JOHNSON)
LONESOME SWALLOW CO 14411 N

WHOOPEE MAKERS
SISTER KATE/SOMEBODY STOLE MY GAL CO 14367 N

BING CROSBY
GAY LOVE/CAN'T WE BE FRIENDS CO 2001 N

I HAVE 2,000 OTHER NEW COLUMBIA RECORDS; VOCALS, ORCHESTRAS, SPIRITUALS. BARBECUE BOB, RUTH ETTING, LEE MORSE, ROY EVANS, IPANA TROUBADOURS, PAUL ASH, HARRY RESER, BEN SELVIN. THEY ARE FOR SALE. SEND YOUR WANT LIST.

EDWARD CROWDER

1123 LOUISVILLE AVE., ST. LOUIS 10, MISSOURI

Express Charges Paid On Orders Over $5.00

For Trade or Auction

BOB CROSBY

SHADE OF THE NEW APPLE TREE	DE	1658	V
HURRY HOME	DE	2151	V
SUMMER TIME (THEME SONG)	DE	2205	N
LADY'S IN LOVE WITH YOU	DE	2465	N
YOU & YOUR LOVE	DE	2657	N
LITTLE MAN WHO WASN'T THERE	DE	2776	N
I THOUGHT ABOUT YOU	DE	2812	N
ANGEL	DE	2978	E
COW COW BLUES	DE	3488	E
DO YOU CARE	DE	3860	N

BOB CROSBY BOB CATS

MARCH OF THE BOB CATS	DE	1865	[illegible]
IT'S ALL OVER NOW	DE	3104	N
I DON'T CARE ANYMORE	DE	4380	V
THOSE THINGS I CAN'T FORGET	DE	4398	V
I TOLD YOU SO	DE	4422	V
DREAMBOAT COMES HOME (BING)	DE	18371	V

ETHEL WATERS

DO I KNOW WHAT I'M DOING	CO	1905	V
BRING YOUR GREENBACKS	CO	14125	V
DOWN HOME BLUES	CO	14093	V
I AIN'T GONNA SIN NO MORE	DE	141	E
OH DADDY	BS	2010	V
THERE'LL BE SOME CHANGES MADE	BS	2021	V

RED NICHOLS AND HIS FIVE PENNIES

INDIANA	BR	4373	E
TEA FOR TWO	BR	4724	E
THE SHEIK	BR	4885	[illegible]
WHO	BR	4925	[illegible]
SWEET GEORGIA BROWN	BR	4944	E
SLOW AND EASY	BR	6767	[illegible]
BUGLE CALL RAG	BR	3490	E

BENNY GOODMAN

MUSKRAT RAMBLE (MANNONE)	BR	80028	N
ROSEROOM (SEXTET)	CO	36720	N
POOR BUTTERFLY (SEXTET)	CO	36722	N
SIX FLATS UNFIRNISHED	CO	36652	V
MY OLD FLAME	CO	36754	V
BENNY RIDES AGAIN (12 INCH)	CO	55001	N
GOODY GOODY	VI	25245	G
CAN'T PULL THE WOOL	VI	25316	G
EXACTLY LIKE YOU (TRIO)	VI	25406	E
I'VE FOUND A NEW BABY	VI	25355	V
ST. LOUIS BLUES	VI	25411	N
ORGAN GRINDERS SWING	VI	25442	N
TIGER RAG (QUARTET)	VI	25481	E
SMOKE DREAMS	VI	25486	N
HE AIN'S GOT RHYTHM	VI	25505	N
VIBRAPHONE BLUES	VI	25521	N
LULLABY IN RHYTHM	VI	25827	E
AFRAID TO DREAM	VI	25627	E

DUKE ELLINGTON

ALL GOD'S CHILDREN	MA	137	V
RUDE INTERLUDE	VI	24431	E
NO GREATER LOVE	BR	7625	E
KISSIN' MY BABY GOOD NIGHT	BR	7627	E
SOLITUDE	BR	6987	E
TWELFTH STREET RAG	BR	80001	N
EAST ST. LOUIS TOODLE OO	BR	80000	N

WANTED

FATE MARABLE &
ARCADIAN SERENADERS
ON OKEH

DEWEY JACKSON &
WINGY MANNONE
ON VOCALION

JAMES EDMISTON

462 SOUTHWOOD AVENUE, SUNNYVALE, CALIF.

No minimum bids. Condition guaranteed as shown. Winners will be notified, and those who win orders of less than $7.00 and who cannot send an empty shipping carton will have 60 days (two more ads to choose from) in which to increase their order to minimum shipment of $7.00.

WANTED WANTED

FOR THE FOLLOWING WANTS I WILL TRADE ANY COMBINATION OF RECORDS IN THE AUCTION BELOW OR PAY HIGH CASH PRICES

KING OLIVER

SNAKE RAG/HIGH SOCIETY	(E TO N)	OK	4933

BERTHA HILL

KIDMAN/LOWLAND	(E TO N)	OK	8273
LONESOME ALL ALONE AND BL.	(V TO N)	OK	8339
(ANY WITHOUT ARMSTRONG ACCOMPANIMENT—		——	

AUCTION AUCTION

KING OLIVER

SOUTHERN STOMPS (NUMBER 1 MASTER)	PARA	12088	V
GOIN' AWAY TO WEAR YOU (E/V+)	GE	5134	—
SOBBIN' BLUES/SWEET LOVIN' MAN	OK	4906	V+
DIPPERMOUTH/WHERE DID YOU STAY	OK	4918	V
CANAL STREET/JUST GONE	GE	5133	V

PERRY BRADFORD'S JAZZ PHOOLS

LUCY LONG/AIN'T GONNA PLAY SECOND	VO	15165	N
ALL THE TIME/WHO'LL (MARH JACKSON, V)	PE	12092	E

WILTON CRAWLEY (WITH PIANO & GUITAR)

GEECHIE RIVER BLUES/SHE'S 40 WITH ME	OK	8492	V

LIL'S HOT SHOTS

GEORGIA BO BO/DROP THAT SACK	VO	1037	V

PRISCILLA STEWART (JIMMY BLYTHE, ACC.)

TRUE BLUES/YOU AIN'T FOOLIN' ME	PARA	12205	E

IDA COX (SERENADERS, ACC.)

MOANIN' GROANIN' BLUES/LAWDY LAWO	PARA	12064	E

CLARENCE WILLIAMS BLUE FIVE

MANDY/I'M A LITTLE BLACKBORD	OK	40260	E
SHREVEPORT/MEAN BLUES	OK	40006	V+
KANSAS CITY MAN/WILD CAT BLUES	OK	4925	V
BAREFOOT BLUES/DO IT A LONG TIME	OK	8073	E+
OH DADDY BLUES	OK	4927	E+
IF I COULD BE WITH YOU	OK	8444	E

DAVID NELSON AND THE KING'S MEN

SOME OF THESE DAYS	VI	23039	E

LOUIS ARMSTRONG

TWO DEUCES/FIREWORKS	PAE	2282	N
SWEET SAVANNAH SUE/BLACK & BLUE	PAE	1573	N
SAVE IT PRETTY MAMA/ST. JAMES INF.	OK	8657	E
SKIP THE GUTTER/KNEE DROPS	OK	8631	E
DING DONG DADDY/I'M IN MARKET	OK	41442	V
I GOT RHYTHM/CHINA TOWN	OK	41534	E
LITTLE JOE/THEM THERE EYES	OK	41501	E
STAR DUST/WRAP YOUR TROUBLES IN	OK	41530	N
SHINE/JUST A GIGOLO	OK	41486	N
PEANUT VENDOR/YOU'RE DRIVING' ME	OK	41478	N
SLEEPY TIME DOWN SOUTH/YOU RASCAL	OK	41504	E
WALKIN' MY BABY BACK HOME/I SURR.	OK	41497	N
THAT RHYTHM MAN/SWEET SAVANNAH SUE	OK	41281	N
INDIAN CRADLE SONG/EXACTLY LIKE	OK	41423	E
ROCKIN' CHAIR/I AIN'T GOT NOBODY	OK	8756	N
SOME OF THESE DAYS/WHEN YOU'RE	OK	41298	E
MEMORIES OF YOU/YOU'RE LUCKY TO	OK	41463	N
LAWD YOU MADE THE NIGHT/KEEPIN'	OK	41560	E
WEATHERBIRD/DEAR OLD SOUTHLAND	OK	41454	E
ROCKIN' CHAIR/SWEETHEARTS ON PAR.	CO	2688	N
I GOT RHYTHM/YOU CAN DEPEND ON ME	CO	2590	E+
LOVE YOU FUNNY THING/NEW TIGER RAG	CO	2631	N
KICKIN' THE GONG AROUND/DEVIL & THE	CO	2600	V+

ARMSTRONG & BECHET

COAL CART BLUES/HONKY TONK TOWN	DE	18091	N
PERDIDO STREET/2:19 BLUES	DE	18090	N

WINGY MANNONE

RIVERSIDE STOMP/UP THE COUNTRY	CO	1044	N
CAT'S HEAD/SADNESS WILL BE GLAD.	CO	14282	N
SHE'S CRYIN' FOR ME/JUST ONE GAL	CO	35685	N
ZERO/ROYAL GARDEN BLUES	OK	41570	N
WALKIN' THE STREETS/ISLE OF CAPRI	VO	4464	N
(ALL ON BLUEBIRD LABEL)	BB	——	N

S/SGT. ROBERT C. LAMBERT

SQ. I, 116TH AAF BASE UNIT, AAB, FT. DIX, N. J.

For Trade or Auction

LOUIS ARMSTRONG

DEAR OLD SOUTHLAND/(REV., RED ALLEN)	CO	36282	N

SEGER ELLIS

TRUE BLUE LOU (WITH ARMSTRONG)	OK	41290	N

JEAN GOLDKETTE

HOOSIER SWEETHEART	VI	20471	G

FLETCHER HENDERSON

BIG JOHN/HAPPY AS THE DAY IS LONG	DE	214	V
JANGLED NERVES/I'LL ALWAYS	VI	25317	E

BILLIE HOLIDAY

STRANGE FRUIT/FINE (PRE-WAR)	CMS	526	E

HAL KEMP

(MANY BRUNSWICKS) (V TO N)	BR	——	—

MCKINNEY'S COTTON PICKERS

HULLABALOO (N)/BABY (E)	VI	22511	—

MILLS BLUE RHYTHM BAND

RIDE RED RIDE/CONGO	CO	3087	V

RAY NOBLE

LESS THAN/TEMPLE BELLS	VI	24396	G
EASY TO LOVE/I'VE GOT	VI	25422	E

ORIGINAL DIXIELAND JAZZ BAND

SENSATION/BLUIN' THE BLUES	VI	18483	G

BEN POLLACK

SHOW GIRL/BUY BUY	VI	21743	N
MY KINDA LOVE/ON	VI	21944	N
SWEETHEART/YOU'RE ALWAYS	VI	22101	N

PRINCETON TRIANGLE CLUB JAZZ BAND

NAVY/SHIPS THAT PASS (BAD START)	PE	30	G

LEO REISMAN

WHAT IS (BUBBER MILEY)	VI	22282	N

ART SHAW

ANY OLD TIME (BILLY HOLIDAY)	BB	7759	G

CLARA SMITH

NOBODY KNOWS (WITH ARMSTRONG)	CO	14058	E

VENUTI-LANG

DOIN' THINGS/WILD CAT	VI	21561	E

PAUL WHITEMAN

IN MY HEART/BIG BOUQUET	CO	2289	V
MAGNOLIA (RED NICHOLS)	VI	20679	N
LONELY MELODY	VI	21214	N
SMILE	VI	21228	N

SPECIAL ITEMS:

1. ART SHAW'S "FRENESI/ADIOS" ON SPECIAL PRESSING, VI 26542 NEW, WITH WHITE LABEL, AUTOGRAPHED BY SHAW.
2. JAZZ INFORMATION VOL. I #1. EXCELLENT CON.

WANTED

WILL TRADE ANY OF THE ABOVE, OR OTHER RECORDS FROM MY COLLECTION, OR PAY CASH FOR THE FOLLOWING, TRADES PREFERRED. GOOD TO NEW CONDITION

LOUIS ARMSTRONG

I'M GONNA GITCHA	OK	8343	
GEORGIA GRIND	OK	8318	
SKIP THE GUTTER	OK	8631	
WHEN YOU'RE SMILING	OK 41278 OR VO	3202	

EDDIE CONDON

INDIANA	PAE	2932	
THE EEL/HOME COOKING	CO	35680	
MADAME DYNAMITE	UHCA	63/64	

BENNY GOODMAN

TAPPIN' THE BARREL	CO	2856	
RIFFIN' THE SCOTCH	CO	2867	

FLETCHER HENDERSON

(MANY WITH ARMSTRONG)	—	——	

JUNGLE KINGS

FRIAR'S POINT SHUFFLE	UHCA	3/4	

LOUISIANA RHYTHM KINGS

(ANY ON VOCALION)	VO	——	

JACK TEAGARDEN

YOU RASCAL YOU	CO	2558	

FRANK TRUMBAUER

MISSISSIPPI MUD	ANY	——	

THE WOLVERINES

GOOD MAN/SOUTHLAND	COM	100	
ROYAL GARDEN/LIMEHOUSE	COM	101	

WINGY MANNONE

SEND ME	BR	6940	

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ED GOSSELIN RADIO-RECORD SHOP

SALE

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Records shipped Railway Express, C. O. D. 25c packing charge.

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HIGH SOCIETY/GOTTA RIGHT BB 6771 37¢
SNOWBALL/SWING YOU CATS BB 10225 37¢
CHARLIE BARNET
KNOCK AT FAMOUS OODR/TIN RODF BB 10031 37¢
JUMP SESSION/SWING ST. BB 10172 37¢
BUNNY BERIGAN
CARAVAN/STUDY IN BRDWN VI 25653 53¢
BDOGIE WOOGIE
AMMONS & LEWIS
SHOUT FOR JOY/BFAR CAT CRAWL CO 35961 53¢
LEWIS, AMMDNS & JOHNSON
BOOGIE WOOGIE PRAYER, 1 & 2 CO 35960 53¢
TURNER-JOHNSON/BASIE BLUE FIVE
ROLL 'EM PETE/BOOGIE WOOGIE CD 35959 53¢
WILL BRADLEY
SUGAR HILL B.W./LIGHTNING CELIB. 7014 79¢
COLEMAN HAWKINS
RAINBOW MIST/WODDYN YOU APOLLO 751 1.05
YESTEROAYS/BU-DEE-DAHT APDLLO 752 1.05
LES BROWN
SUNOAY/OUT OF NOWHERE CO 36724 53¢
GOOD MAN HARD TO FIND/BIZET CO 36688 53¢
EDDIE CONDON
WHEN YDUR LOVER HAS GONE/WHEREV DE23393 79¢
TOMMY DORSEY
SWINGTIME IN HARLEM/SWING HI. VI 27249 53¢
ROY ELDRIDGE
FISH MARKET/TWILIGHT TIME DE 23383 79¢
DUKE ELLINGTON
COTTON TAIL/DON'T GET AROUND VI 26610 53¢
FLAMINGO/GIRL IN MY OREAMS VI 27326 53¢
BLIP BLIP/ROCKS IN MY BED VI 27639 53¢
SHERMAN SHUFFLE/HAYFOOT VI 20-1505 53¢
ZIGGY ELMAN
ZAGGIN WITH ZIG/YOU'RE MINE BB 10316 37¢
GLEN GRAY
CASA LOMA STOMP/DAROANELLA VI 24256 53¢
BENNY GOODMAN
ROSE ROOM/AIR MAIL SPEC(SEXTET)CO 36720 53¢
FLYING HDM/FOUND NEW BABY(SEXT)CD 36721 53¢
GR.SLAM/PDOR BUTTERFLY (SEXTET)CD 36722 53¢
WANG WANG BLUES/AS LONG(SEXTET)CO 36723 53¢
FIESTA IN BLUE/I CAN'T (SEXTET)CO 36755 53¢
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MOON GLOW/DINAH(QUARTET) VI 25398 53¢
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HOT LIPS PAGE
BIG D BLUES/IT AIN'T LIKE CON 6003 1.05
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JAMES SESSION/I CRIED CO 36677 53¢
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MEMPHIS BLUES/SLEEPY TIME GAL CO 36713 53¢
AVALON/CIRIBIRIBIN CO 35316 53¢
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JAZZNOCRACY/WHITE HEAT BB 5713 37¢
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'S WDNDERFUL/NEVER BE SAME VI 20-1638 53¢
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SWING AT SEMLCH/ARKANSAS CAP 161 53¢
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MARY'S BOOGIE (PIANO SOLO)/
ROLL 'EM(CHDSEN FIVE) ASCH 1003 79¢
DRAG 'EM(PIANO SOLO)/
LITTLE JOE(CHOSEN FIVE) ASCH 1002 79¢
ST.LOUIS BLUES(PIANO SOLO)/
LULLABY OF LEAVES(C.FIVE) ASCH 1004 79¢
FATS WALLER
VIPERS ORAG/HANOFUL KEYS VI 27768 53¢
VIPERS ORAG/HANDFUL KEYS VI 27768 53¢

GRADED "F" TO "E" – 75¢ EACH

JEAN GOLDKETTE
BLUE RIVER/(REV., RENARD) VI 20981
LONESOME & SORRY/GIMME A VI 20031
KENTUCKY LULLABY/I'D LOVE TO HAVE VI 20257
LODKING OVER FOUR LEAF CLOVER/(KAHM) VI 20466
FLETCHER HENDERSON
SWEET TODTH SAYS I WANNA/LODKS LIKE R. VI 22786
KNOCK KNOCK WHD'S THERE/UNTIL TOOAY VI 25373
CHARLIE JOHNSON PARADISE TEN
HOT TEMPEREO BLUES/YOU AIN'T THE ONE VI 21247
BENNY MOTEN
HOT WATER BLUES/SLOW MOTION VI 38012
ORIGINAL DIXIELAND JAZZ BAND
JAZZ ME BLUES/ST. LOUIS BLUES VI 18772
DARKTOWN STRUTTERS/INDIANA CD 2297
PALESTEENA/MARGIE VI 18717
SWEET MAMA/BROAOWAY ROSE VI 18722
CRAZY BLUES/HOME AGAIN BLUES VI 18729
TINY PARHAM
TINY'S STOMP/STOMPIN "ON DOWN" VI 38060
NEW FRIENDS OF RHYTHM
HEAVY TRAFFIC/MDOO IN QUESTION VI 26647
JACK PETTIS
SPANISH DREAM/DOIN' NEW LDW DOWN VI 21559
BEN POLLACK
HE'S THE LAST WDRO/SAM ACCOROIAN MAN VI 20425
LOUISE/MA CHERIE VI 21941
FUTURISTIC RHYTHM/SIT & TALK VI 21858
TRUE LOU BLUE/FLIPPITY FLOP VI 22089
MEMPHIS BLUES/WAITIN' FOR KATIE VI 21184
HUSH OF THE NIGHT/WON'CHA VI 22071
SINGAPORE SORROWS/SWEET SUE VI 21437
BDYD SENTER
WABASH BLUES/TENNESSEE VI 21864
NAT SHILKRET
BABY'S BLUE(REV., PAUL WHITEMAN) VI 20882
PAUL WHITEMAN
FRDM MONOAY ON/MISSISSIPPI MUD VI 21274
AIN'T SHE SWEET/MISSISSIPPI MUD VI 20783
WISTFUL & BLUE/LONELY EYES VI 20418
WHAT PRICE LYRICS/MISSISSIPPI MUO VI 21302
OL' MAN RIVER/MAKE BELIEVE VI 21218
YOU TOOK ADVANTAGE/DD I HEAR YOU VI 21398
MY PET/I'M AFRAID OF YDU VI 21389
MARY/CHANGES VI 21103
AFTER YOU'VE GONE/NOBODY'S SWEETHEART CO 2098
WHEN IT'S SLEEPY TIME/CAN'T YOU SEE VI 22828
I'M COMING VIRGINIA/JUST ONCE AGAIN VI 20751
EVERYTHING MADE FDR LOVE/(REV.,LYMAN) VI 20514
PRECIOUS/MOONLIGHT ON GANGES (MILOREO
BAILEY, BEIDERBECKE, BING CROSBY) VI 20139

RECORDS LISTED BELOW "F" TO "E"; 50¢ EACH

IRVING AARONSON
CRAZY WOROS/I NEVER SEE VI 20473
ALL STAR ORCHESTRA
OH BABY/AOD A LITTLE WIGGLE VI 21423
GENE AUSTIN
RAMDNA/GIRL OF MY OREAMS VI 21334
BROADWAY BROADCASTERS
NO MAN'S MAMA/CERTAIN PARTY CA 836
LONESOME & SORRY/(REV., HARING) CA 912
CALIFORNIA RAMBLERS
MELANCHOLY/YOU DARLING YOU CO 9
TWD BLUE EYES/MONAVANNA CD 103
SONYA/GONNA CHARLESTON BACK CD 419
SHOW ME WAY/THEN I'LL BE HAPPY CO 522
ME TOO/SHE BELONGS TD ME CD 704
ON SUCH A NIGHT/TAKE A LITTLE STEP CD 91
LAZY WEATHER/VO-DE-DO CO 1038
CHARLESTON CHASERS
AIN'T MISBEHAVIN'/MOANIN' LOW CO 1891
COTTON PICKERS
LOOSE FEET/RUNNIN' WILO BR 2382
KANSAS CITY KITTY/RAMPART ST. BLUES BR 4325
RAY MILLER
DODOLE DO OO/ADORING YOU CD 2724
MILLS MERRY MAKERS
MDANIN' LOW CA 9235

NEW & UNPLAYED RECORDS – $1.50 EACH

ASCH RECORDS CARRIED IN STOCK
MILDRED BAILEY
ROCKIN' CHAIR/GEORGIA ON MY MINO BB 6945
BLUE NOTE RECORDS CARRIED IN STOCK
LES BROWN
MARCHE SLAV/MADE UP MY MIND OK 6199
PROCESSION OF SAROAR/FUNICULI OK 6293
ALL THE MEAT ND POTATOES/AS IF YOU OK 6323
ERSKINE BUTTERFIELD
DOWN HOME/NOTHIN' TO OO DE 3252
HOAGY CARMICHAEL
HONG KONG BLUES/STAROUST DE 18395
JUOY/MUSIC MASTER DE 18396
OLD MAN HARLEM/DON'T FORGET OE 18397
BENNY CARTER
NIGHT HOP/OK FOR BABY DE 3294
BABALU/THERE I'VE SAIO IT AGAIN BB 11090
BOB CHESTER
HARLEM CONFUSION/CLOCK IS FAST BB 11384
OFF THE RECORD/WE THREE BB 10865
CHESTER'S CHOICE/RIVER STAY AWAY BB 10780
COMMODORE RECORDS CARRIED IN STOCK
BOB CROSBY
FLAMINGO/FAR AWAY MUSIC DE 3752
BENNY GOODMAN
SPRING SONG/HONEYSUCKLE RDSE CO 35319
LET'S DANCE/BOY MEETS HORN CO 35301
GLEN GRAY
RIVERBOAT SHUFFLE/IN THE STILL DE 2398
BONE YARD SHUFFLE/GEORGIA ON MY M. DE 2399
ERSKINE HAWKINS
FINE & MELLOW/MIONIGHT STROLL BB 10709
DOLOMITE/TOD MANY OREAMS BB 10812
NORFOLK FERRY/PUT YOURSELF IN MY BB 10932
SOFT WINOS/SPOSIN' BB 11001
RIFFTIME TONIGHT YOU BELONG TO ME BB 11161
UPTOWN SHUFFLE/MORE THAN YOU KNOW BB 10504
FLETCHER HENDERSON
HOP OFF/SNAG IT CO 35670
JOHN KIRBY
NIGHT WINO/TWEED ME VI 27667
ANDY KIRK
I'M MISUNOERSTOOD/NO ANS. DE 4141
LITTLE MISS/WHEN I SAW YOU DE 3491
WHAT'S YOUR STORY MG/NOW I LAY ME DE 3306
GENE KRUPA
ALL THOSE WONOERFUL YEARS/THAT'S CO 36621
FORD LEARY
HONG KONG BLUES/ON REVIVAL OAY BB 10652
JIMMIE LUNCEFORD
SONATA L VANBEETH/I WANNA HEAR CO 35453
MATTY MALNECK
LITTLE GIRL BLUE/HURRY BACK TO CO 36184
SONG OF INDIA/MEDITATION CO 36308
JOE MARSALA
LOWER REGISTER/I KNOW THAT YOU KNOW KAY 3764
TONY PASTOR
DINAH/ALL ALONE & LONELY BB 11185
DANNY POLD
BLUE MUROER/(REV., JIMMY NOONE) — ———
DON REDMAN
CHANT OF THE WEED/SHIM-ME-SHA BB 10765
ALVINO REY
PICNIC IN PURGATORY/I'M GLAD THIS BB 11501
DROWSY OLO RIFF/HOW BR BB 11238
IN HALL MT.KING/HARBOR OF OREAMS BB 11216
HINDUSTAN/EVERYTHING HAPPENS TO ME BB 11136
BOBBY SHERWOOD
ELKS PARADE/I DON'T KNOW WHY CAP 107
JACK TEAGARDEN
UNITED WE SWING/I GOTTA RIGHT TO DK 6272
FATS WALLER
ABERCROMBIE/TAIN'T NOBOOY'S BIZ BB 10967
YOU RUN YOUR BUSINESS/IF I OO BB 10779
THAT GETS IT MR.JOE/CASH FOR TRASH BB 11425
CLAUDE THORNHILL
STACK OF BARLEY/HUNGARIAN DANCE #5 OK 6168

AUCTION — CHARLES LANGE — AUCTION

217 HARDING BLVD., EAST PEORIA, ILL.

WINGY MANNONE
PRISONER'S SONG/IT MUST BE RELIGION BB 7014 E
MY HONEY'S LOVIN' ARMS/WHEN MY SUG. BB 300901 E
OCHI CHORNYA/THE BOOGIE BEAT'LL GET BB 11298 N

DUKE ELLINGTON
BODY AND SOUL/MR. J.B. BLUES VI 27406 N
LIMEHOUSE BLUES/ECHOES OF JUNGLE VI 22743 N

CAB CALLOWAY
MINNIE THE MOOCHER/KICKING THE GONG BR 80015 N

JACK TEAGARDEN
A RHYTHM HYMN DE 4071 N
NOBODY KNOWS THE TROUBLE I'VE SEEN DE 4317 N

McKINNEY'S COTTON PICKERS
NEVER SWAT A FLY/LAUGHING AT LIFE VI 23020 V
I'LL MAKE FUN FOR YOU/THEN SOMEONE VI 38142 E

BUNNY BERIGAN
'TIS AUTUMN/TWO IN LOVE EL 5005 E
I GOT IT BAD/WHITE CLIFFS OF DOVER EL 5006 N
SKY LARK/MY LITTLE COUSIN EL 5020 E

RED McKENZIE
FROM MONDAY ON/WAY DOWN YONDER DE 186 V

EARL HINES
STORMY MONDAY BL/2ND BALCONY JUMP BB 11567 N
THE FATHER JUMPS/THE JITNEY MAN BB 11535 N

FATS WALLER
TWENTY FOUR ROBBERS/DO YOU HAVE TO BB 11222 E
DON'T GIVE ME THAT JIVE/YOU MUST BB 11539 N
IN THE FLOAMING(E)/SHIEK(V) VI 25847 —
LIVER LIP JONES/COME DOWN TO EARTH BB 11010 E
12TH STREET RAG/SWEET SUE VI 25087 V

BOSWELL SISTERS
SHOUT SISTER SHOUT/ROLL ON MISSISS. BR 80012 E
IT'S THE GIRL/RIVER STAY WAY BR 80014 E
WHEN I TAKE MY SUGAR TO TEA/WHA'D BR 80011 E

DICK McDONOUGH
SPRING CLEANING/I'M NEVER BLUE ME 70603 E
WAY DOWN YONDER IN NEW ORLEANS ME 60908 E

VENUTI-LANG
WILD CAT/DOING THINGS VI 21561 N
THE BLUE ROOM/SWEET SUE VO 3011 E

HENRY "RED" ALLEN
ALGIERS STOMP/WHEN DID YOU LEAVE VO 3302 E

JOHNNY DODDS
RED ONION BLUES/GRAVIER ST. BLUES DE 18094 G

MUGGSY SPANIER'S RAGTIMERS
HESITATING BLUES DE 4271 N
AT JAZZ BAND BALL/LIVERY STABLE BB 10518 N

BUD FREEMAN
SUNDAY/AS LONG AS I LIVE DE 2849 N

BENNY GOODMAN
SWEET GEORGIA BROWN/OPUS ½ VI 26091 V
MY HONEY'S LOVIN' ARMS(E)/IT HAD(V) BB 11056 —
VIBRAPHONE BLUES/STOMPIN' AT SAVOY VI 25521 N

RED NICHOLS
POOR BUTTERFLY/A PRETTY GIRL BB 10522 N
INDIANA/DINAH BR 80006 N

TENNESSEE TOOTERS
PRINCE OF WAILS/I AIN'T GOT VO 14952 E

BESSIE SMITH (1" CRACK)
BABY WON'T YOU PLEASE COME HOME/OH CO 3888 V

ZIGGY ELMAN
ZAGGIN' WITH ZIG/YOU'RE MINE YOU BB 10316 N

LIONEL HAMPTON
12TH STREET RAG/AIN'T YOU COMMING VI 26362 N

BARNEY BIGARD
READY EDDIE/LAMENT FOR JAVANETTE BB 11098 N

WINGY CARPENTER
PREACHING TRUMPET BLUES DE 8519 N

JOHNNY DUNN ORIGINAL JAZZ HOUNDS
DIXIE BLUES/HE USED TO BE YOUR MAN CO 3787 N
TAKE IT CAUSE IT'S ALL YOURS CD 3634 N

ORIGINAL DIXIELAND JAZZ BAND
BLUIN' THE BLUES/SENSATION RAG VI 18483 E
LIVERY STABLE BLUES/DIXIELAND JAZZ VI 18255 E
MARGIE/PALESTEENA VI 18717 E

BOB CROSBY'S BOB CATS
WHO'S SORRY NOW/MARCH OF BOB CATS DE 1865 V

AUCTION — FRANK MAYER — AUCTION

109 CLARENCE AVENUE, BUFFALO 15, N. Y.

LOUIS ARMSTRONG
I'M GONNA GITCHA/DON'T FORGET OK 8343 F
THEM THERE EYES/SWEETHEARTS VO 3337 E
SITTIN' IN THE DARK/HUSTLIN' BB 7506 V
HIGH SOCIETY/I GOTTA RIGHT BB 6771 N
SNOWBALL/SWING YOU CATS BB 10225 E
MIGHTY RIVER/WHEN IT'S SLEEPY TIME BB 10703 N
ST.LOUIS BLUES/SWEET SUE BB 5280 N
BEAU KOO JACK/MAHOGANY HALL STOMP CO 35879 N
MAHOGANY HALL STOMP/RHYTHM SAVED DE 824 V
RED CAP/PUBLIC MELODY NO. 1 DE 1347 E

BIX BEIDERBECKE
THREE BLIND MICE (MASTER 1-2) HRS 1 N
OH BABY/JAZZ ME BLUES HRS 25 N
IN A MIST/WRINGIN' & TWISTIN' VD 3150 V
MARGIE/LOUISIANA PAE 2833 N
FLOCK O' BLUES/I'M GLAD BRE 02207 V
A GOOD MAN IS HARD TO FIND CO 35956 N

BARNEY BIGARD
BROWN SUEDE/"C" BLUES BB 11581 N
CHARLIE THE CHULO/LULL AT DAWN BB 10981 N
LAMENT FOR A JAVENETTE BB 11098 N
STOMPY JONES/CARAVAN OK 3809 N
FROLIC SAM VR 525 G
FOUR AND ONE HALF STREET/SOLACE VR 564 N

HOAGY CARMICHAEL
BESSIE COULDN'T HELP IT/GEORGIA VI 25371 N

DUKE ELLINGTON
LOW COTTON/MONTMARTRE HRS 1003 N
STEVEDORE STOMP/SWEET JAZZ O MINE HMV 6106 N
DOIN' THE VOOM VOOM/I'M CHECKIN' CO 35208 N
SERENADE TO SWEDEN/THE SARGEANT CO 35214 N
BOUNCING CUOYANCY/LONELY COED CO 35240 E
WEELY/I NEVER FELT THIS WAY CD 35353 N
KILLIN' MYSELF/YOUR LOVE HAS FADED CO 35640 N
SOLID OLD MAN/SMORGASBORG,SCHNAPPS BR 8380 V
PUSSY WILLOW/SUBTLE LAMENT BR 8344 V
GRIEVIN'/TOOTIN'THRDUGH THE ROOF CO 35310 V
HIGH LIFE/THE DICTY GLIDE(BUFF) BB 6269 N
MEMORIES/CAN'T GIVE YOU(BUFF LABEL) BB 6280 G
HOT FEET/JUNGLE NIGHT IN HARLEM BB 6335 N
JAZZ LIPS/SLOPPY JOE (BUFF LABEL) BB 6396 V
JUBILEE STOMP/BLUE BUBBLES(BUFF) BB 6415 N
OLD MAN BLUES/DOUBLE CHECK STOMP BB 6450 N
MISTY MORNING(E)/SARATOGA SWING(V) BB 6565 —
WASHINGTON WOBBLE/ARABIAN LOVER BB 6782 N
BANDANNA BABIES/I MUST HAVE THAT BB 7182 N
JUBILEE STOMP/GOT EVERYTHING BUT BB 10244 N
SARATOGA SWING/IT'S GLORY BB 10245 N
FLAMING YOUTH/BREAKFAST DANCE BB 10243 N
BIG HOUSE BLUES/ROCKY MT.BLUES CO 35682 N
DUCKY WUCKY/SWING LOW GO 35683 N
HARLEM SPEAKS/IN THE SHADE CO 36195 N
MOONGLOW/TRUCKIN' CO 36317 N
REMINISCING IN TEMPO, 1 & 2 CO 36114 N
REMINISCING IN TEMPO, 3 & 4 CO 36115 N
MISTY MORNING/BLUES WITH FEELING VO 3229 E
JUBILEE STOMP/COUNTRY GAL CO 35776 N

JOHNNY DODDS BLACK BOTTOM STOMPERS
WILD MAN/MELANCHOLY(MASTER 25/27) BR 3567 G+

JACK TEAGARDEN
LOVELESS LOVE(MASTERS 1 & 2) HRS 5 N
BIG EIGHT BLUES/THE WORLD IS WAIT HRS 2007 N
OCTOROON/WHITE SAILS BR 8388 E

REX STEWART
DIGA DIGA DOO/CHERRY HRS 2004 N
LINGER AWHILE/MOBILE BAY BLUES BB 11057 N

J. C. HIGGINBOTHAM QUINTETTE
BASIN ST. BLUES BN 7 N

KANSAS CITY SIX
COUNTLESS BLUES/I WANT A GIRL COM 509 N
THEME THERE EYES/GOOD MORNING BL COM 511 N

CHOCOLATE DANDIES/FLETCHER HENDERSON
I NEVER KNEW/HOUSE OF DAVID BLUES UHCA 57/58 N

SEE WANTS IN "CLASSIFIED" SECTION.

AUCTION — ALFRED F. M. ROTH — AUCTION

26 NASSAU STREET, TRENTON 8, N. J.

All Records In New Condition and Original Labels Unless Otherwise Specified

LOUIS ARMSTRONG
POOR OLD JOE DE 3011 N

WILL BRADLEY
THIS ICKY WENT TO TOWN GO 35922 N
IT'S SQUARE BUT IT ROCKS CO 36014 N
I BOOGIED WHEN I SHOULD HAVE WOOG. CO 36044 N

LES BROWN
MUTINY ON THE BAND STAND DE 2045 N

HENRY BUSSE
AUNT HAGAR'S BLUES DE 1207 N
DOWN HOME RAG/WEARY BLUES DE 2976 N

BOB CROSBY
AIR MAIL STOMP DE 2992 N
BOOGIE WOOGIE MAXIXE/GIN DE 3382 N
DRUMMER BOY DE 3451 N
THE MARK HOP DE 3694 N

EDDIE DE LANGE
LIVERY STABLE BLUES BB 10094 N

JOHNNY DODDS
MELANCHOLY/(REV., DELTA FOUR) DE 3864 N

JIMMY DORSEY
MUTINY IN THE BRASS SECTION DE 1256 N

EDDY DUCHIN
ON THE ALAMO/MOANIN' LOW CO 35491 N
PENNIES FROM HEAVEN VI 25431 V

DUKE ELLINGTON
LADY IN BLUE/LITTLE POSEY CO 35291 N

ELLA FITZGERALD
BABY WON'T YOU PLEASE COME HOME DE 3186 N
GULF COAST BLUES DE 3324 N

BENNY GOODMAN
I KNOW THAT YOU KNOW BB 10459 N

GLENN HARDMAN
PICCADILLY JIVE/STUMBLING CO 36273 N

WOODY HERMAN
WOODCHOPPERS BALL/BIG WIG DE 2440 N
ROSETTA DE 2728 N

JOHN KIRBY
SWEET GEORGIA BROWN CO 36001 N
CUTTING THE CAMPUS CO 36165 N

ANDY KIRK
BEAR DOWN/BIG DIPPER DE 1606 N
MESSA STOMP/BLESS YOU DE 2204 N
GLOUDS/GOODBYE DE 2570 N
LOTTA SAX APPEAL/(REV.,LOUIS) DE 3883 N

GENE KRUPA
DEEP IN THE BLUES OK 5961 N
THESE THINGS YOU LEFT ME OK 6021 N

JIMMIE LUNCEFORD
DINAH, 1 & 2 CO 36054 N

GLYDE McGOY
THERE'LL BE SOME CHANGES MADE DE 461 N

JIMMY McPARTLAND
PANAMA DE 3522 N

RAY NOBLE
MY WILD IRISH ROSE GO 36162 N
HARBOR OF DREAMS CO 36271 N

ALEC WILDER OCTET
LITTLE GIRL GROWS UP CO 36126 N

TEDDY WILSON
SUGAR (BILLIE HOLLIDAY, VOC.) CD 3611& N

HELEN WARD (WITH B.G. TRIO)
(ORTHOPHONIC RECORDING) ALL MY LIFE/
TOO GOOD TO BE TRUE VI 25324 N

WANTED: BLUEBIRD CATALOGS.

AUCTION

MULL MUSIC STORE

130 S. MAIN ST., KANNAPOLIS, NORTH CAROLINA

AUCTION

CONDITION OF RECORDS AS STATED IS GUARANTEED.

POSTAGE WILL BE PAID ON SHIPMENTS OF $10.00 OR MORE. Only winning bidders will be notified. All records sent C. O. D.

BOSWELL SISTERS
I THANK YOU MR. MOON/NOTHING IS SW. BR 6231 N
WE'RE ON HIGHWAY TO HEAVEN/JACKIE VI 22500 N
DINAH/ALEXANDER'S RAGTIME BAND Vo 4239 E

CONNIE BOSWELL
SHOULD I BE SORRY/YOU TRY SOMEBODY BR 6223 N
IT'S THE TALK OF THE TOWN/THIS TIME BR 6632 V+
MY SILENT LOVE/A STRING OF PEARLS DE 4163 N
ONE DOZEN ROSES/ON STREET OF REGRET DE 4280 E+
TRUST IN ME/WHEN THE(POLLACK) DE 1161 N
GYPSY LOVE SONG/AH SWEET(BROSBY) DE 1678 N
MR.FREDDIE BL/(REV.,BEN POLLACK) DE 1862 N
TEA FOR TWO/YES INDEED(BING,BOB CATS)DE 3689 N

FATS WALLER & RHYTHM (GOLD LABEL)
LOST AND FOUND/YOU WENT TO HEAD VI 25812 N
I ADORE YOU/A RHYTHM FOR LOVE VI 25491 E
I SIMPLY ADORE YOU/LET'S BREAK VI 25830 E+
ONE IN A MILLION/WHO'S AFRAID OF VI 25499 E
'TAIN'T GOOD/HALLELUJAH THINGS LOOK VI 25489 E+
YOU'RE NOT THE KIND/WHY DO I LIE TO VI 25353 E
WHERE IS THE SUN/OLD PLANTATION VI 25550 E
SWEET HEARTACHE/I'VE GOT A NEW LEASEVI 25580 E
TRUCKIN'/THE GIRL I LEFT BEHIND ME VI 25116 E
LET'S SING AGAIN/THE MORE I KNOW VI 25348 N
RHYTHM AND ROMANCE/A SWEET BEGINNINGVI 25131 V
FAIR AND SQUARE/THERE'S HONEY ON VI 25891 N
CRYIN' MOOD/TO A SWEET PRETTY THING VI 25551 E
WEST WIND/SING AN OLD FASHIONED S VI 25253

ALBERT BRUNIES HALF WAY HOUSE ORCH.
IF I DIDN'T HAVE YOU/JUST PRETEND. CO 1959 N

BERTHA IDAHO (CORNET & PIANO)
MOVE IT ON OUT OF HERE/DOWN ON CO 14437 N

SYLVESTER PALAMER (PIANO ACC.)
MEAN BLUES/LONESOME MAN BLUES CO 14492 N

FRANKIE MARVIN (GUITAR; HOT CORNET)
DUST PAN BLUES/MISS MOONSHINE CO 15518 N

THE RED DEVILS
DINAH/TIGER RAG CO 14586 E

VIOLA MCCOY (CORNET & PIANO)
I WANT A GOOD MAN/IF YOU REALLY L. CO 14395 E+

BERT WILLIAMS (ORCH. ACC.)
LONESOME BLUES/SAVE LITTLE DREAM CO 2979 V
IT'S NOBODY'S BUSINESS BUT MY OWN CO 2750 E+

ELIZA BROWN (TRUMPET & PIANO)
PEDDLIN'MAN/IF PAPA HAS OUTSIDE CO 14471 N

CHRIS BOUCHILLON (GUITAR ACC.)
TALKING BLUES/HANNAH CO 15120 V+
NEW TALKING BLUES/OLD BLIND HECK CO 15263 N

LIZZIE MILES (CLARENCE JOHNSON, PIANO)
TRIFLIN'MAN/FAMILY TROUBLE BLUES CO 3920 E
HATTIN'BLUES/SWEET SMELLIN'MAMA CO 3897 E

ROY EVANS (PIANO ACC.)
MY OLD LADY BLUES/NEW ST.LOUIS BL CO 1697 N

MAXINE SULLIVAN (JOHN KIRBY ORCH)
THE HOUR OF PARTING/ST.LOUIS BLUES CO 36341 E+
WHO IS SYLVIA/IF I HAD A RIBBON BOW CO 36233 N

COUNT BASIE
DOWN FOR DOUBLE/MORE THAN YOU KNOW OK 6584 N
KING JOE,1 & 2 (ROBESON) OK 6475 N
TIME ON MY HANDS/FOR GOOD OF COUNTRYCO 36685 N
1 2 3 O'LAIRY/VANCY MEETIN' YOU OK 6319 N
SOMETHING NEW/MOON NOCTURNE OK 6449 N
COMING OUT PARTY/HARVARD BLUES OK 6564 E+
DRAFTIN' BLUES/WHAT'S YOUR NUMBER OK 5897 N
DIGGIN' FOR OEX/H & J OK 6365 E
PLATTER BRAINS/I STRUCK A MATCH OK 6508 N
TOM THUMB/MY OLD FLAME OK 6527 N
'AY NOW/BLUE SHADOWS AND WHITE OK 6626 N
TUNE TOWN SHUFFLE/YOU LIED TO ME OK 6267 E
FIESTA IN BLUES/TAKE ME BACK OK 6440 N
DOWN DOWN DOWN/YOU BETCHA MY LIFE OK 6221 N
EXACTLY LIKE YOU/BOOGIE WOOGIE DE 1252 N
IT'S TORTURE/I WANT A LITTLE GIRL OK 5773 N
THE APPLE JUMP/BLUES OK 5862 N
MUSIC MAKERS/IT'S SQUARE BUT IT ROCKS OK 6047 N

KANSAS JOE & MEMPHIS MINNIE
FRISCO TOWN/GOIN' BACK TO TEXAS CO 14455 N
THAT WILL BE ALRIGHT/WHEN THE LEVEE CO 14439 N

CHARLIE BARNET (GOLD LABEL)
DEED I DO/WHERE WAS I BB 10669 E+
LITTLE DIP(E)/PONCE DE LEON(N) BB 11194 –
THESE THINGS YOU LEFT ME/HE'S A LA. BB 11004 E
THE BREEZE AND I/THE FABLE OF THE BB 10696 N
SCRUB ME MAMA WITH BOOGIE BEAT(E/N) BB 10975 –
I'M PRAYIN' HUMBLE/I GET ALONG BB 10119 N
BLUE JUICE/HARMONY HAVEN BB 11111 E+
RING DEM BELLS/THE SGT. WAS SHY BB 10862 N
HAUNTED TOWN/BUFFY BOY BB 11093 N
AND SO DO I/IT'S THE LAST TIME BB 10778 N
WANDERIN' BLUES/AFTERNOON OF MOAX BB 10721 E
TIN ROOF BLUES/KNOCKIN AT THE FAM. BB 10131 N
PHYLLYSSE/LUMBY BB 11014 N
YOU'VE GOT ME VO DOO'D/A LOVERS BB 10662 N
THE GAL FROM JOE'S/THE NEW MOON BB 10153 N
POMPTON TURNPIKE/I DON'T WANT TO BB 10825 E
MERRY-GO-ROUND/YOU TALK TOO MUCH BB 11153 E+
ISOLA BELLA/WHATCHA KNOW JOE BB 10918 N
WINGS OVER MANHATTAN, 1 & 2 BB 10885 N
WHERE CAN SHE BE/WOULDN'T GIVE THAT BB 10162 N
FOOLS FALL IN LOVE/YOU'RE LONELY BB 10691 E+
YOU AND WHO ELSE/WHEN THE SPIRIT BB 10734 N
I HEAR A RHAPSODY/THE MOON IS BB 10934 N

CHARLIE BARNET (WHITE LABEL)
ON A HOLIDAY/GROWLIN' BB 5816 N
EMPTY SADDLES/I'M AN OLD COW HAND BB 6448 N
IN YOUR OWN LITTLE WAY/YOU'RE LOOK. BB 6975 N
DON'T BE A FRAID TO TELL/I'M KEEP. BB 5814 N
I'VE GOT SOMETHING IN MY EYE BB 6619 N.
HE WALKED RIGHT IN/A SAILBOAT IN BB 6967 N

PEGGY PARKER (PERRY BECKTEL'S ORCH.)
MEMPHIS/(REV., HINKEY MYERS) CO 15725 N

OAK CLIFF T-BONE(GUITAR & PIANO ACC.)
WICHITA FALLS BLUES/TRINITY RIVER CO 14506 N

LILLIAN GLINN(GUITAR,CORNET & PIANO.)
BLACK MAN BLUES/I'M A FRONT DOOR CO 14433 N
CRAVIN' A MAN BLUES/SHREVEPORT BL CO 14519 N
MOANIN' BLUES(NOVELTY ACC.) CO 14493 N
BEST FRIEND BLUES(PIANO ACC; CHIP) CO 14330 E+

CHARLIE TROUTT'S MELODY ARTISTS
TRANSPORTATION BLUES,1 & 2 CO 1030 E

TEXAS BILL DAY & BILLIKEN (GUITAR & PIANO)
ELM STREET BLUES/BILLKEN'S WEARY BL CO 14514 N

FORD & GLENN (PIANO ACC.)
IT'S LULLABY TIME, 1 & 2 CO 1446 N

MARTHA COPELAND (PIANO ACC.)
BLACK SNAKE BLUES/PAPA IF YOU CO 14161 V+

GERTRUDE PERKINS (GUITAR & PIANO)
GOLD DADDY BL/NO EASY RIDER (CHIP) CO 14313 N

ISSIE RINGGOLD (CORNET & PIANO ACC.)
BE ON YOUR MERRY WAY/HE'S A GOOD CO 14509 N

SONNY PORTER (GUITAR & PIANO ACC.)
HOW LONG HOW LONG/DECK HAND BLUES CO 14366 N

WILLIE JACKSON (SAX. & PIANO ACC.)
CORN & BUNION BL/LONG TIME MAN CO 14432 N

ORA ALEXANDER (BANJO & PIANO ACC.)
YOU'VE GOT TO SAVE THAT THING/I'M CO 14607 N

MARY DIXON (CLARINET & PIANO ACC.)
OLD FORSAKEN BLUES/ALL AROUND CO 14442 N
YOU CAN'T SLEEP IN MY BED/DADDY CO 14415 N
BLACK DOG BLUES/FIRE & THUNDER CO 14459 N

LIZA BROWN & ANN JOHNSON(GUITAR & PIANO)
LET'S GET IT STRAIGHT/GET ON OUT CO 14466 N

PIGMEAT PETE & CAT JUICE CHARLIE
MY FRIEND JOHN/TURPENTINE FARM CO 14485 E
SHE SHAKES A MEAN ASH CAN/HONEY CO 14598 N

GRANT & WILSON (PIANO ACC.)
YOU CAN'T DO THAT TO ME/I DON'T CO 14637 E+

MATTIE HITE (PIANO.ACC.)
ST.JOE INFIRMARY/TEXAS TWIST CO 14503 N

HANDY'S ORCHESTRA OF MEMPHIS
MOONLIGHT BLUES/BUNCH OF BLUES CO 2418 N
LIVERY STABLE BLUES/THAT JAZZ DANCE CO 2419 E
FUZZY DUZZY RAG/THE SNAKY BLUES CO 2421 V+

JERRY COLONNA ORCHESTRA
THE LIFE OF A SAILOR/WHERE IS MY CO 36363 N
I LOVE LIFE/MY MOTHER WAS A LADY CO 35371 N

EARL FULLER'S NOVELTY ORCH.
SWEET EMALINA/GRAVEYARD BLUES CO 2523 E

ROSA HENDERSON (PIANO & CORNET ACC.)
MAMMA IS WAITIN' FOR YOU/LET'S CO 14130 N

PORTER GRAINGER
HE'S GONE HOME/I WONDER WHAT'S CO 14269 N

WILBUR SWEATMAN ORIG. JAZZ BAND
LUCILLE/I'LL SAY SHE DOES CO 2752 V+

MUSICAL STEVEDORES
HAPPY RHYTHM/HONEYCOMB HARMONY CO 14406 E

PIRON'S NEW ORLEANS ORCHESTRA
BRIGHT STAR BLUES/GHOST OF THE BL CO 99 E

BENNETT'S SWAMPLANDERS
BIG BEN/YOU CAN'T BE MINE AND CO 14557 N

THE GULF COAST SEVEN
KEEP YOUR TEMPER/SANTA CLAUS BL CO 14107 E

KID & COOT (PIANO ACC.)
KEY HOLE BL/RASSLIN' TILL THE WAG. CO 14363 N

LEONA WILLIAMS & DIXIE BAND
SISTER KATE/IF YOU DON'T CO 3713 V
UNCLE BUD(BUGLE BLUES)/MEXICAN BL CO 3736 E

BOB FERGUSON (PIANO ACC.)
ELEVEN CENT COTTON FORTY CENT MEAT CO 15297 N

BARBECUE BOB (GUITAR)
WE SURE GOT HARD TIMES/SPIDER & FLY CO 14558 N
GOOD TIME ROUNDER/RED HOT MAMA CO 14449 E

MARY STAFFORD & JAZZ BAND
ROYAL GARDEN BLUES/CRAZY BLUES CO 3365 V
MONDAY MORNING BLUES/DOWN HOME BLU CO 3511 V

COLUMBIA SAXOPHONE SEXTETTE
WAITING/CHON COME FROM HONK KONG CO 2730 E

CHICAGO BLUES DANCE ORCHESTRA
BLUE GRASS BLUES/HOUSE OF DAVID CO 3923 V+

MARION HARRIS
THE ST.LOUIS BLUES/HOMESICKNESS BL CO 2944 E
EVERYBODY BUT ME/LEFT ALL ALONE CO 2939 V
HE DONE ME WRONG/OH JUDGE HE TREATS CO 2968 V
I TOLD YOU SO/SWEET MAMMA CO 3300 N

GEORGE WILLIAMS & BESSIE BROWN(PIANO ACC)
HIT ME BUT DON'T QUIT ME/YOU CAN'T CO 14135 V
YOU AIN'T QUITTING ME WITHOUT CO 14011 V

STOVE PIPE NO. 1
FISHER'S HORNPIPE/LONESOME JOHN CO 15011 E

MAGGIE JONES (CORNET & PIANO)
THUNDERSTORM BLUES/POOR HOUSE BL CO 14050 E+

BESSIE SMITH(PIANO & CORNET ACC.)
SOBBIN'HEARTED BLUES/RECKLESS BL CO 14056 E+
NASHVILLE WOMAN'S BL/I AIN'T CO 14090 E
(ALL COLUMBIAS 14050 TO 14056) — ——— N

BENNY CARTER ORCHESTRA
SLOW FREIGHT/SLEEP VO 5399 E
I'VE BEEN IN LOVE BEFORE/BY THE DE 3545 N
BOOGIE WOOGIE SUGAR BL/THE LAST DE 3588 E+
MORE THAN YOU KNOW/SHUFFLE BUG VO 5508 N
SUNDAY/BACK BAY BOOGIE BB 11341 E+
SCANDAL IN A FLAT/SAVOY STAMPEDE VO 5112 E
OK FOR BABY/NIGHT HOP(SMALL CHIP) DE 3294 E

CHICK WEBB (ELLA FITZGERALD, VOCAL)
A TISKET A TASKET/LIZA DE 1840 E
OUT OF NOWHERE/STAIRWAY TO STARS DE 2598 N
CLAP HANDS HERE COMES CHARLIE/YOU DE 1220 E
AZURE/I'M JUST A JITTERBUG DE 1899 E+
JUST A SIMPLE MELODY/HOLIDAY IN DE 1521 N
IT'S FOXY/MY HEART BELONGS TO DADDY DE 2309 E+
SUGAR PIE/THAT WAS MY HEART DE 2665 E
ONE SIDE OF ME/LITTLE WHITE LIES DE 2556 V+
F.D.R. JONES/I LOVE EACH MOVE YOU DE 2105 E
WACKY DUST/SPINNIN' THE WEBB DE 2021 E

ELLA FITZGERALD & HER SAVOY EIGHT
YOU CAN'T BE MINE/THIS TIME IT'S DE 1806 N
SAVING MYSELF FOR YOU/WE CAN'T GO DE 1846 N
WOE IS ME/STRICTLY FROM DIXIE DE 2202 N
I HAD TO LIVE AND LEARN/IF THAT'S DE 2581 N

AUCTION **AUCTION**

ROBERT SILVERSTEIN

6571 ST. HUBERT ST., MONTREAL, QUE., CANADA

Original Retail Price Is Lowest Bid Accepted, Except Where Indicated

ALL STARS
1 O'CLOCK JUMP/BUGLE CALL RAG — VI 27314 N

MILDRED BAILEY
ALL TOO SOON/EVERYTHING DEPENDS ON — DE 3888 N
LOVER COME BACK TO ME/SO PEACEFUL IN — DE 3953 N

CHARLIE BARNET
TIN ROOF BLUES/KNOCKIN' AT FAMOUS — BB 10131 N
ECHOES OF HARLEM/SCOTCH AND SODA — BB 10210 N
DUKE'S IDEA/THE COUNT'S IDEA — BB 10453 N
MIDWEEK FUNCTION/I NEVER KNEW — BB 10285 N
MURDER AT PEYTON HALL/HEART YOU — BB 11292 N
HAUNTED TOWN/BUFFY BOY — BB 11093 N
MERRY GO ROUND/YOU TALK TOO MUCH — BB 11153 V
BETWEEN 18TH & 19TH/SOMEBODY — BB 10543 E
REDSKIN RHUMBA/SOUTHERN FRIED — BB 10944 E
I'M COMING VIRGINIA/I'LL REMEMBER — BB 11417 E
REVERIE OF A MOAX/ROCKIN'IN RHYTHM — BB 10785 V
CHEROKEE/STAY UP STAN — BB 10373 E
LOIS/SPANISH KICK — BB 11265 N
GAL FROM JOE'S/NEW MOON & OLD — BB 10153 N
JUMP SESSION/SWING ST. STRUT — BB 10172 N
MOTHER FUZZY/YOU WERE THERE — BB 11321 N
NO NAME JIVE, 1 & 2 — BB 10737 N
THINGS AIN'T WHAT THEY USED TO BE — DE 18257 N
SHADY LADY/I LIKE TO RIFF — DE 18378 N

CONNIE BOSWELL
FREDDIE BLUES(POLLACK)/FARE THEE HONEY(BROSBY) — DE 1826 N

ERSKINE BUTTERFIELD
BOOGIE DE CONCERTO/DEVIL SAT DOWN — DE 10123 N
FEETS TOO BIG/WHAT'S NEW — DE 3209 N
BIRMINGHAM SPECIAL/JUMPIN' IN — DE 4400 N
HONEY DEAR/I WAS A FOOL TO LET — DE 10122 E
SLEEPY TOWN TRAIN/YOU MADE ME CARE — DE 4360 N
FOO GEE/YOU SHOULD LIVE SO LONG — DE 8569 E

LARRY CLINTON
WORRIED MIND/SOLID OLD MAN — BB 11348 E
ROCKIN' CHAIR/NOBODY KNOWS THE — BB 11018 N
TABOO/DO YOU CALL THAT A BUDDY — BB 11058 N

JOE DANIELS
DRUMMER GOES TO TOWN — DE 3686 N
DRUMMER MAN FROM DIXIE — DE 3687 N
SHEIK OF ARABY/12TH ST. RAG — DE 1905 N

ELLA FITZGERALD
GULF COAST BLUES/DEEDLE — DE 3324 N
ORGAN GRINDER SWING/LAST AFFAIR — DE 1062 N

BENNY GOODMAN
WHY DON'T YOU DO RIGHT/6 FLATS — — 694 N
STRING OF PEARLS/JERSEY BOUNCE — — 609 N
THE COUNT/I SEE A MILLION PEOPLE — — 458 N
ALWAYS/WALK JENNIE WALK — BB 10799 N
CHANGES/SLEEPY TIME DOWN SOUTH — VI 25634 N
THE BLUE ROOM/MAKE BELIEVE — VI 26088 N
WHISPERING/BACH GOES TO TOWN — VI 26130 N
LIFE GOES TO A PARTY/IF DREAMS — VI 25726 N
IT HAD TO BE YOU/MY HONEY'S LOVIN' — BB 11056 N
WRAPPIN'IT UP/MY MELANCHOLY BABY — VI 25880 N
CAMEL HOP/LOCH LOMONO — VI 25717 N
RIFFIN' AT THE RITZ/ALEX'S RAGT. — VI 25445 N
SUGAR FOOT STOMP/CAN'T GIVE YOU — VI 25678 N
SHOW YOUR LINEN/LADY'S IN LOVE — VI 26211 N
DARKTOWN STRUTTER'S BALL/AFTER — — 726 N
GOOD EVENIN/FOUND MILLION DOLLAR — — 341 N
MY HONEY'S LOVIN' ARMS/FAREWELL — VI 26095 N
FAREWELL BLUES/MARGIE — BB 19073 N
BREAKIN' IN PAIR OF SHOES/STOMPIN' — VI 25247 N
SWEET SUE/I NEVER KNEW — VI 26089 N
FOUND A NEW BABY/SWINGTIME IN ROCK. — VI 25355 N
BUMBLE BEE STOMP/CIRIBIRIBIN — VI 26087 N
JINGLE BELLS/ SANTA CLAUS — VI 25145 N
CHRISTOPHER COLUMBUS/GET HAPPY — VI 25729 N
IT'S WONDERFUL/THANKS FOR MEMORY — VI 25727 N

BENNY GOODMAN (CONTINUED)
SAVIN' MYSELF FOR YOU/DON'T WAKE — VI 25867 N
THIS CAN'T BE LOVE/SING FOR SUPPER — VI 26099 N
JUNK MAN/OL PAPPY(HAWKINS) — $3.00 CO 2892 N
EMALINE/GA.JUBILEE(HAWKINS — $3.00 CO 2907 N
HONEYSUCKLE ROSE/SPRING SONG — $1.00 CO 35319 E
BOY MEETS HORN/LET'S DANCE — $1.50 CO 35301 N

HARRY JAMES
DUKE'S MIXTURE/DON'T TAKE YOUR — — 434 N
ELI ELI/LITTLE BIT OF HEAVEN — — 252 N
TUXEDO JUNCTION/PALMS OF PARADISE — VO 8194 N
SHIEK OF ARABY/EXACTLY LIKE YOU — EL 5036 N
COME AND GET IT/LAST TIME I'LL — EL 5027 N
HODGE PODGE/4 OR 5 TIMES — EL 5028 N
HALLELUJAH/MAYBE — EL 5034 N

ANDY KIRK
TAKE IT AND GIT/HIP HIP HOORAY — DE 4366 N
CLOUDY/PUDDIN' HEAD SERENADE — DE 1208 N

BEN POLLACK
SONG OF THE ISLANDS/YOURS FOR 75¢ — DE 1924 N

DERRYCK SAMPSON
BLUES BOOGIE/BOOGIE EXPRESS — BEA 1 N
BOOGIE IN C/HEN HOUSE BOOGIE — BEA 2 N

CHICK WEBB
BLUE LOU/SWINGIN' ON RESERVATION — DE 1065 N
AIN'T GOT NOBODY/LITTLE SPANISH — DE 1513 N
SWEET SUE/I GOT RHYTHM — DE 1759 N
WAKE UP AND LIVE/SWELL OF YOU — DE 1213 N
IT'S FOXY/HEART BELONGS TO DADDY — DE 3309 N
RHYTHM & ROMANCE/MOONLIGHT & MAG. — DE 588 N
SUMMERTIME ALONG THE SWANEE — DE 2389 N

BIX BEIDERBECKE
MARGIE/LOUISIANA — $3.00 PAE 2833 N

PAUL WHITEMAN
WHEN/JUST A LITTLE WAY(CROSBY, BIX, RHYTHM BOYS) — $2.00 VI 21388 E
CHANGES/MARY (BIX) — $2.00 VI 21103 E
TAIN'T SO HONEY/THAT'S MY — $2.50 CO 1444 N
VALENCIA/NO MORE(DORSEYS) — $1.00 VI 20007 E
ST.LOUIS BL/BELL HOPPIN BL — $1.00 VI 20092 V

JEAN GOLDKETTE
SUNNY DISPOSISH(E.LANG) — $1.00 VI 20493 E
FOUR LEAF CLOVER(DORSEYS) — $1.00 VI 20466 E
LANE IN SPAIN(VENUTI,LANG) — $1.00 VI 20491 E

CAB CALLOWAY
STACK O'LEE BL/WITHOUT RHYTHM — $1.00 VO 3278 V
BLUE INTERLUDE/TEE-JM — .75 VO 4538 N
JUMPIN' JIVE/TRYLON SWING — .75 VO 5005 N
PLUCKIN' THE BASS(HINTON) — 1.00 VO 5406 N
CRESCENDO IN DRUMS/UT DA ZAY — 1.00 OK 5062 N

SPENCER TRIO (B. BAILEY)
AFTERNOON IN AFRICA/JOHN HENRY — 1.25 DE 1873 N
POP CORN MAN/CAMPBELLS ARE C. — 1.25 DE 1736 N
BABY WON'T YOU PLEASE COME HOME — 1.50 DE 1941 N

LEMUEL FOWLER (H.BAXTER, ACC.)
SATISFIED BLUES/DADDY EASE IT — 6.00 DK 8080 V

UNA MAE CARLISLE
MY WISH/MOONLIGHT MASQUERADE — BB 11330 N

ART TATUM TRIO
TOPSY/SOFT WINDS — 1.00 ASCH 452 N
BOOGIE/IF I HAD YOU — 1.00 ASCH 452 N
DARK EYES/MAN I LOVE — 1.00 COMET 1 N
BODY AND SOUL/I KNOW THAT YOU — 1.00 COMET 2 N
FLYING HOME/SUNNYSIDE OF STREET — 1.00 COMET 3 N

ALBUMS
T. WILSON, PIANO—CO 36631-36634(CO 93) — $5.00 N
DORSEY BROS—CO 36063-36066 — (CO 51) 5.00 N
BOOGIE WOOGIE—DE 3382-3387 — (DE 137) 5.00 N
SAXOPHOBIA—DE 3881-3885) — (DE 244) 5.00 N
BARRELHOUSE—BR 80031-80034 — (BR 1008) 5.00 N
BOOGIE WOOGIE—BR 80019-80022 — (BR 1005) 5.00 N
NEGRO SINFUL SONGS—MU 223-227 — 8.00 N

G. WALLACE UMPHREY

5018 ALASKA STREET, SEATTLE 8,WASH.

For Trade or Auction

HENRY "RED" ALLEN
ON THE BEACH AT BALI-BALI — VO 3261 N
THE MERRY-GO-ROUND BROKE DOWN — VO 3594 E
NOTHING BLUE BUT THE SKY — VO 3245 M
PICTURE ME WITHOUT YOU — VO 3306 V

ALBERT AMMONS
BOOGIE WOOGIE STOMP — DE 3386 E

LOUIS ARMSTRONG
SUNSET CARE STOMP — OK 8423 G
WILLIE THE WEEPER/SAVE IT PRETTY M. — VO 3381 V+
WEARY BLUES(V+)/CRAZY(G) — VO 3216 —
WEST END BLUES/FIREWORKS — OK 8597 E
SKIP THE GUTTER/KNEE DROPS — OK 8631 V
HOTTER THAN THAT/SAVOY BLUES — OK 8535 V
NO ONE ELSE BUT YOU/ANTHING BUT L. — OK 41204 V+
SOME OF THESE DAYS/WHEN YOU'RE SMIL. — VO 3202 E
NEW TIGER RAG/LOVE YOU FUNNY THING — CO 2631 V+
SLEEPY TIME DOWN SOUTH — OK 41504 V

WILLIE ECKSTEIN (PIANO SOLOS)
MAPLE LEAF RAG/NICKLE IN THE SLOT — OK 40018 N

DUKE ELLINGTON
MOOCHE(V)/BABY WHEN YOU AIN'T(E) — BR 8241 —
SWELL OF YOU/LULL IN MY LIFE — MA 117 V+
WARM VALLEY/FLAMING SWORD — VI 26796 E
JUMPIN' PUNKINS/BLUE SERGE — VI 27356 E
SOLITUDE/MOONGLOW — BR 6987 E
BLUES/PLUCKED AGAIN — CO 35322 N
SWINGTIME IN HONOLULU/SLAPPIN'7TH — BR 8131 E
PADUCAH/HARLEM FLAT BLUES — BR 4309 E
CARAVAN/AZURE — MA 131 E
MEMORIES OF YOU(E)/I CAN'T GIVE(V) — BB 6280 —

MONK HAZEL
HIGH SOCIETY/SIZZLING THE BLUES — BR 4181 E+

FLETCHER HENDERSON (ARMSTRONG)
MEANEST KIND OF BLUES — CO 249 E
SUGAR FOOT STOMP/WHAT-CHA-CALL'EM — CO 35668 E

JAMES P. JOHNSON (PIANO SOLOS)
BLEEDING HEARTED BLUES — VI 19123 V+
WEEPING BLUES/WORRIED AND LONESOME — CO 3950 V+

EDDIE LANG
EDDIE'S TWISTER(E)/APRIL KISSES(V+) — OK 40807 —

WINGIE MANNONE
RINGSIDE STOMP/UP THE COUNTRY — CO 1044 V
WALKIN' THE STREETS/SEND ME — BP 6940 N
SHAKE THAT THING/UP THE COUNTRY — DE 7366 E
WEARY BLUES/BUTTER AND EGG MAN — DE 7415 N

JOHNNIE MILLER
PANAMA/DIPPERMOUTH BLUES — CO 1546 V

NEW ORLEANS RHYTHM KINGS
WOLVERINE BLUES/WEARY BLUES — GE 5102 V
CLARINET MARMALADE/MR.JELLY LORD (CHIP TO GROOVE ONE SIDE) — GE 5220 G
BLUIN' THE BLUES/SENSATION — DE 464 E
TIN ROOF BLUES/SAN ANTONIO SHOUT — DE 161 E

LOUIS PRIMA
TIN ROOF BLUES/YOU CAN'T — VO 3657 E+
AFRAID TO DREAM/LOVE AT WORK — VO 3628 V

SOUTHERN SERENADERS (ARMSTRONG)
I MISS MY SWISS — HA 4 V

REB SPIKES MAJORS & MINORS
MY MAMMY'S BLUES/FIGHT THAT THING — CO 1193 V+

FATS WALLER (ORGAN SOLOS)
SLOPPY WATER/THE RUSTY PAIL — VI 20492 E
GEECHEE/THE OIGAH'S STOMP — VI 21358 V

TEDDY WILSON
OH LADY BE GOOD/BUT NOT FOR ME — CO 36084 E
I MUST HAVE THAT MAN/FOOLIN' — CO 36207 E+
MELANCHOLY BABY/I CRIED FOR YOU — CO 35862 V
SWEET LORRAINE/MISS BROWN TO YOU — BR 8087 E
I WISHED ON THE MOON/MOONLIGHT — BR 8336 E
IF DREAMS COME TRUE/1ST IMPRES. — BR 8053 E
YOU'RE MY DESIRE/REMEMBER ME — BR 7940 E
COQUETTE/HOUR OF PARTING — BR 7943 N
A-TISKET A-TASKET — BR 8199 E

WANTED: JIMMIE BLYTHE-JIMMIE BERTRANO COMBINATIONS;MA RAINEY;LOVIE AUSTIN ACC.;ARMSTRONG ACC. CHICAGO FOOTWARMERS OK 8613;N.O.BOOTBLACKS CO 14337;BLUE JAY BOYS,DECCA; NEW ORLEANS JAZZ.

ROBERT WALLER

628 MONTGOMERY ST.
SAN FRANCISCO 11, CALIF.

For Trade or Auction

ARCADIAN SERENADERS
SAN SUE STRUT — OK 40378 N
LOUIS ARMSTRONG
SAVOY BLUES/HETTER THAN THAT — OK 8535 V
GLAD WHEN YOU'RE OEAO — OK 41504 V
JIMMY BLYTHE'S SINFUL FIVE
PUMP TILLIE — PARA 12346 V
JUNIE COBB
TRANSATLANTIC STOMP/BARRELHOUSE — VI 38023 V
PAPA CHARLIE JACKSON
TAKE ME BACK/MAMA OON'T — PARA 12296 N
SHE BELONGS TO ME/COAL MAN — PARA 12461 N
EDITH JOHNSON
HEART ACHING BLUES/NO MORE — OK 8748 N
PETE JOHNSON
BUSS ROBINSON/B & O BLUES — SA 12006 N
JONES-COLLINS HOT EIGHT
DAMP WEATHER/TIP EASY — BB 10952 N
JELLY ROLL MORTON
BIG FOOT HAM/JELLY ROLL BLUES — GE 5552 E
FAT MEAT & GREENS/SWEETHEART — VO 1019 G
NEW ORLEANS RHYTHM KINGS
FAREWELL BLUES/ORIENTAL — GE 4966 G
MAPLE LEAF RAG/SWEET LOVIN' — GE 5104 G
KING OLIVER
DIPPERMOUTH/WEATHERBIRD — GE 5132 G
4 OR 5 TIMES/GOT EVERYTHING — BR 4029 G
ORIGINAL DIXIELAND JAZZ BAND
MOURNIN' BLUES/CLARINET MARMALADE — VI 18513 N
FIDGETY FEET/LAZY DADDY — VI 18564 E
ORY'S SUNSHINE ORCHESTRA
ORY'S CREOLE TROMBONE(CR.AT LABEL) — SU 3003 E
BESSIE SMITH (WITH LOUIS)
SOBBIN' HEARTED/RECKLESS BLUES — CO 14056 V
CARELESS LOVE — CO 14083 G
MONTANA TAYLOR (PIANO & VOCAL)
WHOOP AND HOLLER/HAYRIDE — VO 1278 N
CLARANCE WILLIAMS (PIANO SOLOS)
WEARY BLUES/MIXING THE BLUES — OK 4893 V

WANTED

HENRY BROWN
DEEP MORGAN/EASTERN CHIMES — PARA 12988
(ANY OTHER EXCEPT PARA 12825) — ——
IDA COX
CHERRY PICKING BLUES — PARA 12228
CHARLES CREATH'S JAZZOMANIACS
(ANY EXCEPT DK 8201) — ——
DIXIELAND JUG BLOWERS
HEN PARTY BLUES — VI 20649
EDDIE AND SUGAR LOU'S HOTEL TYLER ORCH.
(ANY) — ——
BESSIE JACKSON
ME 12763,13086,13212,13415; PE 197,0281,35091
JESSE JAMES
SOUTHERN CASEY JONES — DE 7213
SAM MORGAN JAZZ BAND
(ANY) — ——
NEW ORLEANS BOOTBLACKS
FLAT FOOT/MAD DOG (V) — CO 14337
MIXED SALAD/I CAN'T SAY (V) — CO 14465
NEW ORLEANS WANDERERS
TOO TIGHT/PAPA DIP (V) — CO 735
ORIGINAL TUXEDO JAZZ ORCHESTRA
BLACK RAG/CARELESS LOVE — OK 8198
ORIGINAL TUXEDO RAG — OK 8215
SIMMS' CREOLE ROOF ORCHESTRA
SOAPSTICK BLUES/HOW DO YOU — OK 8373
SONNY TERRY
(ANY SOLOS EXCEPT ON ASCH) — ——
BESSIE TUCKER
(ANY) — ——
BUKKA WHITE
GOOD GIN/BUKKA'S JITTERBUG — OK 05625
(ANY OTHERS EXCEPT OK 05683 — ——
JABBO WILLIAMS
(ANY ON PARAMOUNT) — ——
BLUE BELLE (ANY EXCEPT DK 8704) — ——

AUCTION — AUCTION

ARTHUR RASNER

607 VAN SICKLEN AVENUE, BROOKLYN 7, NEW YORK
Winners Will Be Notified and Records Shipped C.O.D.

HENRY ALLEN, JR.
FEELIN' DROWSY/SWING OUT — VI 38080 E
LOUIS ARMSTRONG/BESSIE SMITH
CORNET CHOP SUEY/ONE AND TWO BLUES — HRS 2 N
PERRY BRADFORD'S JAZZ PHOOLS
AIN'T GONNA PLAY 2ND FIDDLE/LUCY L. — VO 15165 N
JIMMIE BLYTHE'S RAGAMUFFINS
ADAM'S APPLE/MESSIN' AROUND — PARA 12376 F
LILLIE DELK CHRISTIAN (ARMSTRONG ACC.)
I MUST HAVE THAT MAN/BABY — OK 8660 N
JOHNNY DODDS' BLACK BOTTOM STOMPERS
MELANCHOLY/WILD MAN BLUES — BR 3567 N
SEGER ELLIS (ARMSTRONG ACC.)
AIN'T MISBEHAVIN'/TRUE BLUE LOU — OK 41291 N
S'POSIN'/TO BE IN LOVE — OK 2155 N
WILL EZELL
PITCHIN' BOOGIE/JUST CAN'T STAY H. — PARA 12855 N
MAGGIE JONES/CHIPPIE HILL (ARMSTRONG ACC.)
GOOD TIME FLAT BLUES/PRATT — HRS DIVIDEND N
MARGARET JOHNSON(CLARENCE WILLIAMS BL.5)
PAPA, MAMA'S ALL ALONE/CHANGEABLE — OK 8185 G
VIRGINIA LISTON (CLARENCE WILLIAMS ACC.)
YOU DON'T KNOW MY MIND/SALLY LONG — OK 8115 N
LILL'S HOT SHOTS
DROP THAT SACK/GEORGIA BO BO — VO 1037 E
CRIPPLE CLARENCE LOFTON
MONKEY MAN BLUES/STRUT THAT THING — VO 02951 N
BROWN SKIN GIRLS/DONE TORE PLAYH. — ME 61166 N
WINGY MANNONE
SWING BROTHER SWING/NICKEL IN — OK 41573 N
SARA MARTIN(CLARENCE WMS BLUE 5 ACC.)
WHAT MORE CAN MONKEY WOMAN DO/ — OK 8283 N
THINGS DONE GOT TOO THICK/EAGLE — OK 8203 N
JOSIE MILES (JOE SMITH ACC.)
WAR HORSE MAMA/YOU DON'T KNOW — GE 5359 N

JIMMIE NOONE'S APEX CLUB ORCH.
LET'S SOW A WILD OAT/IT'S TIGHT — VO 1238 N
I GOT A MISERY/CHICAGO RHYTHM — VO 1267 E
BRING IT ON HOME/YOU RASCAL YOU — VO 1584 V
RED NICHOLS' FIVE PENNIES
LIMEHOUSE BL/DEAR OLD SOUTHLAND — BR 20070 V
KING OLIVER
SWEET LOVIN' MAN/SOBBIN' BLUES — OK 4906 V
CAMP MEETING BLUES/LONDON CAFE — CO 14003 N
NEW WANT WANG BLUES/TACK ANNIE — VO 1049 F
MANDY LEE BLUES/I'M GOING AWAY — GE 5134 V
THE SOUTHERN STOMPS — PARA 12088 F
SNAKE RAG/HIGH SOCIETY RAG — DK 4933 E
SAVANNAH SYNCOPATORS
DEEP HENDERSON/JACKASS BLUES — BR 3245 V
WA WA WA/SOME DAY SWEETHEART — BR 3373 E
ROOSEVELT SYKES
TEN & FOUR BL/ROOSEVELT'S BLUES — OK 8776 N
CHARLIE SPAND
BIG FAT MAMA BL/SHE'S GOT WHITE LABEL — 13005 N
HOCIEL THOMAS (ARMSTRONG ACC.)
LONESOME HOURS/DEEP WATER BL — OK 8297 F
JACK TEAGARDEN'S BIG EIGHT
BIG EIGHT BL/WORLD IS WAITING FOR — HRS 2007 N
CLARENCE WILLIAMS BLUE FIVE
KANSAS CITY MAN BLUES/WILDCAT BL — OK 4925 G
TEXAS MOANER BL/HOUSE RENT BLUES — OK 8171 G
JACK WINN'S DALLAS DANDIES
WILD MAN BLUES/AFTER YOU'VE GONE — POLK 9035 N
PAUL WHITEMAN
WASHBOARD BLUES/AMONG MY SOUVENIRS — VI 35877 V
HRS SOCIETY RAG
FIVE ISSUES — SEPT. THROUGH JAN. — ——

AUCTION — AUCTION

GEORGE W. NAULTY

1 RIVER BEND ROAD, SCOTCH PLAINS, NEW JERSEY

WILL BRADLEY (FEATURING RAY MCKINLEY)
STARDUST/CHICKEN GUMBOOGIE — CO 35939 N
ROCK A BYE BOOGIE/SCRAMBLE TWO — CO 35732 N
I'M COMING VIRGINIA/THE LOVE NEST — CO 35345 N
LES BROWN
BOOGIE WOOGIE PIGGY/LITTLE MISS — OK 6085 N
BLUE CIVEL JAZZ/GRAVE DIGGERS — BB 10287 N
ERSKINE BUTTERFIELD
BOOGIE DE CONCERTO/DEVIL CRIED — DE 8600 N
BLACKBERRY JAM/MONDAY'S WASH — DE 8543 N
HONEY DEAR/FOOL TO LET YOU GO — DE 8588 E+
CAB CALLOWAY
TAPPIN' OFF/NAIN NAIN — OK 6547 N
LONG LONG AGO/AFRAID OF LOVE — VO 4905 N
BOOG IT/CHOP CHOP CHARLIE — OK 5444 N
THAT THE "A" TRAIN/CHATTANOOGA — OK 6305 N
EBONY SILHOUETTE/HEP CAT'S SONG — OK 6192 N
DO IT AGAIN/SINCERE LOVE — VO 5364 N
TRYLON SWING/JUMPIN' JIVE — VO 5005 E+
BENNY CARTER
VAGABOND DREAMS/LOVE'S GOT ME — VO 5224 N
BY THE WATERMELON VINE/I'VE BEEN — DE 3545 N
BOOG. WOOB. SUGAR BL/LAST KISS — DE 3588 N
BABALU/THERE I'VE SAID IT AGAIN — BB 11090 N
BACK BAY BOOGIE/SUNDAY — BB 11341 N
BOB CHESTER
AUNT HAGAR'S BLUES/57TH ST. DRAG — BB 10513 N
EASY DOES IT/MAKE LOVE WITH GUITAR — BB 10576 E+
HARLEM CONFUSION/CLOCK IS FAST — BB 11384 N
BOB CROSBY
THE MARK HOP/BURNIN' THE CANDLE — DE 3694 N
(BOB CROSBY CONTINUED NEXT COLUMN)

BOB CROSBY (CONTINUED)
MUSKRAT RAMBLE/DIXIE. SHUFFLE — DE 825 E+
BARRELHOUSE BESSIE/ZOOT SUIT — DE 4169 E+
WORLD IS WAITING FOR SUNRISE/BLUE — DE 2734 N
ANGRY/WHOLE NEW THING — DE 2839 N
HONKY TONK TRAIN/BIG NOISE — DE 2208 N
ROYAL GARDEN BLUES/SQUEEZE ME — DE 3339 N
SUGAR FOOT STRUT/JAZZ BAND BALL — DE 3337 N
WOLVERINE BLUES/LOUISE LOUISE — DE 2032 N
SMOKEY MARY/SWEET PAPA — DE 3336 N
KING PORTER STOMP/SUGAR FOOT ST. — DE 4390 N
TIT WILLOW/REMINISCING TIME — DE 3054 N
JA DA/COMPLAININ' — DE 3233 N
COW COW BLUES/DRY BONES — DE 3488 N
WAY DOWN YONDER IN NEW ORLEANS — DE 4403 N
JIMMY DORSEY
BAR BABBLE/AURORA — DE 3772 V+
MURDERISTIC/WHAT MAKES SAMMY — DE 4356 E+
TAIN'T NO GOOD, 1 & 2 — DE 4262 N
WASHINGTON GRAYS/TAP DANCERS — DE 655 E
TURN RIGHT/TURN LEFT — DE 3647 E+
I GOT RHYTHM/FLIGHT OF BUMBLE — DE 1508 N
DOLOMITE/HEP TEE HOOTIE — DE 3312 N
DUKE ELLINGTON
I MUST HAVE THAT MAN/BABIES — BB 7182 V+
RUMPUS IN RICHMOND/MELLOTONE — VI 26788 N
DIXIE ROADSIDE DINER/GREATEST — VI 26719 N
MYSTERY SONG/(REV.,MILLS BLUE R.) — VI 22800 G+
HARLEM SPEAKS/CHICAGO — DE 800 N
MOOD IND-SOLIT/SENT-SOPH(SOLOS) — BR 6374 N
SHOE SHINE BOY/SAD NIGHT IN HARLEM — BR 7710 N
ROSE ROOM/DON'T MEAN A THING — BR 6265 G

ROBERT L. WEIL

3800 LINCOLN BLDG., NEW YORK 17, N. Y.

Records are for TRADE or AUCTION. Minimum value shown. All conditions unconditionally guaranteed. No C.O.D. All shipments sent prepaid.

WANTED

BING CROSBY COLLECTOR'S ITEMS. ANY NEW BRUNSWICKS. TEN DOLLARS EACH FOR NEW ROMEOS. VERY HIGH PRICES FOR BANNERS, ORIOLES, PERFECT, SILVERTONES, CONQUERORS, VELVET TONES, HARMONYS, CLARIONS, AND ELECTRICAL COMMERCIAL TRANSCRIPTIONS.

DESCRIBE CONDITION IN DETAIL, LIST CATALOG NUMBER AND COMPLETE MASTER NUMBER. STATE PRICE WANTED AND/OR TRADES FROM LIST BELOW.

SPECIAL WANTS: "THE SONGFELLOWS" ON PERFECT LABEL. LOUISIANA RHYTHM KINGS, VOCALION 15657. MISSISSIPPI MUD, NEW ONLY. CAMEO "LANE IN SPAIN" WITH SAM LANIN. ALL FOREIGN LABELS WITH BING CROSBY.

BING CROSBY

TREASURY STAR PARADE (2 SIDES; 4 SELECTIONS 12 INCH, 33 1/3 SPEED) PROGRAM		345	N	$10.00
HOW SWEET YOU ARE(33 1/3)	HD	7252	N	5.00
HIGH WATER (12 INCH; 2 COPIES)	VI	35992	N	5.00
LAWD YOU MADE NIGHT(12")	BR	20109	N	5.00
IT'S ALWAYS YOU/LUCKY PEOP.	DE	3636	E	—
MELANCHOLY BABY/KISS & SIGH	DE	2289	V	—
SAIL ALONG/DREAM ABOUT	DE	1518	E	—
BOOTS & SADDLES/TWILIGHT	DE	2677	V	—
LITTLE BUCKAROO/OLD COWHAN	DE	2679	E	—
MEXICALI ROSE/SILVER ON	DE	2001	N	—
IT'S A LONELY TRAIL/BLOOM	DE	2237	N	—
THERE'S A GOLD MINE/WELL	DE	2678	N	—
EAST SIDE OF HEAVEN/SING	DE	2359	V	—
OL' MAN RIVER	VI	21218	N	2.00
BLUE OF NIGHT/DANCING IN	BRE	1256	N	3.00
SUNSHINE	VI	21240	N	2.00
MISSISSIPPI MUD	VI	25366	N	2.00
GIVE ME A HEART/HUMMIN'	BR	6953	V	2.00
HOME ON THE RANGE/MISSOURI	DE	2676	E	—
IT MUST BE TRUE/FOOL ME	VI	22561	E	2.00
FADED SUMMER LOVE/NOW THAT	BR	6200	G	—
TWO CIGARETTES/SWEETHEART	DE	245	N	2.00
STAR DUST/DANCING(SILVER)	BR	6169	E	2.00
PUT YOUR LITTLE ARMS AR.	VI	22853	N	3.00
OUTSIDE	VI	21888	N	3.00
LEARN TO CROON/MOONSTRUCK	BR	6594	V	3.00
LINGER LITTLE LONGER/WORLD	BR	6491	V	2.00
WHERE THE BLUE OF NIGHT	BR	6226	N	4.00
GOOD NIGHT SWEETHEART/TOO	BR	6203	E	2.00
PARADIES/YOU'RE STILL IN	BR	6285	V	3.00
MY REVERIE/OLD FOLKS	DE	2123	E	—
MOONLIGHT COCKTAIL/I DON'T	DE	4184	E	—
JUNE IN JANUARY/LOVE IS	DE	310	E	—
LOVELY LADY/WOULD YOU	DE	756	V	—
DAY YOU CAME ALONG/BEAUT.	VO	2830	E	2.00
LET ME CALL YOU SWEETHEART	DE	101	E	—
HAWAIIAN PARADISE/SOUTH	DE	886	E	—
BUILDING SAILBOAT/DOWN BY	DE	2447	V	—
SHEPHERD SERENADE/ANNIVER.	DE	4065	E	—

BING CROSBY (CONTINUED)

SWEETHEARTS/AH SWEET MYSTERY	DE	2315	E	—
I SURRENDER DEAR/IT MUST BE	DE	2535	E	—
I WISHED ON THE MOON/TWO FOR	DE	543	E	—
WRAP YOUR TROUBLES/JUST A	VI	22701	E	—
SILVER ON SAGE/MEXICALI ROSE	DE	2001	V	—
LOUISIANA/DIXIE DAWN(2 COPIES)	VI	21438	N	2.00
DID YOU EVER SEE/EVENING AT	BR	6724	E	3.00
LOVE THY NEIGHBOR/SHE REMIND	ME	13168	N	5.00
MUDDY WATER(1 COPI; E)	VI	20508	N	2.00
JUST A KID NAME JOE/LONESOME	DE	2257	V	—
GIRL ON MY DREAMS/WHAT'S NEW	DE	2671	E	—
THE ONE ROSE/SENTIMENTAL &	DE	1201	E	—
LOVE THY NEIGHBOR/RIDIN'	BR	6852	E	3.00
FIVE STEP	VI	20883	N	2.00
YOU TOOK ADVANTAGE/DO I HEAR	VI	21398	N	2.00
IT MUST BE TRUE/I SURRENDER	DE	2535	E	—
THEM THERE EYES/LITTLE THING	VI	22580	E	2.00
FROM MONDAY ON/WHAT PRICE	VI	21302	N	3.00
MISS.MUD/SWEET LIL/AIN'T	VI	20783	E	3.00
JIMMY VALENTINE/WRAP TROUBLES (BLOW UP)		8"	N	5.00
SUMMER COMING ON/CABIN IN	BR	6329	V	3.00
I LOVE YOU TRULY/JUST A WEA.	DE	100	V	—
RIGHT SIDE OF ROAD/WORLD ON	COE	1964	N	5.00
THE ONE ROSE/LONESOME ROAD	DE	3541	N	—
SINGING SANDS/I'M DRIFTING	DE	4339	E	—
PENNIES FROM HEAVEN/LET'S	DE	947	E	—
SOME OF THESE DAYS/EVENING	VO	2869	V	—
MARY/CHANGES	VI	21103	N	—
GRIEVING	VI	21678	N	3.00
FACE THE MUSIC MEDLEY(12")	BR	20106	N	5.00
ST. LOUIS BLUES(12")	CO	55003	N	—
WHEN YOU'RE COUNTING THE ST.	CO	1993	N	3.00
HAPPY FEET	CO	2164	N	3.00
WISTFUL AND BLUE	VI	20418	N	2.00
FALLEN LEAF	VI	20683	N	2.00
MISS ANNABELLE LEE	VI	21104	N	2.00
BENCH IN THE PARK	CO	2223	N	3.00

BILLIE HOLIDAY

EVERY DKEH, VOCALION AND BRUNSWICK SHE MADE, NEW, TRADE ONLY AS PER ABOVE WANTS

DIZZIE NELSON

TIGER RAG/THE WHISPER SONG	BR	7523	N	—

SAM COSLOW

SPELL OF THE BLUES	VI	21835	N	—

RED NICHOLS

SUGAR	VI	21056	N	—

SAM LANIN

WHEN I'M LOOKING AT YOU	OK	41383	N	—
THAT'S JUST MY WAY	CA	8248	V	—

FRANK TRUMBAUER

CRAZY QUILT/MERRY MONTH OF	BR	6146	N	—
HAPPY FEET/I LIKE TO DO	DK	41421	N	—

JOE VENUTI-ED LANG

BECAUSE MY BABY/JUST LIKE	VO	3161	N	—

PAUL WHITEMAN

A SHADE TREE/DANCING TAMBOU.	VI	20972	N	—
LOOK WHAT I'VE GOT/IN THE	VI	24285	N	—
JUST MEMORY/CHEERIE BERIE	VI	20881	E	—
BROADWAY/MANHATTAN MARY	VI	20874	N	—
COQUETTE/DOLLY DIMPLES	VI	21301	N	—

PAUL WHITEMAN (CONTINUED)

I'LL TAKE AN OPTION/I'VE GOT	VI	24304	N	—
TRUDY/WHEN THE RED ROBIN	VI	20177	N	—
MY ANGEL/IN MY BOQUET	VI	21388	N	—
SIDEWALK OF MY/GOOD OLE	CO	1558	E	—
BODY & SOUL/SOMETHING TO	CO	2297	V	—
WHEN YOU'RE IN LOVE/LITTLE	VI	21325	N	—

HELEN BAXTER

DADDY EASE IT/SATISFIED BL	DK	8080	N	—

FREDDY ELLIS

MOONBURN/WEARY	ME	60214	N	—

HAL KEMP (ENNIS)

GOLD DIGGERS SONG/PETTIN'	BR	6582	N	—
DINNER FOR ONE/THE MUSIC GOES	BR	7587	N	—
DESIRE/GLOOMY SUNDAY	BR	7630	N	—
HANDS ACROSS TABLE/FLIRTATION	BR	7317	N	—
GOT A DATE WITH AN ANGEL	BR	7319	N	—
HAUNTING ME/SO RED THE ROSE	BR	7437	N	—
TOUCH OF YOUR LIPS/LOST	BR	7626	N	—

HENRY ALLEN

DON'T LET YOUR LOVE/WHY DON'T	ME	13016	N	—

RUSS COLUMBO

TIME ON MY HANDS/YOU CALL IT	BI	6503	V	—
GUILTY/I DON'T KNOW WHY	VI	22801	E	—
THE LADY I LOVE/AS YOU DESIRE	VI	24076	V	—

JIMMY DURANTE

CAN BROADWAY DO WITHOUT/I UPS	CO	1860	N	—

GUS ARNHEIM

IF I CAN'T HAVE YOU/BACK IN	OK	41037	N	—
LOVABLE & SWEET	VI	22054	N	—
PEACH OF A PAIR(2 COPIES)	VI	22546	N	—

DUKE ELLINGTON

BLUE AGAIN	VI	22603	N	—
MOONGLOW/SOLITUDE	BR	6987	N	—
MEMORIES OF YOU/LUCKY TO ME	VI	23017	E	—

RUTH ETTING

I'M WALKING AROUND/DNE IN	CO	1830	N	—
ALL BELONG TO ME/SHAKIN' THE	CO	1113	N	—
BELOVED/BECAUSE MY BABY	CO	1420	V	—

ALL ON COLUMBIA & BRUNS.;TRADE ONLY;NEW;SEE WANTS

CAB CALLOWAY

MOOCHER'S WEDDING/ANGELINE	BR	6321	N	—
STARDUST	DR	2361	V	—

JEAN GOLDKETTE

BIRMINGHAM BERTHA	VI	22077	N	—
I'M LOOKING OVER 4 LEAF CL.	VI	20466	N	—
YA COMIN' UP TONIGHT(2 COPIES)	VI	21889	N	—
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DON'T BE LIKE THAT/BLACKBIRDS	VI	21805	N	—
HERE COMES THE SHOW BOAT	VI	21166	N	—
JUST A LITTLE KISS	VI	21150	N	—

IRVING AARONSON

CRAZY WORDS/NEVER SEE MAGGIE	VI	20473	N	—
WAFFLES/ANIMAL CRACKERS	VI	20094	V	—
SWEETHEART OF ALL MY DREAMS	VI	21834	N	—
LAND OF GOING TO BE(2 COPIES)	VI	21745	N	—
I'LL GET BY	VI	21786	N	—
LET'S MISBEHAVE/AN' FURTHERM.	VI	21260	N	—

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2079 WALLACE AVENUE, NEW YORK, N. Y.

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POM POM/HOW LONG BLUES	VR	8173	V+	.75
JACK WHITNEY				
PLEASE DON'T TALK ABOUT ME	CL	5270	V	1.00
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CHINA BOY/BREAK IT	BR	6912	E	1.25
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PEGGY ENGLISH				
WANT A LITTLE LOVIN'/CHARLES.	VO	15093	E	1.25

New Orleans Blues

The spell of old New Orleans takes me back
Where jazz was born and the blues were mostly black,
And the *bamboula* shimmied down to *ballin' the jack.*

Where Buddy Bolden made his chillun play;
He blew his horn while Satan cleared the way—
It must have been several years past yesterday.

Tom Anderson's Annex, not far from Mahogany Hall,
Tony Jackson and Jelly Roll Morton on call,
See the saints go marching on, before their fall. . . .

Oh love cost money down on Basin Street,
The jazzing tunes made midnight mammas sweet;
But at least they knew enough to turn on the heat.

Yes, I know now what kind of blues I've got;
The cornet, trombone, clarinet were hot;
Bunk Johnson boiled those blues all over the pot.

Where *High Society* made the clarinet wail,
And *Careless Love* shook its head at every female,
We rambled round the town till the lights went pale.

Those mornings when the stars fell out of the sky,
The drums beat to the throbbing dancers' cry;
They shook their hips and let their minds roll by.

King Oliver's improvising Creole Band
Took *Dippermouth* out of this world to the promised land;
You had to hear them play to understand. . . .

Mechanical, prefabricated swing
Has riffed the throne where Armstrong once was king,
And Goodman pawns the blues for what they'll bring.

Paul Whiteman's "jazz" long left us cold in hand,
And Tin Pan Alley gave us corn for sand—
Baby, won't you come home to Dixieland?

. . . . . .

Yes, the spell of old New Orleans carries me back
Where jazz was born and the blues were really black.
I want to go —— God Almighty, take me back!

EARLE DAVIS

JAZZBO BROWN

(*Continued from page 7*)

his former connection with *Esquire*. Just think how lucky Goffin was, to have had such disgraceful ideas, only to have them adopted by other people. (A warning to Arnold Gingrich: Goffin's knowledge of jazz may be small, but he is a most redoubtable lawyer.)

* * *

HOLLYWOOD ON THE JAZZ-BAND WAGON. In his many peregrinations, Jazzbo has attended all kinds of sessions and concerts. The most inept he ever had the displeasure of witnessing took place in Hollywood on March 18th. Organized by something called the "Musicians' Congress," and entitled "Spirituals to SWING," its purpose was to present the whole history of the evolution of native American music from the origins to its most modern forms. To illustrate the earliest beginnings of authentic American music, the program opened with the famous old spiritual *Accentuate the Positive,* sung by the well known folk-artist Johnny Mercer. The dubious honor of providing the piano accompaniment fell to Joe Sullivan, who read from the sheet music with obvious distaste. When Mr. Mercer had finished his masterful rendition, there was not one single bit of applause from the audience. Pseudo-African dances with a tom-tom background followed. The poorest and most lifeless Negro choir we have heard sang a few spirituals. We were slowly falling asleep when Leadbelly came out and rocked the joint. Everyone wanted to hear more of him, he had the audience in the palm of his hand, as he always does; but there were endless other acts to follow, and both Leadbelly and the audience were just getting warmed up when the chorus went into *Go Down, Moses* and all semblance of excitement left the auditorium. Those, like us, whose only motive in attending this concert had been to hear Leadbelly, felt robbed. Finally the order of chronology brought us to New Orleans jazz. The rhythm section was good, with men like Ed Garland, Bud Scott, and Zutty; but the other exponents of Crescent City jazz were Rex Stewart (no relation to Rex Bolden or Rex Oliver), Floyd O'Brien and Barney Bigard. Floyd O'Brien went through the motions of playing but no one could hear any music coming out. Barney Bigard, they say, played a pretty good tenor sax in New Orleans. This virtuoso of the modern clarinet, it was clear to any listener, has lost all his ties to New Orleans music. As for Rex

(*Continued on page 25*)

a pretty solo, and his smooth, easy-going tenor is featured on several other sides. He is rarely audible in ensembles, although he can be heard on COQUETTE. Warren Smith is an exciting trombonist in the tailgate or Brunis tradition and he capably handles the few solos allotted to him. The rhythm section lays down a powerful, somewhat two-beat foundation; all the members take solos at one time or another. Of Bauduc's work on BIG CRASH FROM CHINA it can be said that it is less exhibitionistic and more rhythmic than most drum solos. Zurke's adept piano is confined to CAN'T WE BE FRIENDS where he does nicely.

The light classics sung by Connie Boswell are nicely kicked around in her usual swingy style. MARTHA attained considerable popularity, but GYPSY LOVE SONG and AH! SWEET MYSTERY OF LIFE are also excellent examples of this sort of thing.

Matlock replaced by Irving Fazola (clarinet). Haig Stephens bass on next side only. Mar. 14, 1938

63423A	MARCH OF THE BOB CATS (Fazola, Lawson, Miller)	1865
63424A	PALESTEENA (Fazola, Lamare; vocal, acc. by Zurke)	2011
63425A	SLOW MOOD (Zurke, Miller, Lawson)	2011, 3884
63426A	BIG FOOT JUMP (Zurke, Fazola, Miller)	2108
63427A	THE BIG CRASH FROM CHINA (Bauduc)	1756, 3683
63428A	FIVE POINT BLUES (Zurke, Lawson, Fazola)	2108

This session marks the appearance of Fazola's New Orleans clarinet. The records Faz made with the Bob Cats feature some of his finest solo work, and even if he had made no others they would mark him as one of the greatest jazzmen. His easy, relaxed, somewhat wistful style is equally at home on slow blues like FIVE POINT BLUES or fast tunes such as MARCH OF THE BOB CATS.

SLOW MOOD highlights Miller's slow style and BIG FOOT JUMP gives prominence to Zurke. FIVE POINT BLUES is one of the best sides made by the Bob Cats and Lawson's fine solo is followed by Fazola's magnificent one and a beautifully jammed last chorus.

Lawson replaced by Billy Butterfield (trumpet). Oct. 14, 1938

91514A	SPEAK TO ME MY LOVE (Marion Mann—vocal, Fazola, Miller)	2206

Butterfield replaced by Sterling Bose (trumpet). Oct., 1938

91515B	THE BIG BASS VIOL (Haggart, Marion Mann—vocal, Zurke)	2206

"Four of the Bob Cats" (Miller, Zurke, Bauduc, Haggart)

91516A	I HEAR YOU TALKING (Bauduc, Miller, Zurke, Haggart)	2207
91517A	CALL ME A TAXI (Zurke, Miller, Haggart)	2207

Oct. 21, 1938

91543A	MY INSPIRATON (labeled "Bob Cats"—actually Fazola solo accompanied by full band)	2209

Bob Cats, Butterfield replaced by Sterling Bose (trumpet). Oct. 21, 1938

91551A	LOOPIN' THE LOOP (Fazola, Bose, Miller, Lamare, Smith)	2209

These records were made for the Bob Crosby Showcase Album and were designed to show all aspects of their playing. Marion Mann handles the standards capably, singing in a clear, simple style, yet with subtle inflections. The tunes, however, are not good jazz material. The group designated here as "Four of the Bob Cats" was more usually known as the "All America Four" after Paul Whiteman picked its members for his Colliers' all star swing band.

Jan., 1939

91697A	HANG YOUR HAT ON A HICKORY LIMB (Mann, Miller, Fazola)	2416
91698A	SING A SONG OF SUNBEAMS (Mann, Bose, Zurke)	2416

Two pop tunes pleasantly sung by Mann with good instrumental solos.

Bose replaced by Butterfield (trumpet). Feb. 6, 1939

Accompaniments for the Andrews Sisters on 64988A, 64990A.

64988A	BEGIN THE BEGUINE (No solos)	2290
64989A	HINDUSTAN (Bauduc, Fazola, Miller, Butterfield, Smith, Haggart)	2482
64990A	LONG TIME NO SEE (Miller, Fazola, Zurke)	2290
64991A	MOURNIN' BLUES (Smith, Butterfield, Fazola, Miller)	2482

The two instrumental sides are among the best of the Bob Cats' records. At this time, all the soloists were employing similar styles, essentially following the melody and alternating extra long notes with fast passages. This similarity was, of course, an asset in ensembles and helped the cumulative effect of the series of solos on these sides. The two vocal numbers have the Andrews Sisters singing in their usual style. The Cats contribute a good background throughout and some good solos on LONG TIME NO SEE.

Zurke replaced by Floyd Bean (piano). Marion Mann, vocals. April 20, 1939

91713A	BLOW BLOW THOU WINTER WINDS (Haggart, Mann, Miller. Comment by Lamare)	2663
91714A	IT WAS A LOVER AND HIS LASS (Fazola, Mann, Butterfield)	2662
91715A	OH MISTRESS MINE (Mann, Miller, Butterfield)	2662
91716A	SIGH NO MORE, LADIES (Mann, Fazola, Smith, Bean, Butterfield)	2663

The four Shakespeare songs are swung by the Bob Cats in a way that would probably have pleased their author. Marion Mann's singing, which occupies most of these discs, fits both the songs and the band's style very well. Although the

tunes and lyrics are not of jazz origin, the treatment is thoroughly Dixieland. Floyd Bean was only with the band for a few weeks, but stayed long enough to record a fine solo on SIGH NO MORE, LADIES.

Bean replaced by Joe Sullivan (piano). Sept. 18, 1939

66601A	TILL WE MEET AGAIN (Butterfield, Miller, Sullivan, Fazola)	2825
	Sept. 25, 1939	
66662A	WASHINGTON AND LEE SWING (Bauduc, Fazola, Butterfield, Smith)	2789
66663A	PERUNA (Bauduc, Miller, Sullivan, Smith, Fazola, Haggart)	2789
66664A	THE LOVE NEST (Sullivan, Fazola, Butterfield, Miller)	2825

All the above were well done with better overall results on the standards than on the college songs. Yet fine solos are found on all the sides, and, as usual, ensembles are played with vigorous attack and lots of drive. It is difficult to point out one or two solos as outstanding, but Fazola shines on THE LOVE NEST, Smith on PERUNA and Butterfield on WASHINGTON AND LEE SWING.

Sullivan replaced by Jess Stacy (piano). Feb. 6, 1940

67172A	DO YOU EVER THINK OF ME (Lamare—vocal, Fazola, Stacy)	3040
67173A	SPAIN (Fazola, Stacy, Miller)	3248
67174A	ALL BY MYSELF (Stacy, Mann, Miller, Fazola, Smith)	3248
67175A	JAZZ ME BLUES (Fazola)	3040, 3523

JAZZ ME BLUES has a Fazola solo that is often considered to be his best. The rest of the record consists of driving ensemble, with several of the Cats taking short breaks.

Mar., 1940

67241A	MAMA'S GONE, GOOD-BYE (Fazola, Mann, Miller, Smith)	3056
67242A	SO FAR, SO GOOD (Mann, Fazola, Stacy)	3055
67243A	A VOUS TOUT DE VEY, A VOUS? (Smith, Mann, Fazola)	3056
67244AA	YOU OUGHTA HANG YOUR HEART IN SHAME (Mann, Miller, Fazola, Stacy)	3055
67284A	or IT'S ALL OVER NOW (Stacy, Miller, Crosby, Butterfield, Fazola)	3104
67285B	ADIOS AMERICANO (Fazola, Mann, Miller, Stacy)	3104
67286A	TECH TRIUMPH (Crosby, Butterfield, Miller, Fazola)	3080
67287A	V.M.I. SPIRIT (Crosby, Smith, Fazola)	3080

These sessions illustrate the remarkable ability of the Bob Cats to do something with even the most canine of dog tunes. A VOUS TOUT DE VEY is a good example, but Smith uses it as the occasion for two outstanding solos. It is hard to understand how a trombonist with such drive, simplicity and thoroughly hot intonation as Smith displays here, could have been allowed to remain unnoticed for so long.

When Eddie Miller first played tenor sax on records, his style resembled that of Bud Freeman, but, by the time these records were made, his playing was more like his own or Fazola's New Orleans clarinet. YOU OUGHTA HANG YOUR HEART IN SHAME, in which Fazola follows Miller's solo, is a good example of their similarity in phrasing.

Muggsy Spanier, cornet; Floyd O'Brien, trombone; Hank D'Amico, clarinet; Eddie Miller, tenor sax; Jess Stacy, piano; Bob Haggart, bass; Ray Bauduc, drums; Nappy Lamare, guitar. Sept. 10, 1940

DLA 2136A	DON'T CALL ME BOY (Spanier, Stacy, Lamare—vocal, D'Amico, Miller)	3431
DLA 2140A	TAKE ME BACK AGAIN (Crosby, Miller)	3576
DLA 2141A	I'LL COME BACK TO YOU (O'Brien, Crosby, D'Amico)	3576
DLA 2142B	YOU'RE BOUND TO LOOK LIKE A MONKEY (Spanier, Stacy, Lamare—vocal, D'Amico, Miller)	3431

On paper, these personnel changes might appear to be an improvement, but such was not the case. Although Spanier and O'Brien are both great jazzmen and D'Amico is a competent musician, they never achieved the homogeneity of style that characterized the earlier group. There is some good work on YOU'RE BOUND TO LOOK LIKE A MONKEY, but the chief kick is probably the crazy words sung by Lamare. Another factor contributing to the Bob Cats' decline, and dating from this period, is the gruesome discovery by the Decca executives that records of hillbilly tunes by the Bob Cats would sell. Even with this material the records continued to feature many good solos. As for Crosby's singing, you can take it or leave it. I'll leave it.

Accompaniments to Bing Crosby and Connie Boswell. Max Herman (trumpet) added for these two sides only. Dec., 1940

DLA 2271A	TEA FOR TWO (No solos)	3689
DLA 2272A	YES INDEED (Spanier)	3689

YES INDEED has some first rate Spanier cornet. The reverse is arranged and uninteresting.

Accompaniments to Bing Crosby. Dec., 1940

DLA 2290B	DOLORES (Miller)	3644
DLA 2291B	PALE MOON (No solos)	3877

Arranged backgrounds only.

Spanier replaced by Bob Goodrich (trumpet)

93639A	THOSE THINGS I CAN'T FORGET (Bob Crosby—vocal, D'Amico)	4398
93640A	I'LL KEEP THINKING OF YOU (Crosby, Miller, Stacy)	3808
93641A	A PRECIOUS MEMORY (Matlock, Crosby, Stacy)	4398
93642A	I'VE NOTHING TO LIVE FOR NOW (Lamare, Bauduc, Crosby, D'Amico, Miller)	3808

(*Continued from page* 24)

Stewart, he clowned around a great deal and was able to produce certain grotesque sounds which we defy anyone to classify as music. The band attempted to play *Muskrat Ramble*, but with Rex utterly unable to play the lead, the result was pitiful. The "Chicago" band that followed, with such illustrious Chicagoans as Wingie Manone and Eddie Miller, played much better music. But anything would have been an improvement on Rex's trying to play *Muskrat Ramble*. When we left the Auditorium, Johnny Mercer was again on the stage, attacking *Basin Street Blues* off key.

Sedalia

(*Continued from page* 5)

circulation, gambling houses were running, and those houses with the drawn shades angled for patronage. These factors might help explain the town's eight hotels, twenty restaurants and thirty-one saloons, catering to all classes of patrons. It is interesting to note that the prices for restaurant meals in those days ranged from 10c in the cheapest places up to $15.00 or $20.00 in the swellest, depending on how much one could afford to pay, and how much of a gourmet (or glutton) one might be. We haven't the name of the place where the price was 10c, but one of the high class places was Pehl's Fulton Market, featuring the best of sea food.

There is little doubt that, as he moved about the country, Scott Joplin had passed through, and very likely had stopped in, Sedalia. He probably had friends there who told him what a good town it was, with plenty of work. Here was a "wide open" town, where a good piano player would have the chance to work as he wanted to, where he could enjoy himself,—gambling if he wanted a little excitement, with cheap meat and drink when he wanted them. As to ability, Joplin had no need to be concerned about holding his own with any of the local boys at Sedalia; he had played his way back and forth over much of the country; he had been a member of the Texas Medley Quartette; he had composed waltzes, songs and marches, even including sound effects in one of the marches. He was up to date with his music, and if Sedalia wanted music, he could supply it, any kind. Better still, here was an active town, a growing town in a growing country, and Joplin was an active young negro, with some new musical ideas of his own, and an ambition to make progress in his chosen vocation; for aside from occasional

temporal digressions, his music was his entire interest,—he was really absorbed in it. He liked a little beer, and gambled some, but he never let such things interfere with his music. All things considered, Sedalia looked attractive, but if it turned out to be not so good,—well, it was only three hours by train to Kansas City and six hours to St. Louis. So Scott Joplin went to Sedalia, probably some time in 1897. He was then about twenty-nine years old, a very black negro, solidly built, about five feet seven inches tall; a good dresser, usually neat, but sometimes a little careless with his clothes; gentlemanly and pleasant, with a liking for companionship. Judging from a picture taken about that time, it can be seen that he had poise, and a sort of calm determination in the expression, with confidence in his ability to look out for himself. Still, a piece of merchandise can't be judged by its wrapper, and Joplin's arrival in Sedalia probably didn't create any great stir. Here was a man who was to develop a distinctive style of American music that would take the country by storm, yet if his arrival was noticed at all, it was probably by someone whose thought might have been "just another railroad worker."

(*Concluded Next Month*)

Hillbilly tunes only partly saved by the spirited solos and ensemble of the Bob Cats.

Goodrich replaced by Yank Lawson (trumpet); D'Amico replaced by Matty Matlock (clarinet). Mar., 1942

DLA 2868A	IT'S A LONG, LONG WAY TO TIPPERARY (Lawson, Miller, Matlock)	18355, DEC 10017
DLA 2869A	SWEETHEARTS ON PARADE (Miller, Stacy, Matlock, O'Brien)	18355, DEC 10017

The return of Lawson marked the rejuvenation of both the full band and the smaller group. TIPPERARY has a corn introduction which serves to set off the fireworks that follow. If anything, Lawson tries a little too hard to drive the band. Matlock takes a surprisingly Chicagoan chorus on this side, while the reverse has good work by Stacy and O'Brien.

Feb. 5, 1942

DLA 2885A	'WAY DOWN YONDER IN NEW ORLEANS (Miller and Lamare—vocal, Matlock, Miller, Stacy)	4403
DLA 2886A	YOU'LL BE SORRY (Bob Crosby—vocal, Miller)	18373, DEC 10038
DLA 2887A	TEARS ON MY PILLOW (Crosby, Miller, Stacy, O'Brien)	18373, DEC 10038
DLA 2888A	I'LL BE TRUE TO THE ONE I LOVE (O'Brien, Crosby)	4357

NEW ORLEANS has an amusing vocal and is given fine treatment. The other three sides are hillbilly tunes, but the band's general improvement is reflected in the enthusiastic playing.

Accompaniment for Bing Crosby vocals. April, 1942

DLA 2998A	WHEN MY DREAM BOAT COMES HOME (Lawson)	18371, DEC 10036
DLA 2999A	WALKING THE FLOOR OVER YOU (Miller)	18371, DEC 10036

The Bob Cats haven't very much here, but what they have is well done.

Accompaniment for Mary Lee vocals. July, 1942

L 3095A	I HUNG MY HEAD AND CRIED (Miller)	4346
L 3060A	YOU'RE MY DARLING (Lawson)	4346
L 3061A	THE END OF THE WORLD (No solos)	4380
L 3062AA	YOU BROKE MY HEART, LITTLE DARLING (No solos)	4422
L 3160A	I DON'T CARE ANYMORE (Miller)	4380
L 3161AA	IT MAKES NO NEVER MIND (No solos)	4402
L 3162A	I TOLD YOU SO (Miller)	4422
L 3163A	I'LL NEVER CRY OVER YOU (Matlock, Miller)	4402

Mary Lee is not a jazz singer, and she is here given a much better accompaniment than she deserves. Many of the sides have really excellent solos, and the rest contain some of the best ensembles recorded by the Bob Cats. But such singing shouldn't happen to Lombardo.

In August, 1942, the recording ban went into effect, and no more sides were made before the band broke up in December of that year.

THAT BOOK AGAIN

The inferiority complex of a young but bearded prophet, Mr. Rudi Blesh, was quite aroused by a sentence and a half of mine written 'way last summer saying we didn't need any more books on jazz.

He was so aroused, in fact, that he devoted some 1500 words to replying in the March Record Changer, explaining at great and tedious length just why we *do* need another book (singular) and just why he's the boy to respond to public pressure and write it, because, after all, he really *did* start the whole thing, you know, out there in that public museum.

I refer to Rudi as "young," purposely. Because back in 1939 and '40 when Gene Williams and I were putting out Jazz Information and telling where Bertha Gonsulin was, and Woody Broun was putting out the HRS Rag (guys like Ramsey, Smith, Hobson and Sargent had *already* written books on jazz), Rudi was busily decorating interiors out in San Francisco, his Dartmouth mackinaw shed, his talent hidden, jazz undiscovered and unexplained. The great mass pressure upon him to give up his promising career, publish pamphlets, write columns, a book, give lectures, discover Bunk and devote his life to saying he was the first to write that jazz was a serious art form, had not yet, happily, manifested itself. All this, including a beard, was before him. The 560,000 readers of the New York Herald-Tribune Sunday edition were yet to have the opportunity to be confused by Rudi's writings on jazz purism.

If a mere 21 words of the Gleason prose can produce such an agonized self-justification from Mr. Rudi, I fear for the paper shortage if I use too many words in this rebuttal . . . and God and Bolden know I don't want Rudi to write another book, even in answer to me.

For the record, let's get it straight. In August 1944 I said, in the Record Changer, "So Rudi Blesh is writing a book! What jazz doesn't need right now is another book even if Bolden wrote it." I still believe that. And I'd like to offer as at least a partial proof, the following paragraph, torn by wild horses from a column by Mr. Rudi in the Herald Tribune of March 4, 1945, on "Jazz Purism":

"The resultant music was one which, considered in relation to the Western music of which it is not really a part, is highly revolutionary. It is an improvised instrumental polyphony on either an harmonic or melodic theme, or both, horizontal in character, and its developmental idea is that of the variation in which each successive variation contains the inner ones of the various polyphonal voices. Horizontal, it relates only to the medieval polyphony of Europe, the Cantus Firmus, and then only allusively. The harmonic element is kept rigidly simple and subordinate: its aim is multi-voiced, melodic development. Crystallizing into a thorough system, it will be seen as completely opposed to the chromatic harmonicism of nineteenth century romantic and post-romantic music. It is essentially classic, unsentimental. It anticipates, in fact, by some thirty years similar developments in modern music, which, however, do not embody the improvisation indispensable to jazz."

See what I mean?

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F. B. EXNER

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CATEGORICAL TERMS IN JAZZ

Remarks on improvisation versus arranged jazz

by ROGER PRYOR DODGE

To find the "word" seems to be the continuous quest of people who are trying to define a rather elusive element. A word appears and they find consolation in its use until everyone borrows it to name a very inferior offshoot of the very element we have held so significant. Immediately we say "No, that is not the same thing," but we can in no way make it very clear why it *is* different. We name our element X and then when X becomes the loose term for all sorts of activities, we run to meaningless adjectives—the true X, the righteous X, the original X, the real X, etc., etc. Whatever we use can just as well be taken over by the other side. Moreover, most of our word and adjective distinctions are a very cumbersome and much too obvious means of stating our differences.

And so it is with the word "Jazz." Besides covering all of our popular and folk music, it has had many other meanings. A distinction was made in the use of "Hot Jazz." This was right enough when we made the separation between "sweet" and "hot" jazz. We could point to Whiteman as being the sweet and Henderson and Armstrong as hot. But since then there have come into prominence players whom we cannot call sweet and whom some critics refuse to call hot. This seems to me a little meaningless, unless we want to forget what we understood by the words "sweet," and "hot" so appropriate to our earlier distinction, and attribute to the word "hot" the connotation of one of our other adjectives such as "true," "righteous," etc.

When we find ourselves refusing to call Clyde McCoy and the present Harry James, hot, the word loses all of its original meaning, since someone may say that they only assimilate hot but are not hot. In many instances, this may be so, but then again, though such kind of playing may be an honest expression of the player's feelings, yet in no way will it measure up to our standard of good jazz. All we are saying then is that assimilated versions are nothing but bad imitations with no feeling, while yet other expressions are, in our estimation, an inferior form of art but nevertheless an art expression.

If an art has meaning for some people then what argument have we to put forth that they do not experience it and who are we to say that they do not get as much kick out of their choice as we do out of ours. If a certain group feels our way and a certain group feels another, there is no firm basis that either can use to establish the superior quality of his side. Neither side can claim majority opinion. Throughout history we see a constant shift back and forth between a great majority favoring that which we have come to consider good and a great majority not favoring that which we have come to consider good. Time is probably the only factor which we can pin any faith on. But time is a very poor yardstick for anything of contemporary nature. However, if we believe in time and believe that the inferior will fall by the wayside, then all we can do is to call our object JAZZ and be satisfied with either calling it good or bad jazz, according to the way we feel about it.

There are two other words, "swing" and "commercial" that are used as describing the inferior brand of jazz. For a short while "swing" was used by a few critics as a new word for jazz with the thought no doubt that it was not so entangled in devious meanings as was jazz. But the word "swing" was pounced upon by the opposite camp with more vigor than was jazz, so that one camp had to fall back on the old word "jazz" again.

A lot of people do not like the word jazz. It has had so many derogatory connotations that they feel or hope some other word will come into existence. I feel its old meaning had made the two Z's take on for our ears a vulgar sense. A new word *may* turn up, but if it does not the word "jazz" will slowly rid itself of all these excrescences and as the inferior music falls away, in time the word will draw closer and closer to the music that will survive so that for everyone the object and its symbol will be one. The two will cling together, the word deriving its mental stimulus from the nourishment it receives from the music. The two will be as closely connected as is the word "fugue" with the fugues of Bach, and not as tiresome, heavy and boresome as the word "fugue" is to those who only know it when associated with the fugal writings of some academic pedant of the 19th century.

The word "swing" has been used for many centuries to express the spirit of a certain tempo in dance music. Whereas jazz could be the embracing word for this whole phenomenon from blues to the most intricate manner of playing, the divisions could separate into slow blues, swing and some word describing fast jazz (such as "fast stomp"). The dictionary meaning of the word "swing" does not cover slow blues or barrel-house piano any more than does hot cover all that is good in jazz. Swing has come to mean anything from arranged bands, the jump bands, to dance music of a moderate tempo.

The word "commercial" is extremely confusing when used to cover distinctions not so easily done away with by it. If a person uses it to dif-

ferentiate between improvisational jamming on the one hand and the highly arranged bands on the other, then we clearly see what he is talking about. The same holds true with the word "arrangement." When we mean it as describing the *average* arrangement as opposed to an improvised solo or improvisational jamming of a small band then the meaning is clear. But when we use the word "commercial" with too much stress on the idea of making to sell and the use of the word "arranged" to mean uninspired music, I then think we get into a most confused state of thinking. Armstrong sells very good. Maybe he went a little commercial in order to do so. But what do we mean by "going commercial"? It is very possible that the change in Armstrong's playing made him sell well, or will it be said that in order to sell well he changed. If to sell well, one changed, then it is "going commercial," but if one changes with none but a musical motive and because of it sells well, I cannot see that we are justified in calling that person commercial.

Can we say that all commercial bands have "gone" commercial? Is it not possible that they like what they do and prefer it to other types of jazz? They fit into the category of commercial and they sell well but they have done nothing in the sense of diminishing their integrity in order to do so. For that matter it is very possible that Armstrong *did* bend just a little to insure his selling value. But in so doing he does not fall within the category of commercial but has in a sense "gone a little commercial."

On the other hand the band which we have no compunction in calling commercial may not have "gone commercial" at all. The arrangers and leaders may be expressing their truest expression, veering in no way from the music *they* like best. Certainly if there is a demand for a band in the commercial category then there must also be musicians who enjoy fulfilling this demand. Or would it be said that when a person studies music or is a musician he *ipso facto* has better taste? I do not think it follows. In other words for a band to succeed it must give the public what it wants, which is a simple music in which the planning is a studied variety and invention never in excess of the listeners' interest or knowledge, nor so presented as to stress a style not in perfect accord with the esthetic tastes of its listeners. To hit this middle road takes the talents of a good arranger.

For a performer not to follow this course and yet succeed he must be an exception to the general run of good performers. He must have many elements extra to the musical one. He must have this musical acumen plus personality, a great technique, showmanship, a *sure* sense of improvised playing or some other attribute, such as singing, acting or dancing. The greater number of these, the surer his success. These various extra musical elements are so interwoven with the highly significant musical elements as to become one with them.

Armstrong has nearly all. He is an exception, however, and the normal course of events can never plan upon such a rarity. He is not only tops in the most musicianly requisites, but in all the others besides. He could, however, do with far less musical greatness and still be as successful but the reverse would reduce him to being *in* someone's orchestra or just a king of jam sessions and night clubs.

The use of "arranged music" is a right enough term when we think of the music we hear in this category. A categorical nomenclature in this case, as with commercial music, is perfectly usable and for that matter facilitates criticism and the talking about jazz music. When carried any further so as to include *anything* written, it is misleading. I have explained in length * the fallacy of establishing a great difference between improvisation and written music. In brief I said that all creation is improvisation. The improvisor plays the complete composition at one run-through in a performance. The composer on paper improvises sections at a time, writing them down as they appear in his mind. He can go over and shape up his composition cutting out the bad parts and improvising new sections to replace them. He can keep working on his composition until it satisfies him completely whereas the improvisor has no chance to go over his work, the improvised creation having to stand as it is, poor sections and all.

On the other hand great inspiration is fostered by the built-up emotion of the ideas plus the sound of the instrument playing these ideas at performance pitch. The ideas have an accumulative reaction which inspire the player. The tone of his instrument sets the pace of musical entrances and sustained prolongation. When a writer of music stops to write down he cuts short the vital flow of ideas. He must constantly start again and break off. The whole process becomes more cerebral and is attended by an artistic handicap, the conquest of which takes rare genius.

I picture two diametrically opposed ways of creation but in reality or actual practice the opposition becomes less pronounced. Compositions are not written peacemeal but are largely improvised over and over, the composer remembering what he can. Composing is a process of writing out themes, using them in improvisation, going over and over until the thing flows to the best of the composer's ability. When it seems stilted it is at those points that the composer was probably writing bar by bar instead of through the long even flow of the improvisation.

Then again from the improvisor's standpoint, we know well enough that every performance is not spot improvisation. A performance can be anything from spot improvisation to a piece which over many years the player has memorized. His improvisations have slowly, one after another, caught on until the piece is set although not written down. So we can listen to anything from spot improvisation to a piece which, although once improvised, has become set, and be no more the wiser—we can see no difference. It would be an extra knowledge to know one from another, a knowledge such as having heard it before in actual performance or on a record.

This is in truth real composition, and when such compositions are written down they are the make-up of great art, the art born of improvisation. Great art is fixed improvisation. Because of the significant elements sticking, it becomes a memorized piece. It is only another step to write it down. This step, as insignificant as it may seem, is for the folk very difficult. What we have written down in the way of set improvisations is usually done from records by musicians with an academic training.

* * *

This has all been in regard to the notating of the improvisations of soloists. The arranger of the large band is another matter. When we consider a new art manifestation we should consider it as a homogeneous growth. Nothing is strictly homogeneous so far as any records we have of our past can show. There is a time, however, when a situation ripens and a sort of melting point is reached in which various artistic elements fuse. In fact it may be some new element or heightened feeling in general which fuses everything it touches. This is a most critical period and a period which actually creates the seed which is to blossom forth into great art. The significance of the consequent art, its ability to unfold, and its stamina to withstand foreign ingredients all depend upon the degree of artistic impact the original seed possessed.

(*Continued on Page* 37)

* Notes on the Future H. R. S. Society Rag, Jan.-Feb., 1941.

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QUESTIONS and ANSWERS

by

ERNEST BORNEMAN

All Questions Should Be Addressed To Ernest Borneman National Film Board, Ottawa, Canada

I

Dr. Frederick B. Exner, who is putting out those fine EXNER discs of the Ory and Wittwer groups, wrote to us six months ago:

"We shall never get anywhere until we realize that 'jazz' is not a term of praise or condemnation but is merely the name of a specific kind of music, some of which is superlatively wonderful and some of which is *very* bad. Most jazz enthusiasts insist that whatever they like is jazz and whatever they do not like is not jazz, and most 'critics' make either the same assumption or its exact opposite. Each then tailors his personal definition of jazz to fit his own likes and dislikes—and the fight about 'what is jazz' goes on more merrily than ever. If a definition of jazz is to mean anything, it must be definite. To be definite, it must be based on objectively demonstrable characteristics of the music rather than on the emotional response that the music arouses. It is absurd to contend that jazz cannot be defined. All that is necessary is to agree on a definition and thereby to eliminate the confusion that arises from the use of undefined terms. It is unimportant that not every piece of music can be classified in any system of rigid categories. It does not impair the usefulness of such terms as symphony and chamber music that there happen to be related forms which do not fall into either classification. We already have the terms 'jazz,' 'swing,' 'ragtime,' 'boogie woogie.' Let us define them and add such other categories as are needed for the intelligent communication of ideas regarding jazz and related forms of music.

"When we now buy a jazz record, or tune in to a jazz program on the radio, or attend a musical performance at a south side dive or at Carnegie Hall, we may hear the superlative music of Orson Welles' All Stars or of Ellington at his best, or the nauseating tripe of Harry James or of Art Tatum at his worst. Or we may even let ourselves in for a bit of Glenn Miller or Guy Lombardo. There is no way of telling what you will hear till you go and listen. No one can find what he is looking for without devoting more time, effort and money to scouting around than most of us can spare. It will continue so, as long as I insist that Welles' All Stars and Ellington are both jazz, just because I happen to like both of them."

II

It took us some six months to comply with Dr. Exner's suggestion and to draw up definitions which may lay reasonable claim on accuracy, objectivity and freedom from prejudice. Here are five definitions which are by no means final. We would like to invite our readers to correct them where they feel that we have made mistakes. Additions and suggestions for further definitions will be very welcome.

(*Continued on Page* 38)

WHAT IT TAKES TO STOMP 'EM

In February 1942, Bunk Johnson sent a message North from New Iberia. "I really can play yet," he said. "All I need is something to play with, and about three men besides myself, and I really can stomp 'em down. 'Cause what it takes to stomp 'em, I really knows it yet. I'm an old man in years, but not in action and playing. I'm playing sky high right now, if I wants, and all I need is a trumpet. I can really go, and I can really make the band go . . ."

A few months later, Bunk had the Selmer trumpet which he still plays; and had made his first set of records for *Jazz Man,* his second for *Jazz Information.* Those few who were lucky enough to hear Bunk's band in person, when these records were being made, were easily convinced that Bunk could still play—and how much! Those who had only the records to judge by were slower to understand. They did not realize how incompetently that wonderful music had been recorded; or how deep the listener must dig to hear it in these distorted reproductions, unless he knows in advance what it *should* sound like. There is beautiful music in the *Jazz Man* records, in spite of their hopeless lack of tonal fidelity; and even in the *Jazz Informations,* which were made by an inferior band in a "dead" studio with very bad balance. But the new "American Music" recordings of Bunk's band, which I wrote about last month, are the first which honestly present Bunk Johnson's music to the public.

Those who fail to hear the band's quality, and Bunk's, on the new records are cold and deaf indeed; for Bunk's band almost jumps out of your loudspeaker, and the beat is tremendous. These are genuine *records;* that is, actual reproductions of what the band was playing. Because they present a band playing, as a unit, in a New Orleans dance hall, they sound very different from ordinary records made by carefully "balanced" instrumentalists playing in sound-treated studios; and very much better.

American Music's second release consists of two more wonderful recordings of Bunk's band (*Lowdown Blues* and *Yes Yes in Your Eyes*); *Ice Cream,* by Jim Robinson's Band, which is the same band without Bunk; and *Burgundy Street Blues,* by George Lewis, Lawrence Marrero and Slow Drag. Like the other *American Music* records, these are 12-inch vinylite pressings, available by mail for $1.75 each from AM Records, 647 Means Avenue, Bellevue, Pittsburgh 2, Pennsylvania.

Burgundy Street Blues (the name should be pronounced Bur*gun*dy, as they do in New Orleans) is nothing but the blues—the old original blues, played very sweetly and sadly by three men: clarinet, banjo and bass. Many people will find this the most beautiful of all of Bill Russell's new recordings, for its flawless simplicity makes it very easy to hear. Recorded under the most informal circumstances possible, the *Burgundy Street Blues* is as quiet and beautiful as the blues a man whistles to himself early in the morning.

Ice Cream, on the other hand, is one of the shoutin'est, happiest records ever made. The tune itself (*I Scream, You Scream, We All Scream for Ice Cream*) is comically joyful, and Jim Robinson's Band stomped it down with syrup, whipped cream, chopped nuts and a big red cherry. Playing with everything they've got, the five men (trombone, clarinet, banjo, bass and drums) gave *Ice Cream* a rolling, jumping beat and a roaring, laughing tone which sounds better every time the record is heard. Jim and the boys illustrate very effectively that a band with this instrumentation can, as Bill Colburn says, be a "full" band when the musicians play the tune together—as New Orleans musicians always do. Try to imagine a conventional "Dixieland" band deprived of its trumpet lead, and you will realize some of the vast difference between the imitation and the real thing.

Your Lips Tell Me No No, But There's Yes Yes in Your Eyes was a popular ballad of the twenties which Bunk remembered and liked. Many "jazz" fans will be offended by the title and the melody of this number, and many "jazz" bands would refuse to play it except by well-paid request. New Orleans music, however, is not a kind of music, but a way of playing; and any tune can be played well, if the musicians are good enough—"that depends on your ability for transformation," as Jelly Roll Morton once said. Bunk and the boys are pretty good at transformation, and they played *Yes Yes in Your Eyes* in as many different ways as there are choruses on the record. The result is one of the most attractive of all the *American Music* recordings; the band got a fine, light, floating sound as they romped through a remarkable set of variations on the tune. Future AM releases will add even more weight to the conclusive proof that Bunk's band—or any real New Orleans band—can play any popular song with resounding success.

It's even harder to write about *Lowdown Blues* than about the rest of this music; for *Lowdown Blues* is the most sensational recording I know of—and the meanest, lowdownest, feet-draggingest blues I'd ever want to hear. Enlarged by the addition of Jim Little and his tuba, the band laid down a heavy, rocking beat and tore into the blues. *Burgundy Street Blues* is resigned and sorrowful, but *Lowdown Blues* is full of pain and hate—and the happiness which comes from releasing them in music. Bunk plays the blues, as he always does, with terrible bare simplicity; it seems impossible that anyone else could ever play them as well. But he plays them, I should say again, as the leader of his band; without "solos," just playing together with these other musicians, who know how to play the blues because the blues is their music. We owe them more than we can ever pay for making this *Lowdown Blues*—the blues as we have never heard them before.

—Eugene Williams

MR. BROWN

JELLY ROLL WAS

SHIRT-TAIL STOMP. One of our good friends had a peculiar dream which we submit to the scrutiny of both psychoanalysts and jazz lovers. He dreamed he wanted to buy a shirt and went to a very smart haberdashery. The salesman showed him several shirts, none of which he liked. Finally he was offered a yellow shirt with red stripes, which pleased him immensely. "This shirt," the salesman said, "will give you great satisfaction because as soon as you'll wear it, it will start playing the Okeh version of *Dippermouth Blues* by King Oliver." Our friend was delighted, rushed home with his newly acquired shirt and tried it on. The music started playing and he felt robbed. It was the King Oliver band all right, but they were playing the Okeh version of *High Society*. His disappointment didn't last long however, because the famous clarinet solo, in which Dodds now introduced many sensational variations, was the best music he had ever heard in his life. He played it over and over again, fell in love with the clarinet part and was happy to keep the shirt.

* * *

MILNEBURG JOYCE. We have been following with interest the great controversy about Bunk Johnson that is raging throughout the country. An incredible amount of irrelevant statements have been made on this subject by irrelevant people. We acknowledge that we have esoteric tastes and habits. This confession, perhaps, is superfluous, as our love for such esoteric masters as Emanuel Swedenborg and Ferdinand Morton is well known. Anyway, while perusing the other day through a volume written by that esoteric Dubliner, James Joyce, we were surprised and gratified to find a paragraph that should settle once and for all the violent controversies about that esoteric New Iberian, Bunk Johnson:

"The rye is well for whose amind but the wheateny one is proper lovely. BENK! We sincerestly trust that Missus with the kiddies of sweet Gorteen has not BINK to their very least tittles deranged if in BUNK and we gresiously augur for your Meggers a BENK BANK BONK to sloop in with all sorts of adceterus and adsaturas." (*Finnegan's Wake*, p. 379.)

The opening words of this quotation indicate beyond the shadow of a doubt that Joyce is referring to musicians. His analysis makes more sense to us than the uninspired opinions of our voluble musicologists.

* * *

ON CONTEMPORARY ETHICS. The old argument that jazz music is corrupting the youth of this country never impressed us. Good jazz, we feel certain, is precisely what the adolescents and the awkward-agers need to reach the higher levels of morality. We are not so sure, though, about the impact of vulgar swing music upon the consciousness of immature creatures. A friendly cakewalk, it seems to us, would arouse the proper social instincts so much more than wild jitterbugging. These stray thoughts occurred to us in our dentist's waiting-room while we were reading a story by Captain Jack Tucker entitled *My Name is Barbara Brian,* in the January 27, 1945 issue of the Saturday Evening Post, and especially when we came to the following section:

"We were all sitting on the front porch—mama is social and calls it the veranda—when George opened the gate and walked in. One look at him and my heart began playing the Two O'clock Jump."

* * *

WHAT MAKES YOUR HEAD SO HARD? Against our better judgment, we consented (condescended would be a better word) the other day to lend a tortured ear to the newest hip record that's sweeping the country, Woody Herman's *Caldonia*. One of our acquaintances, a member of the progressive school, thought this record established a new high in truly modern music. Being well-mannered we were able to refrain ourself from any insulting remark. Our acquaintance was especially enthusiastic about the trombone solo played, he informed us, by one Bill Harris. He insisted in asking our opinion on the merits of this obscure musician. Unable to get a reaction from us, he then inquired as to how we thought some of the better known critics would appraise this trombonist. These are the results of our little game:

By

JAZZBO BROWN

From Memphis Town

RIGHT

Hugues Panassié: Another trombone player is Bill Harris. I was unfamiliar with his work until I heard Woodrow Herman's *Caldonia.* I am persuaded that Harris, who is white, is one of the most important discoveries on the trombone since the Swiss René Weiss. His sense of ensemble playing leaves much to be desired, but as a soloist he can be very moving. His fierce, savage attack is reminiscent of the best Higginbotham. On the other hand, he was influenced by Floyd O'Brien, a musician who is not so well known, but who was influenced by Kid Ory. Therefore, Harris has a style very similar to the Negro trombonists of New Orleans. It should be stressed, too, that as all other white musicians, he has been inspired by Milton (Mezz) Mesirow. Harris should be rated well above Ward Silloway and Theodore Donnelly, not quite as great as Jimmy Harrison or Fred Robinson, but comparable to Dicky Wells and Roy Palmer in melodic structure and to James Young in polished sonority.

Harry Lim: Whee! Man, that's too much.

Robert Goffin: Upon hearing Bill Harris' solo on *Caldonia,* I was unable to hide my tears and I cried for four choruses. Bill Harris is to Swing what Roquefort cheese is to rats.

P. E. Miller: Bill Harris exemplifies the emotional attitudes number 2 and 3 and can be classified as lyrico-romantic, except when his style becomes too legato and he joins the ranks of the decadents (emotional attitude No. 4). As a full-time jazz critic, this is my final opinion.

Nesuhi Ertegun: Can anyone tell me where I can find Geechy Fields?

Feather - Ulanov: Deuce Ulanov rated this A+ because of sensational riffing by the trombone choir, but Deuce Feather found faulty modulations and lack of harmonic appeal, and thought it deserved no better than B− That suspension-with-triplets effect (YA-ta-ta YA-ta-ta-TA MOP MOP) is followed by an advanced solo by Bill Harris. The chord-making is bright throughout. (Deuce Feather does not play piano on this side.)

Bill Colburn: You know this is awful so why do you ask me? But if you don't know, I'll tell you because I know. It's awful. And the greatest jazz musician in history will back me up on that.

Ernest Borneman: Caldonia by Woody Herman's band does not fall into any one of the 24 possible alternatives that constitute a real jazz band. Consequently, it cannot be included in my definition of authentic Afro-American creative music. (See Professor Erich von Hornbostel and Melville Herskovits for musico-anthropological data.).

Dave Dexter, Jr.: I like all jazz music. You've got to be broad-minded. Bill Harris is wonderful. Every jazz musician is wonderful. Except, of course, those like Kid Ory and Mutt Carey, who are too old and musty and can't play any more.

Marili Morden: Who is Woody Herman?

(These quotations are purely fictitious and any similarity with the views held by the above-mentioned critics(?) will be considered a compliment by Jazzbo Brown.)

* * *

NICKSIELAND JIVE. PeeWee and several other musicians were on the train to Washington, coming to appear on one of Ahmet Ertegun's jam sessions. After a while the men began to feel hungry and when a vendor passed with sandwiches, each bought one. PeeWee asked for a ham sandwich. After the first bite, his face took on one of the many grimaces he has in his repertoire. He had been given a cheese sandwich. PeeWee's voice boomed out: "I have been called a rat many a time, but this is the first time I've had to feed myself." Then he turned to Ben Webster, and asked: "Ben, what did *you* draw?"

* * *

JAZZ CAN BE BEAUTIFUL. The most pertinent comment that we have heard by a long-hair musician on the state of popular American music was uttered recently by the famous violinist Efrem Zimbalist. Zimbalist was quoted by the Associated Press as saying: "Jazz can be artistic, but the soapy and sultry things fed to the public out of juke boxes can spoil the taste of many persons for good music." We are happy that New Orleans music now has among its defenders such a distinguished personality.

* * *

CLARINET MARMALADE. Our erudite commentators are at long last tackling the more fundamental problems of jazz interpretation. Armed with impressive scholarship, they bring to the discussion of the various techniques of jazz a remarkable amount of original yet profound viewpoints. We were especially fascinated by the breath-taking exchange of letters between Borneman and Moynahan that graced the pages of this journal. It was a veritable orgy of critical creation. One of the four great questions, essential to the understanding of true jazz, that these two towers of learning developed at length, was the vitally central problem of PeeWee Russell's tone. We knew jazz criticism would take an important step forward once this all-inclusive problem was satisfactorily solved. Our two authorities really outdid themselves on this point. To our surprise, they succeeded in examining this question from all possible angles without having recourse to Hegelian esthetics. We followed their line of reasoning, amazed and filled with admiration. The most subtle distinctions were made, such as between "split tone" and "spit tone." We knew, at this moment, that at last jazz criticism had matured. Under the heading "Rhythmical Structure" we learned that King Oliver brought about a retrogression in the history of jazz because he played too much on the beat, and that Eddie Edwards could play rings around Kid Ory. Revealing analyses were made of the tongue flutter, the uvula trill and the chest vibrato. But still, the most enlightening point for us was the explanation of split tones and spit tones. One of our friends, intrigued by this dialectic, thought it would not be too much out of order to ask PeeWee directly how he obtained his tone. "I overblow," PeeWee replied. Our two critics will no doubt ignore this simple and unscholarly explanation. May we suggest that if PeeWee used a spittoon, the great question of "spit tone" and/or "split tone" would be automatically solved.

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1945, Gordon Gullickson. $2.00 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

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Aj	Ajax	Ch	Champion	Em	Emerson	JM	Jazz Man	PaF	French Parlophone	Se	Session
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Ap	Apex	Cl	Clarion	Ge	Gennett	KP	Keith Prowse	Para	Paramount	Sig	Signature
As	Asch	Clax	Claxtonola	GG	Grey Gull	Li	Lincoln	Pat	Pathe	Su	Sunshine
Au	Autograph	Co	Columbia	Gl	General	Mas	Master	PatA	Pathe Actuelle	Sw	Swing
Ba	Banner	Com	Commodore	GrF	French Gramophone	Mad	Madison	PatF	French Pathe	Tele	Telefunken
BB	Bluebird	Cq	Conqueror	Ha	Harmony	Max	Maxsa	Pe	Perfect	Tri	Triangle
Bea	Beacon	Cr	Crown	Harmo	Harmograph	Me	Melotone	Ph	Philharmonic	UHCA	United Hot Clubs
BN	Blue Note	Cs	Crescent	Her	Herwin	MW	Montgomery Ward	Pu	Puritan	Ul	Ultraphone
Br	Brunswick	De	Decca	HMV	His Master's Voice	Nor	Nordskog	Qrs	Qrs	VD	Van Dyke
BrE	English Brunswick	DeE	English Decca	HoW	Hit of Week	OdF	French Odeon	Re	Regal	Ve	Velvet Tone
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BS	Black Swan	Di	Diva	Hy	Hytone	OK	Okeh	Roy	Royale	Vo	Vocalion
Bu	Buddy	Do	Domino	Im	Imperial	Or	Oriole	RZ	Regal Zonophone	VoE	English Vocalion
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IN A SENTIMENTAL MOOD/THESE VI 25351 — HEND
IT'S WONDERFUL/THANKS FOR VI 25727 — HEND
PLEASE BE KIND/TI-PI-TIN VI 25814 — HEND
FEELIN' HIGH AND HAPPY/I LET VI 25840 — HEND
WHISPERIND/BACK DOES TO TOWN VI 26130 — HEND
BUMBLE BEE STOMP VI 26087 — AJAM
(MANY SEXTET) — — — WILS
(MANY SMALL GROUPS) — — — HOLZ
THAT'S A PLENTY/CLARINETTITIS ME 12073 — MAZZ
HOORAY FOR LOVE/I'M LIVING IN GREAT VI 25011 — VUCI
YOU'RE A HEAVENLY THING/RESTLESS VI 25021 — VUCI
DEAR OLD SOUTHLAND/BLUE SKIES VI 25136 — VUCI
EEENY MEENY MINY MO/SANTA CLAUS CAME VI 25195 — VUCI
ROLL 'EM/AFRAID TO DREAM VI 25267 — VUCI
YOU'RE GIVING ME A SONG AND DANCE VI 25434 — VUCI
NEVER SHOULD HAVE TOLD YOU/YOU CAN VI 25500 — VUCI
LIFE DOES TO A PARTY/IF DREAMS VI 25726 — VUCI
ON THE ALAMO/GONE WITH WHAT DRAFT CO 35938 — VUCI
(MANY, ALL LABELS AND GROUPS; E+) — — — ROHS
GLEN GRAY
SUNRISE SERENADE/LOVERS LULLABY — — — HILL
LIONEL HAMPTON
MOOD THAT I'M IN/MY LAST VI 25527 — HEND
AFTER YOU'VE GONE/BABY WON'T VI 25674 — HEND
I JUST COULDN'T TAKE IT VI 25682 — HEND
JUDY/OBJECT OF MY AFFECTIONS VI 25699 — HEND
YOU'RE MY IDEAL/SUN WILL VI 25771 — HEND
ANY TIME AT ALL VI 26039 — HEND
ROCK HILL SPECIAL/DOWN HOME VI 26114 — HEND
FIDDLE DIDDLE/DON'T BE THAT VI 26173 — HEND
SWEETHEARTS ON PARADE/HIGH VI 26209 — HEND
IT DON'T MEAN A THING VI 26254 — HEND
I CAN'T GET STARTED VI 26453 — HEND
COLEMAN HAWKINS
RAINBOW MIST/WOODYN YOU(N) APOLLO 751 — HIGH
EDGAR HAYES
STARDUST DE 1882 — AJAM
JOHNNY HODGES
(MANY; PLEASE SEND LISTS) — — — HOLZ

EARL JACKSON'S MUSICAL CHAMPIONS
PEANUT VENDOR/IS THAT RELIGION(E+) ME 12080 3.00 JACO
PEANUT VENDOR/IS THAT RELIGION ME 12080 5.00 MITC
HARRY JAMES
DODGERS FAN DANCE CO 36222 — AJAM
JEFFERIES BLUES CO 36190 — AJAM
DUKE'S MIXTURE CO 36339 — AJAM
LOLLYPOP SONG CO 36340 — AJAM
FOUR OR FIVE TIMES ANY — — HEND
BUNK JOHNSON
BUNK'S BLUES JM — — STUR
HAL KEMP
STARDUST BR — — MORT
JOHN KIRBY
THE TURF VO 4653 — HEND
ANDY KIRK
THE COUNT/12TH STREET RAG DE 18123 — HEND
BEARCAT SHUFFLE/LOTTA SAX DE 1046 — HEND
VINCENT LOPEZ
DARKTOWN STRUTTERS BALL BR 20066 — BOUC
JIMMY LUNCEFORD
SHOPISTICATED LADY/UNSOPHISTICATED DE 129 — HEND
NANA/MISS OTIS REGRETS DE 130 — HEND
MOOD INDIGO/ROSE ROOM DE 131 — HEND
STRATOSPHERE/SOLITUDE DE 299 — HEND
BLACK AND TAN FANTASY/SINCE DE 453 — HEND
FOUR OR FIVE TIMES/RUNNIN' DE 503 — HEND
JEALOUS/HE'S JUST A HORN DE 789 — HEND
MUDDY WATER/HONEST AND TRULY DE 1219 — HEND
JIMMY LYTELL
FAT MEAT IS GOOD MEAT (E+) BEA 104 — WILS
CONEY ISLAND WASHBOARD PE — 1.50 SHAW
SHERRY MAGEE DIXIELANDERS
SHAKE IT AND BREAK IT VO — 1.50 SHAW
GLENN MILLER
(ANY BR., DE., OK, VO., CO) — — 3.00 KNIO
WANNA HAT WITH CHERRIES BB 10344 1.75 KNIG
BY WATERS OF THE MINNETONKA BB 7870 2.50 KNIO
SOLD AMERICAN/PAGAN LOVE SONG BB 10352 1.50 KNIO
BLUE ORCHIDS/BABY ME BB 10372 1.50 KNIO
TWILIGHT INTERLUDE/GLEN ISLAND BB 10388 1.50 KNIG
WHAM/MY ISLE OF GOLDEN DREAMS BB 10399 1.50 KNIG
LAST NIGHT/MELANCHOLY LULLABY BB 10423 1.50 KNIO
SO MANY TIMES/OUT OF SPACE BB 10438 1.50 KNIG
I JUST GOT A LETTER/CAN I HELP BB 10448 1.50 KNIG
SPEAKING OF HEAVEN/BLESS YOU BB 10455 1.50 KNIG
BLUE RAIN/WHO'S SORRY NOW BB 10486 1.75 KNIG
CIRIBIRIBIN/OH JOHNNY BB 10507 1.75 KNIG
ON A LITTLE STREET IN SINGAPORE BB 10526 1.50 KNIO
THE SKY FELL DOWN/GIVE A BB 10580 1.25 KNID
TOO ROMANTIC/SWEET POTATO BB 10605 1.75 KNIO
STARLIGHT AND MUSIC/HEAR MY BB 10684 1.50 KNID
SHAKE DOWN STARS/BOOD BB 10689 1.25 KNIG
I HAVEN'T TIME TO BE MILLIONARE BB 10694 1.25 KNIG
HANDFUL OF STARS/YESTERDAY BB 10893 1.50 KNIO
OLD BLACK JOE/MAKE BELIEVE BB 10913 1.50 KNIO
NIGHTINGALE SANG IN BERKELEY BB 10931 1.75 KNIG
THE MEM'RY OF A ROSE/PRAIRIE BB 11011 1.50 KNIG
FOOLED/IT HAPPENED IN HAWAII BB 11416 1.50 KNIO
TO YOU I GIVE ALL MY HEART — — — HILL
SAM MORGAN'S JAZZ BAND
(ANY, E+; STATE PRICES) CO — — MCKU
PHIL NAPOLEON
THAT'S A PLENTY VS 669 — BOUC
NEW ORLEANS RHYTHM KINGS
(EITHER ON OKEH) OK — — STUR
(ANY EXCEPT ON DE) — — — HOLZ
RED NORVO
EMBRACEABLE YOU/I GOT RHYTHM BR 4957 — MAZZ
LINDA/YOURS AND MINE BR 4982 — MAZZ
BUG A BOO/CORRINE CORRINA BR 6058 — MAZZ
JIMMY NOONE
(MANY; PLEASE SEND LIST — — — HOLZ
RED NORVO
REHEARSIN' FOR NERVOUS BREAKDOWN VO — — KN,G
ORIGINAL MEMPHIS FIVE
TEASIN' SQUEEZIN' MAN/SNUGGLE UP PE — 1.50 SHAW
INDIANA STOMP/MILITARY MIKE PAT — 1.50 SHAW
HOUSE OF DAVID BLUES/OH SISTER RE 9573 1.00 SHAW
RAYMOND PAIGE
STARDUST VI 36411 — MORT
RAYMOND SCOTT
AROUND XMAS TREE/HAPPY BIRTHDAY CO 35864 — AJAM
DINNER MUSIC/RECKLESS NIGHT CO 35258 — AJAM
LEE SIMS
STARDUST BR 6132 — MORT
FREDDIE SLACK
BEAT MEDADDY 8 TO THE BAR — — — LAWT
STATE STREET RAMBLERS
COOTIE STOMP GE 6232 — WINT
VENUTI AND LANG
BLACK BLUE BOTTOM/STRINGIN' BLUES CO 914 2.00 SHAW
KICKIN' THE CAT/BEATIN' THE DOG DK 40853 2.00 SHAW

"WANTED" SECTION CONTINUED ON PAGE 17.

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 11.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, SEE PAGE 11. "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

IRVING AARONSON

IF I HAD YOU/ALL BY YOURSELF	VI	21867	V	AUC	——	MANN
OUTSIDE	VI	21888	N	T-A	3.00	RITZ

LARRY ADLER (HARMONICA SOLO)

SMOKE GETS IN EYES/CONTINENTAL	CO	35516	V	AUC	——	MANN

ALABAMA WASHBOARD STOMPERS

IF ALL WORLD WAS MADE OF GLASS	VO	1689	E	AUC	——	DUNN

ALLEN-HAWKINS

AINT'CHA GOT MUSIC/RIVER'S T.	ME	12769	E	AUC	——	BLAI
SHADOWS ON SWANEE/STRINGIN'	ME	12759	E	AUC	——	BLAI
DARK CLOUDS/HUSH MY MOUTH	ME	12858	E	AUC	——	BLAI
DARK CLOUDS/HUSH MY MOUTH	ME	12858	E	AUC	——	LAUF
MY GALVESTON GAL	PE	15851	E+	AUC	——	LAUF

HENRY ALLEN

MIDNIGHT BLUES/WHATCHA GONNA	VO	3339	E	T-A	——	MAZZ
RUG CUTTERS SWING	ME	13145	E	AUC	——	LAUF
BIFFLY BLUES	VI	38073	E	AUC	——	LAUF
PLEASING PAUL	VI	38107	E+	AUC	——	LAUF
SUGAR HILL FUNCTION	VI	38140	E	AUC	——	LAUF

ALBERT AMMONS RHYTHM KINGS

BOOGIE WOOGIE/NAGASAKI	DE	749	N	AUC	——	DELG
EARLY MORNIN/MILE OR NO BIRD	DE	975	V	AUC	——	SCHW
BOOGIE WOOGIE STOMP/NAGASAKI	DE	749	E	AUC	——	SCHW

OVIE ALSTON & ORCH.

LET A TEAR FALL/HOW MUCH DO YOU	VO	4462	E	AUC	——	SZAL
SPARERIBS/TWINKLE DINKLE(V/E)	VO	4577	—	AUC	——	SZAL

BILLY ANDERSON

COW COW BLUES/MARRIED MAN	CO	14274	N	AUC	——	COOK

MARION ANDERSON

DEEP RIVER/HEAV'N	VI	22015	N	AUC	5.00	RITZ

VICTOR ARDEN & PHIL OHMAN ORCH.

LOVE	VI	22114	N	AUC	3.00	RITZ
I'VE WAITED LIFETIME FOR YOU	VI	22074	N	AUC	3.00	RITZ
HOW AM I TO KNOW	VI	22111	N	AUC	3.00	RITZ
OR WHAT HAVE YOU	VI	22017	N	AUC	3.00	RITZ

ARKANSAW TRAVELERS

WHEN RED RED ROBIN/BREEZING	OK	40640	N	AUC	——	JORD

LOUIS ARMSTRONG

HEART FULL RHYTHM/ALEXANDER'S	DE	1408	G	AUC	2.50	NEW
LAZY BONES/(GLEN GREY)	DE	2395	E	TRA	——	FIEL
GUT BUCKET/YES I'M IN BARREL	OK	8261	V	TRA	——	FIEL
GEORGIA GRIND/COME BACK	OK	8318	V	TRA	——	FIEL
SUNSET CAFE	OK	8423	E	TRA	——	FIEL
CORNET CHOP SUEY/(REV.,SMITH)	HRS	2	N	AUC	——	IVEY
SNOWBALL/SWING YOU CATS	BB	10225	N	AUC	——	GRAH
THE FLOOD(ACC.WALLACE;¼" CHIP)	OK	8470	E	T-A	——	HOLL
GOOD TIME FLAT(JONES; LAM CR)	CO	14055	E	T-A	——	HOLL
THUNDERSTORM (JONES)	CO	14050	E	T-A	——	HOLL
OLE WAGON(B.SMITH)	CO	14079	V+	T-A	——	HOLL
J.C. HOLMES (B.SMITH)	CO	14095	G+	T-A	——	HOLL
BABY (L.D.CHRISTIAN)	OK	8660	G+	T-A	——	HOLL
SWEETHEARTS(L.D.C.; ½" CHIP)	OK	8650	V	T-A	——	HOLL
SQUEEZE ME	OK	8641	E+	T-A	——	HOLL
ST.JAMES INFIRMARY (G/G+)	OK	41180	—	T-A	——	HOLL
NO/(REV., 2 CATCHES)	OK	——	E	T-A	——	HOLL
KNOCKIN' A JUG	OK	8703	E+	T-A	——	HOLL
DALLAS BLUES (V/E)	OK	8774	—	T-A	——	HOLL
WHEN YOU'RE SMILING	OK	41298	V	T-A	——	HOLL
ST. LOUIS BLUES (V/V+)	OK	41350	—	T-A	——	HOLL
THAT RHYTHM MAN	OK	8717	V+	T-A	——	HOLL
DEAR OLD SOUTHLAND	OK	41454	E+	T-A	——	HOLL
SHINE	OK	41486	E	T-A	——	HOLL
WILLIE THE WEEPER	OK	8482	G+	T-A	——	HOLL
WILD MAN BLUES (V+/V)	OK	8474	—	T-A	——	HOLL
POTATO HEAD(N)/(G)	OK	8503	—	T-A	——	HOLL
WEARY BLUES (V/V+)	OK	8519	—	T-A	——	HOLL
SAVOY BLUES (V/E+)	OK	8535	—	T-A	——	HOLL
STRUTTIN' WITH BARBECUE	OK	8566	V	T-A	——	HOLL
I'M NOT ROUGH/(REV.,POOR START)	OK	8551	V+	T-A	——	HOLL
WEST END BLUES (V/V+)	OK	8597	—	T-A	——	HOLL
HEAR ME TALKIN' TO YA	OK	——	N	T-A	——	HOLL
MONDAY DATE	OK	8609	V	T-A	——	HOLL
KNEE DROPS (E/E+)	OK	8631	—	T-A	——	HOLL
GUT BUCKET (V/G+)	OK	8261	—	T-A	——	HOLL
ORIENTAL STRUT	OK	8299	E	T-A	——	HOLL

(LOUIS ARMSTRONG CONTINUED NEXT COLUMN)

LOUIS ARMSTRONG (CONTINUED)

GEORGIA GRIND (F/G)	OK	——	—	T-A	——	HOLL
MUSKRAT RAMBLE	OK	8300	E	T-A	——	HOLL
CORNET CHOP SUEY	OK	8320	V+	T-A	——	HOLL
I'M GONNA GITCHA	OK	8343	V+	T-A	——	HOLL
DROPPIN' SHUCKS	OK	8357	G	T-A	——	HOLL
BIG FAT MA	DK	8379	G+	T-A	——	HOLL
KING OF THE ZULUS	OK	41581	N	T-A	——	HOLL
BUTTER AND EGG MAN	OK	8423	G+	T-A	——	HOLL
JAZZ LIPS	OK	8436	G+	T-A	——	HOLL
LAWD YOU MADE/KEEPIN' OUT OF	OK	41560	E	AUC	——	ARGO
I GOT RHYTHM/AFTER YOU GONE	VO	3643	E+	AUC	——	ARGO
EXACTLY LIKE YOU/AIN'T MISBE.	VO	3040	N	AUC	——	ARGO
BETWEEN DEVIL/KICKIN' GONG	CO	2600	E+	AUC	——	ARGO
YOU CAN DEPEND/I GOT RHYTHM	CO	2590	E+	AUC	——	ARGO
STARDUST/WRAP YOUR TROUBLES	VO	3172	N	AUC	——	ARGO
SOME OF THESE DAYS/SMILING	VO	3202	N	AUC	——	ARGO
CONFESSIN'/IF I COULD BE WITH U	VO	3059	E+	AUC	——	ARGO
I CAN'T BELIEVE/MY SWEET	OK	41415	V	AUC	——	ARGO
I MISS MY SWISS	HA	4	E+	AUC	——	ARGO
WEST END BLUES/GOT NO BLUES	VO	3204	N	AUC	——	ARGO
BLUE TURNING GREY OVER YOU	OK	41375	E	AUC	——	ARGO
DRIVING ME CRAZY/PEANUT VENDOR	—	——	V+	AUC	——	ARGO
SHINE/I AIN'T GOT NOBODY	VO	3102	E	AUC	——	ARGO
I WONDER WHO/DON'T PLAY CHEAP	VI	24425	V+	AUC	——	ARGO
SLEEPY TIME/I SURRENDER DEAR	VO	3203	N	AUC	——	ARGO
LAZY RIVER/WHEN YOU'RE (V/E)	VO	3114	—	AUC	——	ARGO
ROCKIN'CHAIR/AIN'T GOT NOBODY	OK	8756	E	AUC	——	ARGO
BASIN ST.BLUES/ST.LOUIS BLUES	VO	3008	E+	AUC	——	ARGO
HOME/ALL OF ME(BLUE SHELLAC)	CO	2606	V	AUC	——	ARGO
YOU RUN YOUR MOUTH/CAIN & ABEL	DE	3204	N	AUC	——	JORO
HEP CATS BALL/LAZY'SIPPI STEAM	DE	3283	N	AUC	——	JORD
ST.JAMES INF/(REV.,MCKEN-CONDON)	PAE	643	E+	T-A	——	WINT
LONG LONG AGO (RIM CHIP NOT TOGR)	DE	3700	N	AUC	2.00	MANN
WHEN YOU'RE SMILIN'	DK	41298	V	AUC	——	HIGH
SWING YOU CATS/SNOWBALL	BB	10225	N	AUC	——	HIGH
HIGH SOCIETY/I GOTTA RIGHT	BB	6771	N	AUC	——	HIGH
DALLAS BLUES/BESSIE COULDN'T	OK	8774	V	AUC	——	DUNN
POOR OLD JOE/BYE AND BYE	DE	3011	N	AUC	——	ROTH
AIN'T MISBEHAVIN'(SEGAR ELLIS)	OK	41291	N	T-A	——	ROHS
SAVE IT/HEAR ME TALKIN	DE	2405	N	T-A	——	ROHS
COVER WATERFRONT/LONG AGO	OE	3700	N	T-A	——	ROHS
RUN YOUR MOUTH/CAIN & ABEL	DE	3204	N	T-A	——	ROHS
EVERYTHING/IN THE GLOAMING	DE	3825	N	T-A	——	ROHS
CUT OFF MY LEGS/SWEETHEARTS	DE	3235	N	T-A	——	ROHS
HEP CATS BALL/'SIPPI STEAMER	OE	3283	N	T-A	——	ROHS
HEY LAWDY MAMA/CALL THAT BUDDY	DE	3756	N	T-A	——	ROHS
I'LL GET MINE/YES SUH	DE	3900	N	T-A	——	ROHS

GUS ARNHEIM

SLEEPY VALLEY	VI	21986	N	AUC	3.00	RITZ
SINGIN' IN THE RAIN	VI	22012	N	AUC	3.00	RITZ

GENE AUSTIN

RAMONA/GIRL OF MY DREAMS	VI	21334	V	SAL	1.00	KELS
GARDEN IN THE RAIN/DREAM MOTHER	VI	21915	V	SAL	1.00	KELS
DREAM GIRL OF PI K A	VI	21916	N	AUC	2.50	RITZ
MY BLUE HEAVEN/ARE YOU	VI	20964	E	AUC	——	DEGR

MILDRED BAILEY

BLAME IT ON LAST AFFAIR/WHAT	VO	4632	E	T-A	——	ROHS
BEGIN BEGUINE/I CRIED FOR YOU	VO	4619	N	T-A	——	ROHS
FROM ANOTHER WORLD/FOOLS RUSH	CO	35463	N	T-A	——	ROHS
HONEYSUCKLE ROSE/WILLOW TREE	DE	18108	N	AUC	——	GRAH
I'D LOVE TO TAKE ORDERS FROM	VO	3056	G+	AUC	——	DELG
GULF COAST/DOWN HEARTED BLUES	VO	4800	N	STA	——	STUR
ST.LOUIS BLUES/ARKANSAS BLUES	OK	4801	E	T-A	——	ROHS
YOU AND YOUR LOVE/YOU'RE THE M	VO	5006	N	T-A	——	ROHS
MOTHERLESS CHILD/DALLY WITH	VO	5209	N	T-A	——	ROHS
SHOULDA STOOD/GONE OFF	VO	5236	N	T-A	——	ROHS
LITTLE MAN WHO/GUESS I'LL GO	VO	4966	N	T-A	——	ROHS
LOVE'S NECESSARY THING/I CAN	VO	4749	N	T-A	——	ROHS
MOON LOVE/SEEMS LIKE OLD TIMES	VO	4939	N	T-A	——	ROHS
ROCKIN CHAIR/SOMETIME I'M HAPPY	DE	3755	N	T-A	——	ROHS
NOBODY'S BABY/GIVE ME TIME I	CO	35626	N	T-A	——	ROHS

BAILEY'S LUCKY SEVEN

LAZY	GE	5407	E	SAL	.50	HIGH
DREAM PAL	GE	3155	E	SAL	.50	HIGH
TOMORROW/NO WONDER I'M	GE	4975	E	SAL	.50	HIGH
CALIFORNIA/CAROLINA ROLL	GE	4874	E+	SAL	.50	HIGH
I'M GOIN' SOUTH/A SMILE	GE	5334	N	SAL	.50	HIGH
HORTENSE	GE	4874	N	SAL	.50	HIGH
SWEET INDIANA HOME	GE	4910	E+	SAL	.50	HIGH

SMITH BALLEW

SAME OLD MOON	VI	22147	N	AUC	3.00	RITZ

BARBECUE BOB

(CO 14350, 14412, 14372, 14424)	—	——	N	AUC	——	COOK

WALTER BARNES ROYAL CREOLIANS

HOW LONG BLUES/MY KINDA LOVE	BR	4187	V	AUC	——	DELG
BIRMINGHAM BERTHA	BR	4480	V	AUC	——	DELG

CHARLIE BARNET

(BB 10210, 10721, 10817, 10975)	—	——	N	AUC	——	KN,G
(MANY ON BLUEBIRD (VOCALS)	—	——	N	T-A	——	KN,G

COUNT BASIE

GOOD MORNING BLUES/OUR	DE	1446	N	AUC	——	ROTH
AY NOW/BLUE SHADOWS	OK	6626	N	T-A	——	ROHS
STAMPEDE G MINOR/WHO AM I	OK	5987	N	T-A	——	ROHS

(COUNT BASIE CONTINUED NEXT COLUMN)

COUNT BASIE (CONTINUED)

KING JOE, 1 & 2	OK	6626	N	T-A	——	ROHS
STAMPEDE G MINOR/WHO AM I	OK	5987	N	T-A	——	ROHS
ALL OR NOTHING/MOON FELL	OK	5884	N	T-A	——	ROHS
BLOW TOP/GONE WITH WHAT	OK	5629	N	T-A	——	ROHS
DON'T WORRY/WHAT GOES UP	VO	4734	N	T-A	——	ROHS
ANGELS SING/I I DION'T	VO	4784	E	T-A	——	ROHS
SHORTY GEORGE/THURSDAY	DE	2325	N	T-A	——	ROHS
DIRTY DIZENS/SUN GOES DOWN	DE	2498	V+	T-A	——	ROHS
EVIL BLUES/JIVE AT FIVE	DE	2922	N	T-A	——	ROHS
SOMEBODY STOLE/LET'S MAKE HEY	CO	35500	N	T-A	——	ROHS
BLUES LIKE/BLAME IT	DE	2284	N	T-A	——	ROHS
TEXAS SHUFFLE/MAMA DON'T	DE	2030	N	T-A	——	ROHS
MY HEART BELONGS TO DADDY/SING	DE	2249	N	T-A	——	ROHS
DOWN FOR DOUBLE	OK	6584	N	SAL	.50	HIGH
PENNIES FROM HEAVEN	DE	1121	V+	T-A	——	BUCK
HOLLYWOOD JUMP/SOMEDAY SWEET.	CO	35338	N	SAL	2.50	WEIN
SUPER CHIEF/YOU CAN'T	OK	5673	N	AUC	——	GRAH

BEALE STREET FIVE

ST. LOUIS GAL	LI	2093	N	AUC	——	HIGH

SIDNEY BECHET

LAY YOUR RACKET/I WANT YOU	BB	10472	N	T-A	——	WILS
I KNOW THAT YOU KNOW/SWING PAR.	VI	27574	N	T-A	——	WILS
INDIAN SUMMER/PREACHIN' BLUES	BB	10623	E	AUC	——	EPST

BIX BEIDERBECKE

GOOSE PIMPLES/ROYAL GARDEN	OK	8544	N	AUC	——	IVEY
SINCE MY BEST GAL/SORRY	VO	3146	N	AUC	——	ARGO
JAZZ BAND BALL/JAZZ ME BLUES	VO	3042	E+	AUC	——	ARGO
OLE MAN RIVER/WA-DA-DA	OK	41088	V	AUC	——	STON

BUNNY BERIGAN

LET YOURSELF GO/I'D RATHER LEAD	VO	3178	E+	AUC	——	SZAL
FATHER DEAR FATHER	VI	26061	E	AUC	——	EPST

MIKE BERNARD

FANTASY TANNAHAUSER	CO	1276	V+	AUC	——	DELG

CHU BERRY

LIMEHOUSE BLUES/INDIANA	VR	587	E	AUC	——	BLAI
EBB TIDE/MY SECRET LOVE AFFAIR	VR	657	E	AUC	——	BLAI

BARNEY BIGARD

DRUMMERS DELIGHT/IF I	VO	3895	V	AUC	——	DELG

BLUE GRASS FOOT WARMERS

OLD FOLKS SHUFFLE/CHARLESTON	HA	248	V	AUC	——	DELG

BLUE RHYTHM BAND

JAZZ MARTINI/FEELING GAY	ME	12793	E	AUC	——	ARGO

BLUE RHYTHM BOYS

SENTIMENTAL GENT(BILLY BANKS)	PE	15652	E+	AUC	——	ARGO

SHARKEY BONANO

BOY BLUE/OLD FASHIONED SWING	VO	3450	G	AUC	——	URMS

BOSTONIANS

LITTLE KISS EACH MORN/	BA	0516	E+	AUC	——	JORO

BOSTONIAN SYNCOPATORS

SAVE IT FOR RAINY DAY/YOU	GG	1447	E	AUC	——	JORD

BOSWELL SISTERS

DINAH/ALEXANDER'S RAGTIME	VO	9239	V+	T-A	——	WILS

JIMMY BRACKEN'S TOE TICKLERS

ICKY BLUES/FOUR OR FIVE TIMES	RE	8723	G	AUC	——	BLAI
AFTER YOU'VE GONE	RE	8826	G	AUC	——	BLAI

WILL BRADLEY

HALL OF MOUNTAIN KING/FROM	CO	36286	N	AUC	——	GRAH
LONESOME ROAD/YOU'RE LUCKY	CO	35849	N	AUC	——	GRAH
SLEEPY TIME GAL/WHO CAN I	CO	36470	E+	SAL	.60	HIGH

BROADWAY BROADCASTERS

ALABAMY BOUND	CA	678	N	SAL	.50	HIGH

BROADWAY BELLHOPS

NO LAND/CRACLE CAROLINE(BIX)	HA	504	E	AUC	——	BUCK
GET OUT AND GET/I'D RATHER	HA	644	V+	SAL	.50	HIGH

BIG BILL BROONZY

I FEEL SO GOOD/TELL ME BA.	OK	6688	N	AUC	——	HIGH
BAD ACTING WOMAN/I'M WOKE	OK	6724	N	AUC	——	HIGH
DOUBLE TROUBLE/ALL BY MYSELF	OK	6427	N	AUC	——	HIGH
I'M GONNA MOVE/HARD HEARTED	OK	6651	N	AUC	——	HIGH
NIGHT WATCHMAN BLUES	OK	6705	N	AUC	——	HIGH

LES BROWN

CELERY STALKS/BEAU NIGHT	OK	6098	N	AUC	——	GRAH
WALKING AND SWINGING/LOVE YOUR	DE	3167	N	AUC	——	JORO
BE FAIR/I GUESS (N/E)	OK	6308	—	SAL	.50	HIGH
ALL THAT MEAT & NO POTATOES	OK	6323	N	AUC	——	ROTH
YOU YOU YOU/HARLEM WOOGIE	BB	10105	V	SAL	1.00	SZAL

PETE BROWN

OCEAN MOTION/TEMPO OF JUMP	DE	18118	N	AUC	——	DELG

WILLIE BRYANT

ALL MY LIFE/RIGHT SOMEBODY(E/V)	BB	6361	E	T-A	——	BUCK

BUMBLE BEE SLIM

B & O BLUES/QUEEN BEE (	VO	1720	G	T-A	——	MAZZ
FEATHERBED BLUES/FAST BLUES	VO	3446	V	AUC	——	HIGH

HENRY BUSSE

BEAUTIFUL	VI	22086	N	T-A	3.00	RITZ
AFTER THE CLOUDS ROLL BY	VI	22111	N	T-A	3.00	RITZ
I CAME TO YOU	VI	22145	N	T-A	3.00	RITZ

BOBBY BYRNE

BOBBY'S TROM.BL/BRAZILIAN NUTS	DE	3648	E+	SAL	1.25	SZAL
EASY DOES IT/HOW CAN YOU PRET.	DE	3020	E	SAL	1.25	SZAL

CALIFORNIA RAMBLERS

FIESTA/ON A NIGHT	CO	2456	N	AUC	——	COOK
IT WAS ONLY SUNSHOWER/NOTHING	CO	1148	N	AUC	——	COOK

(CALIFORNIA RAMBLERS CONTINUED NEXT PAGE)

FOR DISPOSITION

CALIFORNIA RAMBLERS (CONTINUED)
ANYTHING TO MAKE YOU HAPPY/WHI Co 1411 N AUC —— COOK
WHAT GO YOU BAY/SINGAPORE Co 1314 N AUC —— COOK
BOB WOW BLUEB/SMILIN' Co 3554 N SAL .60 HIGH
SISTER KATE/LON. MAMA BLUES Vo 14436 E BAL .75 HIGH
SUSQUEHANNA HOME/I WANT Co 199 V SAL .40 HIGH
CAB CALLOWAY
(MANY ON BRUNSWICK & VICTOR) — —— N AUC —— KN,G
SWING SWING BWINO/MAN IS HERE VR 501 N AUC —— KN,G
BEALE ST. MAMA/STRANGE ME 12554 G BAL .50 BUCK
YOU GOO/SOMEBOGY STOLE MY GAL DE 15541 V SAL .85 BUCK
DINAH/I'M NOW PREPAREO PE 15623 V SAL .85 BUCK
TIME LOVE/OLD MAN MOUNTAIN DR 2522 V AUC —— URMS
SMOOTH ONE/OO JOE (N/E) OK 6720 — SAL .50 HIGH
VA., GA., & CAROLINE/I'LL BE Co 36611 N SAL .60 HIGH
JOE CANDULLO EVERGLADES ORCH.
TOMBOY SUE/(REV.,RHYTHM ACEB) GE 3405 E SAL .50 HIOH
BETTY PE 14625 N BAL .50 HIOH
BENNY CARTER
I'VE SEEN IN LOVE BEFORE DE 3545 N AUC —— DEOR
PLYMOUTH ROCK/MELANCHOLY LULLA Vo 4984 E AUC —— SZAL
SAVOY STAMPEDE/SCANOAL IN A FLATVo 5112 E+AUC —— SZAL
EDDIE CARROLL
BLUE GANUBE SWING/NIGHT RIDE DE 1852 E+AUC —— SZAL
CASA LOMA
BLUE PRELUDE/DANCE OF BR 6513 N AUC —— DELG
CAN'T YOU SEE/KENTUCKY BR 6187 N AUC —— DELG
KIBS BY KISS/ONE OF US BR 6256 V AUC —— DELG
SAN BUE BTRUT/CORRINE BR 7427 V AUC —— DELG
NEW ORLEANS/ST. PAUL BR 6486 N AUC —— DELG
BLACK JAZZ/MANIAC BALL BR 6242 V+AUC —— DELG
CHARLESTON CHASERS
SUGAR FOOT/IMAGINATION Co 1260 V AUC —— ARGO
SOMEDAY SWEETHEART/AFTER YOU Co 861 V+AUC —— ARGO
DAVENPORT BLUES/WABASH BLUES Co 909 O AUC 5.00 MANN
MAURICE CHEVALIER
LOUIBE/WAIT 'TIL "MA CHERIE" VI 21918 E r-A —— WILS
CHICAGO RHYTHM KINGS
CHANGES/I FOUND NEW BABY UHCA 7 N AUC —— ARGO
OEORGE CHISHOLM ORCH.
MOOD FOR TRUMPET/BROADHURST DEE 8458 N T-A —— MAZZ
CHUB-STEINBERO ORCH.
BECAUSE THEY ALL LOVE YOU OE 5663 V AUC —— DELG
HELEN CLARK
SMILINO IRISH EYES VI 22026 N T-A 2.00 RITZ
CLAYTON AND DURANTE
SO I UPS TO HIM/CAN B'WAY Co 1860 E+AUC —— DUNN
LARRY CLINTON
(VI 26006, 26112, 26127, 26034) — —— N AUC —— ORAH
(BB 10961,11094,10999,10836,10927) —— N AUC —— ORAH
BILL COLEMAN-DICKY WELLS
WELL'S BLUES/COLEMAN'S(DJANOO) VI 27318 N STA —— STUR
JERRY COLONNA
TALLYHO/SWEET 16 VO 4872 N T-A —— BUCK
RUSS COLUMBO
LAOY I LOVE/AS YOU OESIRE(ORIG.)VI 24076 V+AUC —— AROO
GOOD NIGHT SWEETHEART(ORIO.LABEL)VI 22826 E AUC —— AROO
PARAOISE/AUF WEIDER.(ORIG.LABEL)VI 22976 E AUO —— ARGO
ST.OF OREAMS/LOST IN CROWD VI 24194 E AUC —— ARGO
ZEZ CONFREY
KITTEN ON THE KEYS VI 18900 N SAL .50 HIGH
CONNIE'S INN ORCHESTRA
HOUSE OAVIO/RASCAL YOU ME 12216 G+AUC —— URMS
YOU RABCAL YOU/BLUE RHYTHM CR 3180 E AUC —— JORO
SINOIN'THE BLUES/SUGAR FOOT(REX)VI 22721 V AUC —— ARGO
COON-SANDERS ORCH
I AIN'T GOT NO BOOY/ROODLES VI 20785 V+AUC —— JORD
SLUE FOOT/THE WAIL VI 21305 E AUC —— JORD
TOO BUSY/DOWN WHERE SUN GOES VI 21546 E AUC —— JORO
STAYOUT OF THE SOUTH/ VI 21258 E AUC —— JORO
NIGHTHAWK BLUES/REO HOT MAMA VI 19316 E AUC —— JORO
WHY OON'T MY DREAMS/THERE'S NO VI 19357 N AUC —— JORD
I'M GONNA CHARLESTON BACK VI 19727 N AUC —— JORD
FLAMING MAMIE/NAT SHILKRET,REV VI 19922 V AUC —— JORD
EVERYTHING'S OONNA BE OK VI 20003 N AUC —— JORD
KANBAS CITY KITTY VI 21939 N AUC 3.00 RITZ
AND ESPECIALLY YOU VI 22077 N AUC 3.00 RITZ
THE FLIPPITY FLOP VI 22089 N AUC 3.00 RITZ
EVERYTHING'S GONNA BE ALL RITE VI 20003 E AUC —— DEOR
AL COOPER'S SAVOY SULTAN
JUMP BTEADY/RHYTHM DOCTOR DE 7499 E AUC —— SZAL
CORRELL AND GOSDEN (AMOB & ANOY)
GEORGIANNA/(REV.,GENE AUSTIN) VI 20107 E T-A —— WILS
COTTON PICKERS
SISTER KATE/COLL MY DOOS BR 2338 E AUC 2.00 NEW
MAY BE YOUR MAN/WHITE WAY BR 2380 E AUC 2.00 NEW
SWEETIE WENT AWAY/DUX QUACK(O/E)BR 2461 — AUC 1.50 NEW
JUST HOT/SHUFFLIN' MOSE BR 2507 E AUC 2.00 NEW
SISTER KATE/GOT TO COOL DOOGIES BR 2338 V T-A —— WILS
LOOSE FEET/RUNNIN' WILD BR 2382 E AUC —— EPST
WALK JENNY WALK/MAMA GOES BR 2490 V AUC —— DEGR
BING CROSBY
MIBS ANNABELLE LEE VI 21104 N AUC —— DRIZ

(BINO CROSBY CONTINUEO NEXT COLUMN)

BINO CROSBY (CONTINUED)
FROM MONDAY ON VI 21302 N AUC —— DRIZ
I'M AFRAID OF YOU VI 21389 N AUC —— DRIZ
JUNE IN JAN./LOVE IS JUST DE 310 E AUC —— BEAR
LITTLE OUTCH MILL/OUR LOVE ME 13133 E AUC —— BEAR
ONCE IN A BLUE MOON ME 13129 E AUC —— BEAR
I WISHED ON THE MOON DE 543 N AUC —— DRIZ
WITHOUT A WORD OF WARNINO DE 548 N AUC —— DRIZ
BASIN BTREET BLUEB DE 1483 E AUC —— DRIZ
IDA SWEET AS APPLE CIOER DE 2494 E AUC —— DRIZ
START THE DAY RIGHT DE 2626 N AUC —— DRIZ
A MAN AND HIS DREAM DE 2641 E AUC —— DRIZ
AN APPLE FOR THE TEACHER DE 2640 N AUC —— DRIZ
WHEN YOU'RE AWAY/THINE AL(V/E) DE 2680 — AUC —— DRIZ
BETWEEN 18TH & 19TH OE 2948 E AUC —— DRIZ
THE SINGINO HILLS DE 3064 N AUC —— DRIZ
ONLY FOREVER DE 3300 E AUC —— DRIZ
DO YOU EVER THINK OF ME DE 3423 E AUC —— DRIZ
PLEASE/YOU ARE THE ONE DE 3450 N AUC —— DRIZ
SWINO LOW/DARLING NELLIE GRAY DE 3540 N AUC —— DRIZ
TIL REVEILLE/KENTUCKY HOME DE 3886 N AUC —— DRIZ
YOU ARE MY SUNSHINE DE 3952 N AUC —— DRIZ
WAITER ANG THE PORTER ANO THE DE 3970 E AUC —— DRIZ
DAY DREAMINO/CLEMENTINE (N/E) DE 4033 — AUC —— DRIZ
DO YOU CARE DE 4064 E AUC —— DRIZ
LILY OF LAGUNA/WAIT TILL DE 18278 E AUC —— DRIZ
THANKS/HOME ON THE RANGE ME 13131 N AUC —— DRIZ
MOON BURN (JOE SULLIVAN GOLG) DE 617 E AUC —— SCHW
BOB CROSBY
SENTIMENTAL SANOWICH/STR.ENCHAN.DE 2415 O AUC —— URMS
COW COW BLUEB/DRY BONES DE 3488 N GAL 1.25 WEIN
A VOUS TOUT GE VEY/MAMA'B GONE DE 3056 N AUC —— JORD
TECH TRIUMPH/VMI SPIRIT DE 3080 N AUC —— JORD
YOU OUGHT HANO YOUR HEAD/SO FAR DE 3055 N AUC —— JORO
IT'S ALL OVER NOW/AOIOB AMERI. DE 3104 N AUC —— JORG
OH MISTRESB/IT WAS A LOVER DE 2662 N AUC —— JORO
BLOW BLOW WINTER WINDS/SIGH NO DE 2663 N AUC —— JORD
PAOAN LOVE SONO/OOME BACK PAPA DE 896 N T-A —— WILB
SONG OF WANDERER/STOMP OFF DE 2379 N T-A —— WILB
DON'T WORRY BOUT ME/WHAT DE 2402 E+AUC —— HIGH
CALL ME BOY/YOU'RE(SPANIER) DE 3431 E AUC —— HIGH
AOIOS AMERICANO(FAZOLA) DE 3104 N AUC —— HIGH
THINKINO OF YOU/I'VE NOT DE 3880 E AUC —— HIGH
MAMA'S GONE OOODBYE/A VOUS DE 3056 N AUC —— ROTH
IN LITTLE OYPSY/TEA ROOM DE 478 N AUC —— ROTH
DON'T CALL ME BOY/BOUND TO L. DE 3431 N T-A —— ROHS
I'LL COME BACK/TAKE ME BACK DE 3576 N T-A —— ROHS
SO FAR SO GOOD/YOU OUOHT DE 3055 N T-A —— ROHS
I'VE NOTHINO/I'LL KEEP THINK. DE 3808 N T-A —— ROHS
ALL BY MYSELF/BPAIN DE 3248 N T-A —— ROHS
BIG BABS VIOL/SPEAK TO ME DE 2206 N T-A —— ROHS
MAMA'S GONE GOODBYE/A VOUS DE 3056 N T-A —— ROHS
(MANY ORCHESTRA, E TO N) — —— — T-A —— ROHS
COW COW DAVENPORT
COW COW BLUES/STATE ST.JIVE BR 80022 E SAL .75 JACO
THAT'LL GET IT/DON'T YOU DE 7486 N AUC —— ROTH
JASPER DAVIS
IT FEELS SO OOOD/OEORIA OIO. HA 944 E AUC —— DELO
LEW DAVIS TROMBONE TRIO
THREE OF KIND/THREE'S COMPANY DE 1298 N AUC —— SZAL
MARLENE DIETRICH
BEWARO OF BLOND WOMEN VI 6088 N T-A 3.00 RITZ
DIXIE DAISIES
DIOGA OIGGA DO/CAUSE I'M IN L. CA 9004 G+AUC —— DELG
MAO/(REV., BABY) CA 9237 G+AUC —— DELO
YOU'RE ALL THE WORLO TO ME CA 9261 G+AUC —— DELO
LOUIBVILLE LOU/(REV.,ART LANGE) CA 345 V T-A —— WILS
DIGA OIGA DO CA 9004 V AUC —— STON
DIXIE JAZZ BAND
I'VE OOT THE SAN(TEA,B.G.) OR 1582 G AUC 3.50 MANN
JACKABS BLUEB/MY PAL JERRY OR 682 V AUC —— HIGH
CANOIEO SWEETB OR 1131 E AUC —— HIGH
SWEET PATOOTIE OF MINE DR 784 E AUC —— HIOH
LET'S OET TOGETHER OR 1507 E+AUC —— HIOH
FOOTLOOSE/ANGRY OR 475 E AUC —— HIGH
SUGAR/(REV.,BOB OREEN) OR 926 V AUC —— DEOR
THERE AIN'T NO FLIES ON AUNTIE DR 499 V AUC —— DEGR
DIXIELAND JUG BLOWERS
OAROEN OF JOY/YOU'D BETTER VI 21126 E AUC —— DUNN
DIXIE STOMPERS
AIN'T SHE SWEET/SNAO IT(BCRA'CH)VE 1353 V+AUC —— HIOH
OH BABY/FEELIN' GOOO DI 2636 E AUC —— STON
JACKASS BLUES/TAMPEEKOE HA 166 V+AUC —— STON
STATIC STRUT/HARD TO GET GERTIE HA 197 V+AUC —— STON
MARION DIXON
YOU CAN'T SLEEP IN MY BEO/DADDY Co 14415 N AUC —— COOK
OLD FORGAKEN BLUES/ALL AROUND Co 14412 N AUC —— COOK
JOHNNY DODDS
PENCIL PAPA/SWEET LORRAINE VI 38038 N AUC —— BLAI
WILO MAN BLUES BR 3567 E T-A —— HOLL
TOO TIGHT(N.O. WANOERERS) Co —— G+T-A —— HOLL
OATE MOUTH(N.O. WANDERERS) CO —— G+T-A —— HOLL
CHARLES DORNBERGER ORCH.
MAYBE WHO KNOWB VI 22031 N AUC 3.00 RITZ

DORSEY BROTHERS
ROUND EVENING OK 41124 E TRA —— FIEL
WAS IT A DREAM, I & 2 OK 41083 V+AUC —— ARGO
BASIN BTREET/BY HECK DE 118 E AUC —— SHAW
JIMMY DORSEY
(MANY ON DECCA(1935-1942) — —— N T-A —— KN,G
(DE 2918, 3312, 3629, 3991) — —— E+AUC —— GRAH
DANCER'S NIGHTMARE/WABH. OE 655 N AUC —— HIGH
SWAMP FIRE/RIGAMAROLE DE 3918 N AUC —— ROTH
TOMMY DORSEY
HALLELUJAH/PALE MOON VI 27591 N AUC —— GRAH
YOU BAY/NOT SO LONG VI 27219 N AUC —— GRAH
GETTING BENTIMENTAL OVER YOU VI 25236 N AUC —— HIGH
MARIE/SONG OF INOIA (N/E+) VI 25523 — AUC —— HIGH
BLUE SKIES/BACKSTAGE AT VI 27566 E+BAL .50 HIGH
MIDGLE OF A DREAM/YOU VI 26226 N AUC —— HIGH
EAST OF THE SUN/HEAO ON BB 10726 E+T-A —— ROHS
TEA ON TERRACE/IN DANCING MOOD VI 25476 N T-A —— ROHS
ALLEGHENY AL/THINOS I WANT VI 25623 N T-A —— ROHB
LOVE IS NEVER/PENTHOUSE ON VI 25591 N T-A —— ROHS
SHOOTING HIGH/LOVELY LAOY VI 25216 N T-A —— RGHS
HIGH HAT PICCOLO/CLOSE TO ME VI 25447 N T-A —— ROHS
HONG KONG BLUES/YOU THINK OF VI 26636 N T-A —— ROHS
LOVE WILL LIVE ON/THEN SHANT VI 25214 N T-A —— ROHS
(MANY MORE CLAMBAKE 7 & ORCH) — —— E+ —— —— ROHS
NOW IT CAN BE TOLD VI 25856 E AUC —— EPST
YOU ANO I KNOW VI 25648 E AUC —— EPST
SEE YOU IN MY GREAMB VI 26012 E AUC —— EPST
MORTON DOWNEY
THERE'S THE ONE FOR ME VI 21988 N AUC 3.00 RITZ
YOU'RE JUBT ANOTHER MEMORY VI 22011 N AUC 3.00 RITZ
LOVE IS A DREAMER VI 22048 N AUC 3.00 RITZ
JOHNNY DUNN
CORNET BLUEB/YOU NEVER CO 124 G+AUC —— DELG
MOANFUL BLUES/PUT & TAKE Co 3579 N AUC —— HIGH
PENS. BLUES/EVIL BLUES(V/G) Co 3746 — SAL .50 HIGH
FOUR O'CLOCK BL/HAWAIIAN BLUES Co 3729 V AUC —— DEGR
CHAMPION JACK DUPREE
DUPREE BHAKE GANCE/BIBINO OK 06104 E AUC 1.00 MCKU
EDDIE AND SUGAR LOU'S HOTEL TYLER ORCH.
LOVE SONO/CRUEL MAMA Vo 1723 V AUC —— URMS
LOVE SONO BLUES/CRUEL MAMA BL Vo 1723 V AUC 3.00 MANN
NELSON EDDY
TRAMP TRAMP/I'M FALLING VI 4280 V AUC 1.00 DEGR
RDY ELDRIDGE
HIGH SOCIETY/MUSKAT RAMBLE VB 8154 E T-A —— BUCK
DUKE ELLINOTON
(BR 80000, 80001, 80002) — —— E SAL .75 JACO
AWFUL SAD/LOUISIANA BR 4110 E T-A —— EDEL
HAUNTEO NIGHTS/THE DUKE STEPS BB 6727 V+T-A —— WILS
RUNNIN' WILD/MOOO INDIGO BRE 1068 E T-A —— MAZZ
CLARINET LAMENT/ECHOES OF HAR BR 7650 E T-A —— MAZZ
THREE LITTLE WORDS(BHYTHM BOYS) VI 22528 G AUC 5.00 MANN
PEROIOO/RAINCHECK VI 27880 N SAL .60 HIGH
HIOH LIFE/DICTY GLIOE(O.L.) BB 6269 N BAL 2.00 HIGH
PRELUDE TO A KISS BR 8204 E+AUC —— LAUF
A BLUES SERENAOE BR 8221 E+AUC —— LAUF
MIGHTY LIKE THE BLUES BR 8231 E+AUC —— LAUF
BOY MEETS HORN BR 8306 E AUC —— LAUF
COTTON CLUB STOMP BR 8405 E AUC —— LAUF
KISSINO MY BABY GOODNIGHT BR 7627 E+AUC —— LAUF
OH BABY MAYBE SOMEOAY BR 7667 E+AUC —— LAUF
CRESCENDO IN BLUE BR 8004 E AUC —— LAUF
DUSK IN THE OESERT BR 8129 V+AUC —— LAUF
HARMONY IN HARLEM BR 8044 V AUC —— LAUF
NEW BLACK & TAN FANTASY BR 8063 E AUC —— LAUF
BRAOOIN' IN BRASS BR 8099 E AUC —— LAUF
RIDIN' ON A BLUE NOTE BR 8083 E AUC —— LAUF
STEVEOORE SERENAOE BR 8174 E AUC —— LAUF
ROSE OF RIO GRANDE BR 8186 E AUC —— LAUF
SEOER ELLIS
(SOME ON LATE BRUNSWICKS) — —— N T-A —— KN,G
MISS A MISB/CHEERFUL EARFUL Co 2362 V+T-A —— KELS
ZIGGY ELMAN
SOMETHINO TO REMEMBER/I'M THRE BB 10663 N AUC —— GRAH
AND ANGELS SING/BUBLITCHKI BB 10103 E+AUC —— HIGH
CHICK ENDOR (COMEDIAN)
IT'S UNANIMOUS NOW VI 22151 N T-A 1.50 RITZ
JOHN ESTES-JAMES RACHEL
T BONE STEAK BLUES/LITTLE GARAH VI 38595 E AUC —— DUNN
RUTH ETTING
AIN'T MISBEHAVIN'/AT TWILIGHT Co 1958 N T-A —— KELS
OUILTY/(REV., LAM. CRACKS) Co 2529 E T-A —— KELS
DANCING WITH TEARS(E/V) Co 2216 — T-A —— KELS
EUROPE'S SOCIETY ORCHESTRA
CASTLE WALK/YOU'RE HERE VI 17553 V AUC —— EPST
ELLA FITZOERALD
GULF COAST BLUES DE 3324 N AUC —— ROTH
FIVE BIRMINGHAM BABIES
REMEMBER THE NIGHT/(SAM LANIN) PE 14635 N AUC —— JORD
THE FOUR KINO SISTERS (VOCAL)
WHERE THE MOUNTAINS MEET MOON BB 11099 N AUC —— MANN
BUD FREEMAN
YOU TOOK AOVANTAOE/3'S CROWD Co 501 N AUC —— ORAH
TILLIE'S OOWNTOWN NOW DE 18112 N AUC —— ROTH

FOR DISPOSITION

FRIARS SOCIETY ORCH.
BUGLE CALL BLUES BRE 02213 N T-A —— PARK.
EARL FULLER'S FAMOUS JAZZ BAND
COON BAND CONTEST/LIL LIZA VI 18394 G AUC —— SHAW
REV. J. M. GATES
I GOT RELIGION/STAFF IN MY SIL 5020 V AUC —— HIGH
GEORGIA COTTON PICKERS
LOUIBIANA BO BO/SNAG IT DI 3127 E+STA —— STUR
GEORGIA STRUTTERS
GEORGIA GRIND/EVERYBODY HA 231 V AUC —— DELG
BLACK BOTTOM DANCE/I WASN'T HA 311 V AUC —— DELO
WASN'T IT/ORIG. BLACK BOTTOM HA 311 E T-A —— PARK
GEORGIA YELLOW HAMMERS
GOING TO RAISE RUCUS/MARY DON'T VI 20928 N AUC —— DUNN
LILLIAN GLINN
I'M FRONT DOOR WOMAN/BLACK MAN CO 14433 N AUC —— COOK
ALL THE WEEK BLUES/ATLANTA CO 14421 N AUC —— COOK
BROWN SKIN BLUES/DOGGIN' ME CO 14134 N AUC —— COOK
BENNY GOODMAN
GOKEY/MUSIC HALL RAG CO 3011 E AUC —— BLAI
BLUE MOON/THROWIN' STONES CO 3003 E AUC —— BLAI
TAKE MY WORD/IT HAPPENS TO CO 2947 E AUC —— BLAI
LIKE A BOLT FROM THE BLUE CO 2988 E AUC —— BLAI
SOLITUDE/I'M GETTING SENTIMENT. ME 13159 E AUC —— BLAI
(BR 80027, 80028, 80029) — —— E SAL .75 JACO
(MANY ORCH, SEXTET, & TRIO) — —— — T-A —— HOLZ
MOONGLOW/WHY COULDN'T CO 35839 N AUC 3.00 ORAH
KING PORTER STOMP/ALL STAR SEXT CO 35389 N AUC —— GRAH
JINGLE BELLS VI 25145 N AUC —— GRAH
BUGLE CALL RAG VI 25467 N AUC —— ORAH
IDA SWEET AS/CHLOE VI 25531 V AUC —— GRAH
MARGIE/FAREWELL BLUES BB 10973 N AUC —— GRAH
IT HAD TO BE YOU/MY HONEY'S BB 11056 N AUC —— GRAH
YOURS IS MY HEART ALONE/OLD CO 35445 N AUC —— GRAH
I'M NOBODY'S BABY/BUD WON'T CO 35472 N AUC —— GRAH
DOWN DOWN/SOFT AS SPRING CO 36219 N AUC —— GRAH
MISSION TO MOSCOW/TAKE ME CO 36680 N AUC —— GRAH
WHY DON'T YOU DO RIGHT/SIX FL. CO 36652 N AUC —— GRAH
WHY DON'T YOU DO RIGHT CO 36652 N BAL .60 HIGH
TAKING A CHANCE/CABIN IN CO 35869 E BAL .50 HIGH
ZOOT SUIT/MY LITTLE COUSIN OK 6562 N SAL .50 HIGH
SING SING BING, I & 2 VI 25796 N BAL 1.00 HIGH
DEARLY BELOVED/I'M OLD CO 36641 N BAL .60 HIGH
ALEX.RAG.BAND/RIFFIN' AT VI 25445 E+SAL 1.00 HIGH
A STRING OF PEARLS OK 6590 N BAL 1.00 HIGH
SOMEONE ELSE TAKING MY PLACE OK 6497 E+SAL 1.00 HIGH
MUSKRAT RAMBLE/AFTER AWHILE BR 80028 N SAL 1.50 HIGH
DIXIELAND BAND/BALLAD BLUE BB 10851 V AUC —— EPST
GOODBYE/SANDMAN VI 25215 V AUC —— EPST
CHRISTOPHER COLUMBUS/GET HAPPY VI 25279 V AUC —— EPST
THANKS FOR THE MEMORY VI 25727 E AUC —— EPST
BABIN STREET BLUES VI 25258 E AUC —— EPST
JEAN GOLDKETTE
CLEMENTINE VI 20994 E TRA —— FIEL
(MANY OTHERS) VI —— — TRA —— FIEL
ROSES/(REV.,TED WEEMS) VI 20033 E AUC —— JORD
LOLLIPOP/HUSH-A-BYE VI 20270 E AUC —— JORD
SUNDAY/I'D RATHER BE THE GIRL VI 20273 N AUC —— JORD
SO TIRED(VOC.,HOAGY CARMICHAEL) VI 21150 V T-A 1.00 WILS
BIRMINGHAM BERTHA VI 22077 N AUC 3.00 RITZ
HOOSIER SWEETHEART VI 20471 E AUC —— EPST
LANE IN SPAIN VI 20491 E AUC —— EPST
MY WAY OF FORGETTING YOU VI 21590 E AUC —— EPST
BLUE RIVER VI 20981 V AUC —— EPST
I'M GONNA MEET MY SWEETIE VI 20675 V AUC —— EPST
TEDDY GRACE
LEFT ALL ALONE/LET THERE BE L. DE 3202 N AUC —— JORD
GLEN GRAY
SUNRISE SERENADE/HEAVEN OE 2321 N SAL 1.00 HIGH
SHUT EYE/I PROMISE YOU DE 2307 E SAL .60 HIGH
DEVIL IS AFRAID/I WISH I DE 553 N SAL 1.00 HIGH
MAL HALLET
THE BEGGAR/MY NEW YORK CO 1287 N AUC —— COOK
LIONEL HAMPTON
BUZZIN' AROUND(ORIG.LABEL) VI 25575 E SAL 1.75 GRAH
FLYING HOME/ SAVE IT VI 26595 N AUC —— GRAH
ON MY WAY FROM YOU VI 26476 E AUC —— EPST
WIZZIN'THE WIZZ/DENISON SW(CHOP) VI 26233 N BAL 1.25 WEIN
HANDY'S ORCHESTRA OF MEMPHIS
THE SNAKE BLUES/FUZZY(LAM.CRACK) CO 2421 N AUC —— JORD
HAPPY HARMONISTS
MOBILE BLUES CA 516 E SAL .50 HIGH
MARION HARRIS
NASHVILLE NIGHTINGALE/YOU BR 2539 E BAL .50 HIGH
ST. LOUIS BLUES/I AIN'T GOT BR 2395 E BAL .50 HIGH
HOMESICK/CAROLINA MORNING BR 2329 E SAL .50 HIGH
HOMESICKNESS BLUES/ST.LOUIS B CO 2944 G+AUC —— SZAL
LUCILLE HEGAMIN (ACC.HARRIS BLUES & JAZZ 7)
JAZZ ME BLUES/EVERYBODYS ARTO 9045 G AUC —— SHAW
HORACE HEIOT
WEDDING OF THE PAINTED DOLL VI 21957 N T-A 3.00 RITZ
FLETCHER HENDERSON
GO LONG MULE/MANDA (LOUIS) CO 22B V AUC —— IVEY
(FLETCHER HENDERSON CONTINUED NEXT COLUMN)

FLETCHER HENDERSON (CONTINUED)
I WISH I COULD MAKE YOU CRY/SAY PE 14265 N AUC —— JORD
FIDDETY FEET/SENSATION VO 2710 E T-A —— EDEL
ST.LOUIS SHUFFLE/VARIETY ST BB 10246 N AUC —— GRAH
SUGAR FT.STOMP/HOCUS POCUS BB 10247 N AUC —— GRAH
ST. LOUIS SHUFFLE/VARIETY STOMP BB 10246 N T-A —— MAZZ
SWAMP BLUES PARA 12486 V+AUC —— LAUF
PENSACOLA CO 532 V+AUC —— LAUF
JACKASS BLUES CO 654 V+AUC —— LAUF
HENDERSON STOMP CO 817 V+AUC —— LAUF
WANG WANG BLUES CO 1913 V+AUC —— LAUF
SUGAR CO 2559 V AUC —— LAUF
TALK OF THE TOWN CO 2825 V+AUC —— LAUF
NEW KING PORTER STOMP OK 41565 E+AUC —— LAUF
YOU CAN DEPEND ON ME VI 25379 E AUC —— LAUF
HAPPY AS THE DAY IS LONG DE 3885 N AUC —— ROTH
RHYTHM OF THE TAMBOURINE VO 3487 E AUC —— EPST
WOODY HERMAN
FAN IT/SOUTH(WOODCHOPPERS) DE 3761 N SAL 1.50 WEIN
(DE 3972, 3081, 2933,3693, 1839) — —— E+AUC —— GRAH
MILT HERTH
SHOOT THE LIKKER/E. ELLA DE 1868 E T-A —— BUCK
18TH CENTURY/SHOEMAKER'S DE 2572 V T-A —— BUCK
EARL HINES
ROSETTA/GLAD RAG DOLL(V+/E) BB 10555 — T-A —— WILS
GRAND PIANO BL/BLUE NIGHTS BB 6744 N T-A —— WILS
CHICAGO RHYTHM/EVERYBODY LOVES VI 38042 E AUC —— DUNN
BOOGIE ON ST. LOUIS BLUES BB 10674 N AUC —— EPST
BERTHA CHIPPIE HILL
MESS KATIE MESS(LAM.CRACK) OK 8437 V+T-A —— EDEL
KID MAN/LOW LAND BLUES OK 8273 F+T-A —— EDEL
GEORGIA MAN/TROUBLE IN MIND OK 8312 V+T-A —— EDEL
JOHNNY HODGES
DAY DREAM BB —— N AUC 1.50 DEGR
PEG LEG HOWELL
COAL MAN BLUES/TICHAMINGO BL CO 14194 N AUC —— COOK
HATTIE HUDSON (W.TYSON, PIANO)
BLACK HAND BLUES/DOGGONE CO 14279 N AUC —— COOK
MILDRED HUNT
S'POBIN' VI 22102 N T-A 1.50 RITZ
WALTER HUSTON
THE BEARS/SEPTEMBER SONG BR 8272 N T-S —— KN,O
JACK HYLTON
ELLINGTONIA/DINAH DE 189 G AUC —— URMS
I LIFT UP MY FINGER VI 22067 N AUC 3.00 RITZ
ST.LOUIS BLUES/HYLTON STOMP DE 190 N AUC —— ROTH
INK SPOTS
WE THREE/I COULD MAKE YOU CARE BRE 03109 E T-A —— MAZZ
JACK O'DIAMONDS
THE DUCKS YAB YAS/SNITCHERS PARA 12786 E AUC —— DUNN
BESSIE JACKSON
HOUSETOP BLUES ME 12774 V+AUC —— LAUF
SUPERSTITIOUS BLUES ME 12899 V+AUC —— LAUF
BAKING POWDER BLUES ME 13021 V+AUC —— LAUF
RECKLESS WOMAN ME 13280 V+AUC —— LAUF
HARRY JAMES
CIRIBIRBIN/SWEET DA.BROWN BR 8327 N AUC —— KN,G
EXACTLY LIKE YOU/ALICE BLUE O. PH —— N T-A —— KN,G
(CO 36222, 36549, 36579) — —— V+AUC —— GRAH
MEMPHIS BLUES(TRUMPET SOLO) CO 36713 N AUC —— HIGH
JAM SESSION AT VICTOR
BLUES/HONEYSUCKLE ROSE VI 25559 N T-A —— BOUC
ALEC JOHNSON
NEXT WEEK SOMETIME/TOODLE CO 14416 N AUC —— COOK
BILIKEN JOHNSON & NEAL ROBERTS
WILD JACK BLUES/FRISCO BLUES CO 14405 N AUC —— COOK
J. C. JOHNSON
GOOD THINGS COME TO THOSE WHO CO 14361 N AUC —— COOK
JAMES P. JOHNSON (PIANO SOLOS)
WEEPING BLUES/MORRIEO & LONES. CO 3950 V AUC —— STON
JIMMY JOHNSON
WOP BLUES/STAY HOME GIRL CA 477 E SAL .50 HIGH
JOHNNY JOHNSON & STATLER PENNSYLVANIANS
YOU'RE RESPONSIBLE VI 22145 N T-A 3.00 RITZ
LONNIE JOHNSON'S HARLEM FOOTWARMERS
HARLEM TWIST/MOVE OVER OK 8638 E+AUC —— DUNN
LONNIE JOHNSON
FRIENDLESS & BLUE/DEVIL'S OE 7487 N AUC —— ROTH
PETE JOHNSON-JOE TURNER
GOIN' AWAY BLUES/ROLL 'EM VO 4607 E AUC —— SCHW
STOVEPIPE JOHNSON
I AIN'T GOT NOBODY(HINES,NOONE) VO 1211 G+AUC —— LAUF
SPIKE JONES
DER FUEHRER'S FACE BB 11586 N AUC 1.00 DEGR
JUNGLE BAND
DOUBLE CHECK ST/ACCORDION BR 4783 E T-A —— EDEL
HAL KEMP
PLENTY OF MONEY/ALL'S FAIR BR 7679 V SAL .75 BUCK
ME & THE MOON/A STAR FELL BR 7707 V SAL .75 BUCK
BROWN SUGAR/LITTLE GIRL(E/V) BR 3486 E T-A —— BUCK
WHERE OR WHEN/JOHNNY ONE NOTE VO 5104 N AUC —— HIGH
YOU'RE AN ANGEL/I'M IN LOVE BR 7429 E T-A —— ROHS
SMALL HOTEL/GOT TO BE LOVE BR 7634 E+T-A —— ROHS
(MANY ON VICTOR) VI —— N T-A —— ROHS

HERMAN KENIN'S AMBASSADOR HOTEL ORCH.
HE'S GOOD MAN TO HAVE AROUND VI 22005 N T-A 3.00 RITZ
JOHN KIRBY
ST. LOUIS BLUES/NO BLUES AT VI 27926 N AUC —— HIGH
FRONT AND CENTER/NOCTURNE VO 5520 N AUC —— HIGH
ZOOMIN' THE ZOMBIE/ON A OK 5761 N AUC —— HIGH
ANDY KIRK
WALKIN' AND SWINGIN'/UNTIL DE 809 E SAL .75 BUCK
SCRATCHING IN GRAVEL/TAKE TH. DE 3293 N AUC —— JORD
MIDNIGHT STROLL/GREATER LOVE DE 3350 N AUC —— JORD
GENE KRUPA
(MANY ON BRUNSWICK; VOCALS) — —— N AUC —— KN,G
LET ME OFF UPTOWN (ROY) OK 6210 N AUC —— KN,O
BALL OF FIRE/ALL THROUGH OK 6563 E SAL .50 HIGH
PERFIDIA/NEVER TOOK LESSON OK 5715 E SAL .50 HIGH
MURDER HE SAYS/MABB.(N/E) OK 6695 — SAL .60 HIGH
HARLEM ON PARADE/SKYLARK OK 6607 N SAL 1.00 HIGH
WALLS KEEP TALKING OK 6438 N AUC —— ROTH
BLUES OF ISRAEL/3 LITTLE WORDS OE 18114 N AUC —— SHAW
LADO'S BLACK ACES
YOU'VE GOTTA SEE MAMA/RUNNIN GE 5035 E AUC —— JORD
TOMMY LADNIER
REALLY THE BLUES/WHEN BB 10089 V+AUC —— DELO
DOROTHY LAMOUR (VOCAL)
COMES LOVE/OUT OF THIS WORLD BB 10382 V AUC —— MANN
PHIL LANG
(MANY ON LATE BRUNSWICK) — —— N AUC —— KN,G
SAM LANIN
SATANIC BLUES/EDDIE LEONARD BL RE 9191 N AUC —— JORD
WAY DOWN YONDER NO/HOLLYWOOD RE 9411 E AUC —— JORD
THE SHEIK/RUDY WEIDOEFT, REV.) RE 9150 N AUC —— JORD
SOME SUNNY DAY/CALIFORNIA FEDERAL 5191 E AUC —— JORD
FORGETFUL BL/SHANGHAI LUL. FEDERAL 5371 V+AUC —— JORD
IF I HAD YOU/MY KINDA LOVE OK 41188 V AUC —— DUNN
BARON LEE
GROWL/CABIN IN COTTON ME 12381 V AUC —— URMS
JACK LEONARD
SISTER AND I/HUSH OF THE NIGHT OK 6158 N T-A —— KELS
MILLION $ BABY/LOVE GONE OK 6200 N T-A —— KELS
LEVEE SYNCOPATORS
THE RACKETT/(COSMO DANCE PLAY.) MAD 6002 E+AUC —— JORD
TED LEWIS
HELLO MONTREAL/LAUGH CLOWN CO 1346 N T-S 1.50 COOK
LOVIN' SAM/BEES' KNEES CO 3730 G AUC —— IVEY
ANNABELLE/(REV., E. ELKINS) CO 3957 V AUC —— IVEY
LOVE ME/UNDERNEATH PALMS CO 3411 N SAL .50 HIGH
TIGER RAG/BLUES CO 770 E SAL .50 HIGH
FAREWELL BLUES/WABASH BL(TESCH) CO 2029 E+AUC —— STON
SOME OF THESE DAYS/BUGLE CALL CO 826 E AUC —— DUNN
MEDICINE MAN FOR BLUES CO 1882 V AUC —— EPST
SUNNY SIDE OF THE STREET CO 2144 V AUC —— EPST
NEW ST. LOUIS BLUES CO 697 V AUC —— EPST
ST. LOUIS BLUES/RUNNIN'WILD CO 3790 V AUC —— DEGR
WELCOME LEWIS
I'M ONLY MAKING BELIEVE VI 22126 N T-A 1.50 RITZ
I'LL STILL GO ON WANTING YOU VI 22257 N T-A 1.50 RITZ
THE LITTLE RAMBLERS
MELANCHOLY LOU/DEEP ELM CO 423 V AUC —— HIGH
CRIPPLE CLARENCE LOFTON
STRUT THAT THING/MONKEY MAN. VO 02951 V+AUC —— SCHW
STREAMLINE TRAIN(RED NELSON) DE 7171 E AUC —— SCHW
GUY LOMBARDO
YOUNG & HEALTHY(BING CROSBY) BR 6472 V AUC —— DEGR
(MANY ON COLUMBIA 2000 SERIES) CO —— N SAL 1.50 COOK
LOUISIANA FIVE
YELPING HOUND BLUES/WRONG CO 2742 V+SAL .50 HIGH
GOLDEN ROD MEDALLION B139 V SAL .50 HIGH
YELPING HOUND BL/JUST ANOTHER CO 2742 G AUC —— DUNN
TOWN TOPIC RAG/I'LL GET HIM EM 10241 V AUC —— SHAW
SLOW AND EASY/(REV.,HAPPY SIX) CO 2949 V AUC —— DEGR
JIMMY LUNCEFORD
TAIN'T WHAT YOU DO/CHEATIN' OK 4582 E AUC —— HIGH
STRICTLY INSTRUMENTAL/KISS DE 18463 E SAL .50 HIGH
LOVE NEST/TEASIN' TESSIE DE 1734 N AUC —— ROTH
SHERRY MAGEE & DIXIELANDERS
BLUIN'THE BLUES/SATANIC(V+/G) VO 5436 — T-A —— HOLZ
WINGY MANNONE
JUST ONE GIRL/SHE'S CRYING OK 41569 E T-A —— BUCK
BLUE LOU/HOW LONG BLUES BB 10749 N T-A —— BUCK
RINGSIDE STOMP CO 1044 N AUC —— LAUF
ROYAL GARDEN BLUES OK 41570 N AUC —— LAUF
JUST ONE GIRL OK 41569 E AUC —— LAUF
TIN ROOF BLUES/TAR PAPER STOMP CH 40005 V T-A —— HOLZ
NICKEL IN THE SLOT/SWING VO 3171 V T-A —— HOLZ
DON'T EVER CHANGE/YOU'RE BB 7007 E T-A —— HOLZ
GOODY GOODY/IS IT TRUE VO 3191 E T-A —— HOLZ
IN THE GROOVE BB 6616 E T-A —— HOLZ
TORMENTED/STARTED DREAMING BB 6359 V AUC —— EPST
TIN ROOF BLUES/TAR PAPER ST. DE 7425 N SAL 3.00 WEIN

PAUL MARES FRIARS SOCIETY ORCH.
LAND OF DREAMS/REINCARNATION OK 41575 N AUC —— ARGO

JOE MARSALA
HOT STRING BEANS/MIGHTY LIKE VO 416B V AUC —— BZAL

FOR DISPOSITION

FREDDY MARTIN
(MANY ON BRUNSWICK) — —— N T-S —— KN,G
CLYDE McCOY
ROSELAND STOMP/BLUE SUGAR DE 833 N AUC —— ROTH
McDONOUGH & KRESS (GUITAR DUETS)
CHICKEN A LA SWING/HEAT WAVE BR 7885 N AUC —— KN,G
HAL McINTYRE ORCHESTRA
TANGERINE/WHEN THE ROSES VI 27803 E SAL .50 HIGH
I'LL NEVER FORGET/FOOLED VI 27777 E SAL .50 HIGH
McKENZIE-CONDON CHICAGOANS
NOBODY'S SWEETHEART/LIZA UHCA 11 N AUC —— ARGO
RED McKENZIE
BE SOME CHANGES MADE OK 40893 V AUC —— EPST
I'M SORRY DEAR/I FOUND YOU CO 2587 E AUC —— ARGO
McKINNEY'S COTTON PICKERS
PUT IT THERE/STOP KID(E/V) VI 38025 - AUC —— HIGH
MEMPHIS JUG BAND
OH AMBULANCE MAN/CAVE MAN VI 38605 E AUC —— DUNN
MEMPHIS MINNIE
I'M TALKING ABOUT YOU/BUMBLE BEE VO 1476 E AUC —— DUNN
MIDNIGHT AIRDALES
SWANEE SHUFFLE/I GOTTA HAVE CO 1981 N AUC —— COOK
GLENN MILLER
BACK TO BACK/SORRY BB 10299 N T-A —— BUCK
SHUT EYE/HOW I'D LIKE BB 10139 N T-A —— BUCK
WISHING/THREE LITTLE BB 10219 N AUC —— HIGH
RAY MILLER
THAT'S A PLENTY/ANGRY(MUGGSY) BR 4224 V+AUC —— ARGO
LOTS O' MAMA/I TILL 2 BR 2613 E SAL .50 HIGH
NEATH SOUTH SEA MOON/IT'S UP CO 3649 V AUC —— DEGR
SIMINI BAY/(REV.,LITTLE CLUB) EM 10465 E AUC —— DEGR
SODARISA MILLER
LONESOME ROOM BLUES/I KEEPS VI 20404 E AUC —— DUNN
MILLS BLUE RHYTHM
RIDE RED/CONGO CARAVAN OK 6119 E SAL .75 BUCK
IRVING MILLS HOTSY TOTSY GANG
BARBARIC/HIGH AND DRY BR 4920 V T-A —— PARK
MISSOURI JAZZ BAND
MY DARLING DELLA/THE TRICKY 10 OR 537 V AUC —— DEGR
WHEN BLONDE MAKES UP HER MIND OR 521 V AUC —— DEGR
MIFF MOLE
CRAZY RHYTHM OK 41098 V TRA —— FIEL
BABY MOORE
EVERYBODY HAVE BLUES SOMETIME VI 20553 E AUC —— DUNN
THOMAS MORRIS & SEVEN HOT BABIES
JACKASS BLUES/HAM GRAVY VI 20179 E+AUC —— DUNN
JELLY ROLL MORTON
BILLY GOAT/HYENA STOMP VI 20772 V AUC 5.00 NEW
BEALE ST. BLUES/THE PEARLS BB 10252 N SAL 2.00 WEIN
MR. JELLY LORD/MIDNIGHT MAMA BR 80040 E SAL .75 JACO
BIG FAT HAM/MUDDY WATER(V/E) PARA 12050 E T-A —— EDEL
ORIGINAL J.R./SOMEDAY SWEETHEA. VI 20405 V T-A —— EDEL
BLACK BOTTOM STOMP/CHANT BB 10253 N AUC —— GRAH
DEEP CREEK VI —— V+T-A —— HOLL
MINT JULIP VI —— V+T-A —— HOLL
CRAZY CHORDS VI —— V+T-A —— HOLL
K.C. STOMPS GE —— V T-A —— HOLL
KING PORTER VO —— V T-A —— HOLL
CHANT VI 20221 V T-A —— HOLL
SIDEWALK BLUES VI 20252 E+T-A —— HOLL
PEARLS VI 20948 V T-A —— HOLL
JELLY LORD VI 21064 V T-A —— HOLL
JUNGLE BLUES VI 21345 E T-A —— HOLL
SHOE SHINERS DRAG VI 21658 E T-A —— HOLL
SHOE SHINERS DRAG VI 21658 G+T-A —— HOLL
FICKLE FAY CREEP VI 23019 E T-A —— HOLL
KANSAS CITY STOMPS VI 38010 V T-A —— HOLL
MOURNFUL SERENADE VI 38024 E+T-A —— HOLL
TURTLE TWIST VI 38108 E+T-A —— HOLL
PANAMA (SINGLETON, ALLEN) GL —— N SAL 1.50 JACO
MOURNFUL SERENADE/GEORGIA SWING BB 8515 N T-A —— WINT
SEATTLE HUNCH/FREAKISH VI 27565 N AUC —— MANN
DEEP CREEK BLUES/RED HOT PEPPER VI 38055 E AUC —— STON
BLACK BOTTOM STOMP/CHANT BB 10253 N AUC —— HIGH
SHREVEPORT/SHOE SHINERS VI 21658 E+AUC —— DUNN
BLACK BOTTOM STOMP VI 20221 E AUC —— LAUF
TURTLE TWIST BB 10194 E+AUC —— LAUF
CANNON BALL BLUES BB 10254 E AUC —— LAUF
WEST END BLUES BB 10442 E AUC —— LAUF
BALLIN' THE JACK BB 10450 E AUC —— LAUF
MR.JELLY LORD/MIDNITE MAMA BR 80040 N T-A —— BOUC
BEALE ST.BLUES/THE PEARLS BB 10252 N SAL 2.00 WEIN
MOUND CITY BLUE BLOWERS
ONE HOUR/HELLO LOLA BB 10037 N AUC 3.00 GRAH
BARB WIRE BLUES/YOU AIN'T GOT BR 2648 V T-A —— WILS
RED SAILS/ON TREASURE ISLAND CH 40060 E T-A —— PARK
PLAY ME SLOW/DETTIN' TOLD BR 2849 E T-A —— MAZZ
TAILSPIN/NEVER HAD A REASON BB 10209 N STA —— STUR
HIGH SOCIETY BLUES/I'M GONNA CLACH 40103 V+T-A —— HOLZ
BENNY MOTEN
SHE'S NO TROUB;E/SOUTH VI 24893 V AUC —— DEGR
YAZOO/KANSAS CITY VI 20485 V TRA —— FIEL
PRINCE OF WAILS/SWEETHEARTS BB 6851 E+AUC —— ARGO

(BENNY MOTEN CONTINUED NEXT COLUMN)

BENNY MOTEN (CONTINUED)
MOTEN'S SWING/TOBY BB 10259 N AUC —— ARGO
MOTEN STOMP/(REV.,HAYES) VI 20955 E+AUC —— ARGO
SUGAR/DEAR HEART VI 20855 E+AUC —— ARGO
K.C. BREAKDOWN/GET LOWDOWN BL VI 21693 V+AUC —— ARGO
TOUGH BREAKS/HARD TO LAUGH VI 38037 V AUC —— ARGO
SOUTH/SHE'S NO TROUBLE(E/E+) VI 24893 - T-A —— WILS
MILENBERG JOYS/BLUE ROOM VI 24381 E T-A —— MAZZ
K.C. SHUFFLE/YAZZOO BLUES VI 20485 E AUC —— EPST
SPUD MURPHY
CHEROKEE/QUAKER CITY JAZZ OE 2040 E AUC —— SZAL
PHIL NAPOLEON
CLARINET MARMALADE/(REV.,DORNB.)VI 20647 E T-A —— HOLZ
NEW ORLEANS BLUE RIVE
THE KING OF THE ZULUS/WHO'S VI 20316 E AUC —— DUNN
NEW ORLEANS RHYTHM KINGS
GOLDEN LEAF STRUT OK —— V T-A —— HOLL
FAREWELL BLUES GE 4966 V T-A —— HOLL
BUGLE CALL(E/E+;TINY RUM CHIP) GE 4967 - T-A —— HOLL
PANAMA GE 4968 V+T-A —— HOLL
ECCENTRIC GE 5009 E T-A —— HOLL
WEARY BLUES GE 5102 V T-A —— HOLL
MAPLE LEAF GE 5104 V T-A —— HOLL
TIN ROOF (2 COPIES) GE 5105 V T-A —— HOLL
DA DA STRAIN GE 5106 V+T-A —— HOLL
MILENBERG JOYS GE 5217 G+T-A —— HOLL
SOBBIN' BLUES(V/E) GE 5219 - T-A —— HOLL
JELLY LORD (G/G+) GE 5220 - T-A —— HOLL
PANAMA/JAZZ ME BLUES DE 162 N AUC —— DELG
DIXIELAND/OSTRICH WALK DE 299 E AUC —— DELG
TIGER RAG/PANAMA BR 02212 N AUC —— DELG
TIN ROOF BLUES/THAT'S PLENTY GE 5105 G AUC —— DELG
DUST OFF THAT OLD PIANNA/SINCE DE 388 V+T-A —— HOLZ
NEW ORLEANS WANDERERS
GATE MOUTH/PERDIDO (CATCH) CO 698 G+AUC —— DELG
GATE MOUTH/PERDIDO STREET UHCA 15-16 E+STA —— STUR
RED NICHOLS
(FEW ON EARLY BRUNSWICK) — —— N AUC —— KN,G
BEAT ME DADDY/LOWLAND BLUES OK 5676 N AUC —— KN,G
BUDDY'S HABITS/BONEYARD BR 3477 E T-A —— BUCK
WASHBOARD BLUES/THAT'S NO(V) BR 3407 E T-A —— BUCK
ROLLIN' HOME/VERY THOUGHT BB 5548 V T-A —— BUCK
(BR 80004, 80005, 80006, 80007) — —— E SAL .75 JACO
MARGIE/PANAMA BR 3961 V AUC —— EPST
SUGAR/MAKE MY COT VI 21056 V+T-A —— HOLZ
REV.A.W.NIX (SERMON WITH CONGREGATION)
IT WAS TIGHT LIKE THAT/HOW LONG VO 1505 E AUC —— DUNN
RAY NOBLE
FROM OAKLAND TO/HARLEM NOCTURNE CO 35708 E+AUC —— SZAL
JIMMIE NOONE
EVERY EVENING/4 OR 5 TIMES VO 1185 V AUC 3.50 NEW
AFTER YOU'VE GONE/MELANCHOLY B BR 7124 N T-A —— WINT
IT'S TIGHT LIKE THAT/LET'S GOW VO 1238 V AUC —— DUNN
RED NORVO
(MANY ON BRUNSWICK) — —— N AUC —— KN,G
ORIGINAL DIXIELAND JAZZ BAND
TIGER RAG/SKELETON JANGLE VI 18472 E AUC 2.50 NEW
PALESTEENA/MARGIE VI 18717 E AUC 2.50 NEW
HOME AGAIN BLUES/CRAZY BLUES VI 18729 E AUC 2.50 NEW
MOURNING BLUES/CLARINET VI 18513 E AUC 2.50 NEW
MARGIE/PALESTEENA VI 18717 N AUC —— HIGH
SENSATION RAG/BLUIN' BLUES VI 18483 E AUC —— HIGH
CRAZY BLUES/HOME AGAIN BLUES VI 18729 E AUC —— HIGH
TIGER RAG/SKELETON JANGLE VI 18472 E AUC —— EPST
DARKTOWN STRUTTERS BALL/INDIANA CO 2297 V AUC —— DEGR
ORIGINAL MEMPHIS FIVE
SHE WOULDN'T DO (3/8" LAM.CRACK)CO 37 V+T-A —— WILS
SAD NEWS BLUES/TEASIN' MAN BA 1245 V AUC —— HIGH
SISTER AIN'T THAT HOTT BELL 257 N AUC —— HIGH
TIN ROOF BLUES/I'VE GOT VI 19170 N AUC —— HIGH
STEPPIN OUT(RIM CHIP) RE 9583 V AUC —— DEGR
KING OLIVER
CHIMES BLUES/FROGIE MOORE OE 5135 E T-A —— EDEL
SNAKE RAG GE 5184 V T-A —— EDEL
DIPPERMOUTH/WEATHER BIRD GE 5132 E T-A —— EDEL
SOBBIN' BLUES VO 1152 G+T-A —— HOLL
WILLIE THE WEEPER VO 1112 G T-A —— HOLL
STRUGGLE BUGGY VI 23001 V T-A —— HOLL
TRUMPETS PRAYER VI 38039 E T-A —— HOLL
MY GOOD MAN SAM VI 38049 V T-A —— HOLL
I MUST HAVE IT VI 38124 E T-A —— HOLL
MULE FACE BLUES VI 38134 E+T-A —— HOLL
CANAL STREET GE —— G+T-A —— HOLL
DIPPER MOUTH GE —— G+T-A —— HOLL
FROGGIE MOORE(V/G; POOR START) OE —— - T-A —— HOLL
SOBBIN' BLUES (2" HAIR CRACK) OK —— E T-A —— HOLL
JAZZIN' BABIES OK —— E+T-A —— HOLL
LONDON BLUES (LAM.CRACK) CO 14003 V T-A —— HOLL
TOO BAD VO 1007 G T-A —— HOLL
JACKASS BLUES VO 1014 E+T-A —— HOLL
DEAD MAN BLUES VO 1059 E T-A —— HOLL
DEAD MAN BLUES VO 1059 V+T-A —— HOLL
WEST END BLUES VO 1189 V T-A —— HOLL

(KING OLIVER CONTINUED NEXT COLUMN)

KING OLIVER (CONTINUED)
STINGAREE/SHAKE & BREAK IT VI 23009 V+AUC —— ARGO
BOOGIE WOOGIE/MULE FACE BLUES VI 38134 E AUC —— ARGO
CONSTRUCTION GANG(CHIP 2 GROOVES)OK 8163 G T-A —— PARK
FRANKIE & JOHNNY/EVERYBODY DOES VI 38109 E AUC —— DUNN
TOO LATE/WHAT YOU WANT BB 7242 E T-A —— HOLZ
GEORGE OLSEN
BREAKAWAY VI 21961 N T-A 3.00 RITZ
TONY PASTOR
PARADIDDLE JOE/ADIOS BB 11008 N AUC —— GRAH
JACK PETTIS
DOIN' THE NEW LOW DOWN VI 21559 V AUC —— EPST
SIDNEY PHILLIPS
SWING PATROL/MESSAGE FROM MARS VOE 3934 N SAL 1.25 SZAL
PIRON'S NEW ORLEANS ORCH.
MAMA'S GONE GOODBYE/NEW ORLEANS VI 19233 N AUC —— JORD
PLANTATION JAZZ ORCHESTRA
ROSE OF THE ORIENT/VENETIAN EM 10146 V AUC —— DEGR
BEN POLLACK
SWEET SUE/SINGAPORE SORROWS VI 21437 G AUC 1.75 NEW
HE'S THE LAST WORD/(G.OLSON) VI 20425 E AUC 2.50 NEW
WHEN I MET MARY/(G.OLSON) VI 20394 E AUC 2.50 NEW
SWEET & HOT/$5(CHIP;HAIR CRACK) CO 7684 F AUC 1.50 NEW
FROM NOW ON(TEAGARDEN)/YOU'VE VI 22158 E+T-A —— WILS
ALWAYS/SWEETHEART(TEAGARDEN) VI 22101 E T-A —— WILS
FUTURISTIC RHYTHM/LET'S SIT VI 21858 V T-A —— PARK
HE'S THE LAST WORD VI 20425 E T-A —— PARK
FOREVER VI 21716 V T-A —— PARK
IN THE HUSH OF THE NIGHT VI 22071 N AUC 3.00 RITZ
BASHFUL BABY VI 22074 N AUC 3.00 RITZ
TRUE BLUE LOU VI 22089 N AUC 3.00 RITZ
SONG OF THE BLUES VI 22147 N AUC 3.00 RITZ
YOU'VE MADE ME HAPPY TODAY VI 22158 N AUC 3.00 RITZ
LOUIS PRIMA
JAMAICA SHOUT/THAT'S SOUTH BR 7524 G AUC —— URMS
EXACTLY LIKE YOU/NOW THEN DE 2279 V AUC —— URMS
FRANKIE QUARTELL'S MELODY BOYS
PRINCE OF WAILS(½" HAIR CRACK) OK 40258 E AUC —— HIGH
MA RAINEY
HONEY WHERE YOU BEEN PARA 12200 G+AUC —— DELG
SLAVE TO THE BLUES PARA 12332 G+AUC —— DELG
PHIL REAGAN
WEARY/LET IT ME CO 3106 E T-A —— BUCK
THE RED HEADS
HERE OR THERE/TELL ME(SCRATCH) PE 14764 V AUC —— JORD
I'M ALL ALONE/IF YOU CAN'T PE 12296 E AUC —— HIGH
DON'T TAKE BLACK BOTTOM PE 12292 E+AUC —— HIGH
RED & MIFF'S STOMPERS
DELIRIUM/DAVENPORT BLUES VI 20778 E AUC —— DUNN
FEELIN' NO PAIN/BETTY JEAN VI 21183 E AUC —— DUNN
DON REDMAN
MILENBERG JOYS/SOLITAIRE BB 10071 N T-A —— BUCK
SHAKIN' THE AFRICAN BR 80036 N T-A —— BOUC
LEO REISMAN
LIZA/DO WHAT YOU DO VI 22069 N AUC 3.00 RITZ
CAN'T WE BE FRIENDS VI 22070 N AUC 3.00 RITZ
NEEDIN' YOU LIKE I DO VI 22181 N AUC 3.00 RITZ
LOVE ME OR LEAVE ME VI 21966 N AUC 3.00 RITZ
SINGING A SONG TO THE STARS VI 22432 N AUC 3.00 RITZ
HERE AM I/WHY WAS I BORN VI 22187 N AUC 3.00 RITZ
THROUGH VI 22204 N AUC 3.00 RITZ
GAY LOVE VI 22144 N AUC 3.00 RITZ
EMILE RENAN
BLOW THE MAN DOWN/3 FOR JACK BR 8500 N AUC —— KN,G
TEX RITTER
RYE WHISKEY/OLD PAINT ME 12664 N T-A —— BUCK
JIMMIE RODGERS
BLUE YODEL, NO. 5 VI 22072 N AUC 3.00 RITZ
BLUE YODEL, NO. 4 VI 40014 N AUC 3.00 RITZ
I'M LONELY AND BLUE VI 40054 N AUC 3.00 RITZ
MY CAROLINA SUNSHINE GIRL VI 40096 N AUC 3.00 RITZ
IKE ROGERS
BLACK & EVIL/BROADWAY(A.MOORE)PARA 12819 V T-A —— EDEL
ADRIAN ROLLINI
HONKY TONK TRAIN OK 3538 V AUC 1.00 DEGR
ROSS DELUXE SYNCOPATERS
SKADDLEE/FLORIDA RHYTHM VI 20961 E AUC —— DUNN
MONIA/BABY STOP VI 21077 E AUC —— DUNN
LUIS RUSSELL
PRIMITIVE/MY BLUE HEAVEN ME 13366 E+T-A —— HOLZ
SEATTLE HARMONY KINGS
BREEZIN' ALONG WITH THE BREEZE VI 20142 N SAL .50 HIGH
HOW MANY TIMES VI 20133 N SAL .50 HIGH
ARTIE SHAW
(VI 26614, 26654, 26762 27289, 27315)— N AUC —— GRAH
(BB 10075, 10127, 10320, 27354, 27405)— N AUC —— GRAH
NIGHTMARE/NON-STOP FLIGHT BB 7875 N AUC —— HIGH
I COVER THE WATERFRONT/MAR. VI 27362 N AUC —— HIGH
BESSIE SMITH
NEW GULF COAST BLUES/FLA.BOUND CO 14109 N AUC —— COOK
EMPTY BED BLUES, 1 & 2 CO 14312 N AUC —— COOK
GIN HOUSE BLUES/LOST YOUR HEAD CO 14158 N AUC —— COOK
GYIN' BY THE HOUR/FOOLISH MAN CO 14304 N AUC —— COOK

(BESSIE SMITH CONTINUED NEXT PAGE)

FOR DISPOSITION

BESSIE SMITH (CONTINUED)
ONE AND TWO BLUES/(REV.LOUIS) HRS 2 N AUC —— IVEY
GIMME A PIGFOOT/TAKE ME FOR PAE 2146 E+T-A —— WINT
ON REVIVAL DAY/BESSEMER SING.) CO 1453B E AUC —— DUNN
GOT TO GIVE ME/I'M WILD ABOUT CO 14427 V+STA —— STUR

CLARA SMITH
OL' SAM TAGES/UNEMPLOYED PAPA CO 14619 G AUC —— DUNN

JABBO SMITH
TILL TIMES GET/DECATUR ST. BR 7078 E+T-A —— EDEL
SAW-SHA/LET'S GET TOGETHER BR 7065 E T-A —— EDEL
LINA BL/CROONIN'BLUES(G/V+) BR 7087 - T-A —— EDEL

JACK SMITH (WHISPERING BARITONE)
I KISS YOUR HAND MADAME VI 21973 N T-A 1.50 RITZ
FROM SUNRISE TO SUNSET VI 21987 N T-A 1.50 RITZ

KATE SMITH
A LITTLE SMILE/IN THE EVE CO 1348 N AUC —— COOK
CLEMENTINE/JUST ANOTHER DAY CO 1132 N AUC —— COOK

LLOYD SMITH & OUT BUCKETTEERS
THAT'S MY STUFF/I'M GOING AWAY VO 1573 E AUC —— DUNN

MAMIE SMITH & JAZZ HOUNDS
DON'T WANT ME BLUES/MAMMY DK 4228 V AUC —— HIGH
GOT TO SEE MAMA/I'M GONNA DK 4781 V AUC —— HIGH

STUFF SMITH
I'BE A MUGGIN, I & 2 VO 3169 V T-A —— BUCK

TRIXIE SMITH
RAILROAD BLUES/WORLD IS(LOUIS)PARA 12262 G+T-A —— PARK

WILLIE THE LION SMITH
MORNING AIR/PASSIONETTE DE 2269 N AUC —— JORD

MUGGSY SPANIER
(MANY) BB —— N AUC 1.50 DEGR

SIX BLACK DIAMONDS/FLETCHER HENDERSON
CHARLESTON/I CAN'T GET ONE I W RE 9682 V AUC —— DEGR

EDDIE SOUTH & ALABAMIANS
LA ROSITA/WATERB OF MINNITONKA VI 21151 E+T-A —— HOLZ

SOUTHERN RHYTHM KINGS
CARAVAN/JOSEPHINE (E/G) BB 7079 - AUC —— GRAH

SOUTH HAMPTON SERENADERS
GOODNIGHT SWEETHEART/HONOLULU PE 14799 E AUC —— JORD

MUGGSY SPANIER
RELAXIN AT TOURO/RIVERBOAT SH. BB 10532 N AUC —— GRAH
(BB 10417, 10719) —— N AUC —— GRAH
BIG BUTTER & EGG MAN/ECCENTRIC BB 10417 N T-A —— BOUC
DA DA STRAIN/SOMEDAY SWEETH. BB 10384 N SAL 1.25 WEIN
DIPPERMOUTH BLUES/SISTER KATE BB 10506 N SAL 1.25 WEIN
RIVERBOAT SHUFFLE/RELAXIN' AT BB 10532 N SAL 1.25 WEIN
(MANY) BB —— N AUC 1.50 DEGR

PHIL SPITALNY
JACKASS BLUES/UP & AT 'EM VI 20108 N AUC —— HIGH

PRISCILLA STEWART (ACC.JIMMY BLYTHE)
PRISCILLA BL/I WAS BORN BROWNS PARA 2090 G T-A —— MAZZ

REX STEWART BIG SEVEN
CHERRY/DIGA DIGA DO (12") HRS 2004 E+AUC —— SCHW

TAMPA RED & GEORGIA TOM
MAMA DON'T ALLOW/STREWIN'YOUR VO 1429 E AUC —— DUNN

TAMPA RED AND HIS HOKUM JUG BAND
SATURDAY NIGHT SCRONCH/MAMA DO VO 1430 V AUC —— DUNN

ERSKINE TATE
STOMP OFF VO 1027 V T-A —— HOLL

ART TATUM
STOMPIN' AT SAVOY/LAST GOODBYE DE 8536 V+AUC —— SCHW
LUCILLE/ROCK ME MAMA DE 8577 E AUC —— SCHW
WEE BABY BLUES/BATTERY DE 8526 E AUC —— SCHW
CORINA/LONESOME GRAVEYARD DE 8563 E AUC —— SCHW

JACK TEAGARDEN
SOMEONE STOLE GABRIEL'S HORN CO 2802 N AUC —— LAUF
PLANTATION MOODS CO 2913 N AUC —— LAUF

TENNESSEE TEN
GOT TO MAMA/(REV.,PAUL WHITEMAN)VI 19073 E AUC —— JORD

SAM THREAD (COW COW DAVENPORT)
GOODLE IT BACK BR 7090 E+AUC —— LAUF
HOT DOG MAN BR 7094 N AUC —— LAUF
YOU RASCAL YOU BR 7098 E+AUC —— LAUF

CLAUDE THORNHILL
EBB TIDE/DON'T SAVE YOUR LOVE BR 7957 N AUC —— KN,G
YOU AND I KNOW/FLAME NEVER DIES BR 7951 N AUC —— KN,G
PORTRAIT OF GUINEA FARM/ALL I DK 6234 E AUC —— SCHW

PAUL TREMAINE
(CO 2200, 2302, 2162, 2462, 2510) —— N AUC 1.50 COOK

FRANK TRUMBAUER
GEORGIA/HONEYSUCKLE(1st CHIP) BRG 9116 E AUC —— ARGO
FUTURISTIC RHYTHM/RAISIN ROOF DDF 165684 E+AUC —— ARGO
SINGIN' THE BLUES/VIRGINIA BR 7703 N AUC —— ARGO
RIVERBOAT SHUFFLE/DSTRICH UHCA 30 N AUC —— ARGO
TRUMBOLOGY/NO REASON IN C DK 40871 E AUC —— ARGO
WAY DOWN YONDER/CLAR.MARMALADE VO 4412 N AUC —— ARGO
HOPE GABRIEL/BREAKING IN(TEA.) BR 7613 E+T-A —— WINT
DEEP HARLEM/GET HAPPY DK 41431 E AUC —— DUNN
BORNEO/MY PET DK 41039 N T-A —— ROHS
CLAR.MARMALADE/SINGING BLUES GK 40772 V T-A —— ROHS
WALKING THE DOG/NOT ON FIRST VS 8225 N T-A —— ROHS
NATIONAL EMBLEM/NEVER LAND VS 8243 N T-A —— ROHS

SOPHIE TUCKER
I'M DOING WHAT I'M DOING FOR VI 21993 N AUC 3.00 RITZ
I DON'T WANT TO GET THIN VI 21995 N AUC 3.00 RITZ

VARSITY EIGHT
HARD HEARTED HANNAH CA 588 E AUC —— HIGH
KNOCK AT THE DOOR CA 574 E+AUC —— HIGH

VARSITY SEVEN
POM POM/HOW LONG BLUES VS 8173 N SAL 2.50 GRAH

VAUGHAN DE LEATH
SING ME A BABY SONG/ VI 20787 V SAL 1.00 KELS
THINK YOU'RE FOOLING BABY DK 4597 V+SAL 1.00 KELS

VENUTI BLUE FOUR
NOTHING BUT NOTES/MELLOW DE 624 V T-A —— BUCK
NOTHING BUT NOTES/MELLOW DE 624 N AUC —— ROTH

VENUTI-LANG
WILD CAT VI 21561 E T-A —— PARK

'SIPPI WALLACE
MORNING DOVE/EVERY DOG(DLIVER) DK 8205 F+T-A —— EDEL
JACK OF DIAMONDS/SPECIAL GK 8328 G+T-A —— EDEL

FATS WALLER
RIDIN' BUT WALKIN'/WON'T YOU VI 38119 N AUC —— BLAI
WHEN I'M ALONE/LOOKIN' FOR VI 38110 N AUC —— BLAI
GO DOWN MOSES/DEEP RIVER HMV 8816 E T-A —— MAZZ
CHRISTOPHER COLUMBUS/US ON BUS VI 25295 E+T-A —— HOLZ
LULU'S BACK IN TOWN/SWEET(V/E) VI 25063 - T-A —— HOLZ
GEORGIA ROCKING CHAIR BB 10288 N T-A —— BOUC
DRAGGIN' MY HEART AROUND VO 3016 V AUC —— EPST

OZIE WARE & HOT FIVE
I DONE CAUGHT YOU BLUES/SANTA VI 21777 E AUC —— DUNN

WARING'S PENNSYLVANIANS
DOWN HOME BLUES/MEMORY LANE VI 19303 E AUC —— JORD
WON'T YOU TELL ME HONEY VI 21888 N T-A 2.00 RITZ
MY CASTLE IN SPAIN VI 21900 N T-A 2.00 RITZ

WASHINGTONIANS
JUBILEE STOMP BR 4044 E T-A —— EDEL

ETHEL WATERS AND HER EBONY FOUR
DOWN HOME BLUES/GO BACK CO 14093 E AUC —— HIGH
NO MAN'S MAMA/SHAKE THAT THING CO 14416 N AUC —— COOK
I WONDER WHAT'S BECOME OF JOE CO 14134 N AUC —— COOK

CHICK WEBB
LIZA/TISKET A TASKET (E/V) DE 1840 - SAL .60 HIGH

NOLAN WELSH
BRIDWELL BLUES/ST.PETER BLUES OK 8372 G T-A —— EDEL

FRANK WESTPHAL'S RAINBO ORCH.
STATE STREET BLUES/DON'T CO 3693 E SAL .50 HIGH

PAUL WHITEMAN
MISSISSIPPI MUD(BIX & BING)(V/G) VI 21274 - T-A —— KN,G
OLD MAN RIVER/MAKE BELIEVE(V/E) VI 21218 - AUC —— JORD
SMILE/(REV.,THE VIRGINIANS) VI 21228 N AUC —— JORD
WHEN/(REV., NAT SHILKRET) VI 21338 N AUC —— JORD
OLD MAN RIVER/SELECTIONS FROM VI 35912 E AUC —— JORD
HAPPY FEET(RHYTHM BOYS)/BENCH CO 2146 V T-A —— WILS
BACK IN BACK YARD(BIX)/SUNSHINE VI 21240 V T-A —— WILS
OL' MAN RIVER/MAKE BELIEVE VI 25249 E+T-A —— WILS
LOUISIANA(BIX)/DIXIE(BING) VI 21438 V+T-A —— WILS
MARCH OF THE MUSKETEERS VI 21315 E T-A —— MAZZ
ST.LOUIS BLUES/BELL BLUES VI 20092 V AUC —— HIGH
WISTFUL & BLUE(BING)/EYES VI 20418 N AUC —— HIGH
SAN(BIX) (½" HAIR CRACK) VI 19381 V SAL .40 HIGH
SUNSHINE(BING)/BACK(BIX) VI 21240 N AUC 1.50 HIGH
HOMEBICK VI 18963 E SAL .30 HIGH
CHIQUITA(BIX)/LONESOME CO 1448 E AUC —— HIGH
WAY DOWN YONDER IN N.O. VI 19030 N SAL .50 HIGH
MISSISSIPPI MUD/FROM MONDAY ON VI 21274 G+SAL 1.00 BOUC
ALL ASHORE/MY REVERIE DE 2075 E AUC —— SZAL
OL MAN RIVER/MAKE BELIEVE VI 21218 V AUC —— EPST

RUDY WIEDOEFT PALACE TRIO
CLOSE TO MY HEART EM 10203 E AUC —— DEGR

ALEC WILDER OCTET
SALKING HOME IN SPRING/SUCH A BR 8357 N T-A —— KN,G

CLARENCE WILLIAMS
SPANISH SHAWL/DINAH OK 40541 V TRA —— FIEL
THEM THINGS GOT/COTTAGE CO 14434 G+AUC —— URMS
ST.LOUIS BLUES VO 2676 E+AUC —— LAUF
TROUBLE VO 2788 E AUC —— LAUF
KEYBOARD EXPRESS(CRACKED;PLAYABLE)CO 14348 V AUC —— DEGR

CLOTIE WILLIAMS
SWINGTIME IN HONALULU/CARNIVAL VO 4061 V+AUC —— SZAL
BLACK BEAUTY/NIGHT SONG VO 4958 E+AUC —— SZAL

ELLIS WILLIAMS
SMOKEY BLUES/BUTTER. BLUES CO 14482 V SAL .50 HIGH

HOD WILLIAMS
LADY FROM 5TH AVE/NIGHT OVER BB 7106 V AUC —— SZAL

LEONA WILLIAMS JAZZ BAND
TEASIN' SQUEEZIN' MAN/IF CO 3835 E SAL .50 HIGH

TEDDY WILSON
EMBRACEABLE YOU/I NEVER CO 35905 N AUC —— HIGH

EDNA WINSTON
PEEPIN' JIM/I GOT A MULE VI 20407 E AUC —— DUNN

EMMA WRIGHT
LONESOME TRAIL/(REV.,B.CADDILAC)CO 14413 N AUC —— COOK

ALBERT WYNN
CREOLE BAND/WHEN(PUNCH MILLER) DK 8350 V T-A —— EDEL

ALBUMS
(MANY; SEND FOR LIST) DE —— N AUC —— FITZ

JUMP BANDS
(MANY BASIE, BARNET, JAMES, SHAW) —— - STA —— HOLZ

WANTED

(CONTINUED FROM PAGE 12)

THREE SUNS
TWILIGHT TIME — —— —— HILL

WABASH DANCE ORCHESTRA
(ANY ON DUOPHONE LABEL) — —— —— MORT

TED WEEMS
SOMEBODY STOLE MY GIRL — —— —— BOUC
ONE MAN BAND/DING DONG DADDY VI —— 1.50 SHAW

CLARENCE WILLIAMS
TEXAS MOANER OK 8171 —— WINT
PAPA DE DA DA DK 8215 —— WINT

CLOTIE WILLIAMS
DIGA DIGA DOO (NEW ONLY) VO 3818 3.50 JACO

WOLVERINES
(ANY; PLEASE SEND LISTS) — —— —— HOLZ

ANY ARTIST OR RECORDING GROUP
33 1/3 REVOLUTIONS P.M.—10" OR "12 ANY —— —— URMS

ANY MALE QUARTET
DECCA ALBUM A-261 (NEW) — —— —— RITZ
OLD OAKEN BUCKET — —— —— RITZ
MY GAL SAL — —— —— RITZ
THE OLD CANOE — —— —— RITZ
DOWN IN THE OLD CHERRY ORCHARD — —— —— RITZ
IN THE GOLDFIELDS OF NEVADA — —— —— RITZ
MISSISSIPPI DREAMS — —— —— RITZ
WHEN YOU WORE A TULIP — —— —— RITZ
WE'LL BE TOGETHER SWEETHEART — —— —— RITZ
WHEN THE BLACK SHEEP RETURN TO FOLD — —— —— RITZ

ANY PIPE ORGAN
STARDUST — —— —— MORT

WOODWIND ENSEMBLES AND SOLOS
HORN, OBOE, CLARINET, BASSOON, FLUTE — —— —— BR,E

CATALOGS
(MANY; STATE LABEL, YEAR, PAGES AND PRICE) —— —— REYN

MAGAZINES
RECORD CHANGER; STATE DATE & PRICE) — —— —— REYN
HRS RAG; DESCRIBE; STATE PRICE) — —— —— REYN

JUMP
Means
JAZZ

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SHELLEY LEE ALLEY
BEER JOINT BL/BIG HOUSE BLUES BB 8934 N
BLACK CATS & KITTENS
BOOGIE WOOGIE DADDY/STEP IT UP OK 05882 N
LEE BROWN
CROSS THE SANTA FE/ANOTHER LITTLE DE 7697 N
WALTER BROWN (WITH MCSHANN)
JUMPIN'BLUES/GET ME(HIBBLER) (N/E) DE 4418 –
LONELY BOY BLUES/SEPAN STOMP DE 4387 N
KAISER CLIFTON
CASH MONEY BLUES/FT.WORTH & DENVER VI 23278 N
BONNIE DAVIS (W. BUNNY BANKS)
DON'T STOP NOW/MOON NOCTURNE SAV 102 N
SLEEPY JOHN ESTES
DROP DOWN/MR. TOM'S BLUES DE 7766 N
ROSA HENDERSON(FLETCHER HENDERSON ACC.)
EVERY WOMAN'S BLUES/IT WON'T BE(V/E)VO 14682 –
BROKEN BUSTED BLUES/DO THAT THING VO 14838 N
BILL GAITHER
NEW ROCKY MOUNTAIN BLUES/BIG TIME DE 7760 N
CLIFFORD GIBSON
BROOKLYN BLUES/OLD TIME RIDER VI 23255 N
GENE GILMORE
CHARITY BLUES/BROWN SKIN WOMAN DE 7671 N
JAZZ GILLUM
RILEY SPRINGS BLUES/MAYBE BB 8846 N
ALBERTA HUNTER
I'M DOWN RIGHT NOW/MY OLD DADDY VI 20651 N
SPRINGBACK JAMES
HARD DRIVING MAMA/HELLISH WAYS VO 03625 N
ELLA JOHNSON (W.BUDDY JOHNSON)
WHEN MY MAN COMES HOME/I'LL ALWAYS DE 8655 E
LIL JOHNSON
KEEP ON KNOCKIN'/I LOST MY BABY BB 8251 N
LONNIE JOHNSON & SPENCER WILLIAMS
DEATH IS ON YOUR TRACK/I WANT OK 8691 N
MEMPHIS MOSE
BLUE MOANIN'BLUES/TOMORROW BLUES BR 7134 N
CHARLES 'SPECK' PERTUM
WEAK EYED BLUES/BROKEN DOWN BLUES BR 7128 N
CHARLEY PATTON
DOWN THE DIRT ROAD BLUES/IT WON PARA 12854 N
TAMPA RED
SHE SAID IT/I SEE YOU CAN TAKE IT BB 6990 N
MY FIRST LOVE BL/LET ME PLAY BB 34–0700 N
PAUL ROBESON
ST.LOUIS BLUES/WAGON WHEELS VI 24635 N
JAMES RUSHING (W. COUNT BASIE)
RUSTY DUSTY BLUES/ALL OF ME CO 705 E
FOR THE GOOD OF THE COUNTRY/TIME CO 722 N
MAMIE SMITH(W. CL. WILLIAMS & BECHET)
KANSAS CITY MAN/LADY LUCK BLUES OK 4926 N
PIGMEAT TERRY
MOANING THE BLUES/BLACK SHEEP,BL DE 7829 N
CHARLIE TURNER
KANSAS CITY DOG WALK/SKINNER PARA 12815 N
LORRAINE WALTON
WAITING BLUES/IF YOU'RE A VIPER VO 03939 N
BUKKA WHITE
FARMHAM FARM BLUES/D.A. BLUES OK 05683 N
BACK TRAIN BLUES/FIXIN' TO DIE VO 05588 N
GEORGIA WHITE
JAZZIN' BABIES BLUES/LATE HOURS DE 7741 N
WHITE & HARISTON
PANAMA LTD./NEW FRISCO TRAIN VI 23295 N

SONNY BOY WILLIAMSON
SPRINGTIME BLUES/DRINK ON BB 8955 N
RAINY DAY BLUES/CHRISTMAS MORN. BB 8094 N

BLUES – ORCHESTRAL

BROADWAY BROADCASTERS
SOBBIN'BLUES/MEAN BLUES(VARSITY 8) CA 498 N
JOE BROWN
BEAUMONT STREET BLUES/RED BANK OE 8521 N
HENRY LEVINE
BASIN STREET BLUES/SHOEMAKER'S VI 27304 N
DOC COOK
WILLIE THE WEEPER/SLUE FOOT CO 1070 V
JOE DANIELS & HIS HOT SHOTS
ARKANSAS BLUES/DARKTOWN STRUTTERS DE 4416 E+
ST.LOUIS BLUES/SWEET SUE PAE 211 E
TOMMY DORSEY
BEALE STREET BLUES/STOP LOOK VI 25767 E+
TROY FLOYD
SHADOWLAND BLUES, 1 & 2 OK 8571 V
BENNY GOODMAN
JUNGLE BLUES/ROOM 1411 BR 80029 N
ERSKINE HAWKINS
GIN MILL SPECIAL/TUXEDO JUNCTION BB 10409 N
FLETCHER HENDERSON
GULF COAST BLUES/DOWNHEARTED BL PU 11235 V
31ST ST. BLUES/O.BLACK JOE BLUES PAT 036042 N
WHATCHA CALL 'EM BLUES/SUGAR FOOT CO 35668 N
MONEY BLUES/STAMPEDE CO 35669 N
WOODY HERMAN
DALLAS BLUES/RIVER BED BLUES DE 2629 N
EARL HINES
GRAND PIANO BLUES/BLUE NIGHTS BB 6744 N
ANDY KIRK
WORRIED LIFE BLUES/BOOGIE COCKTAIL DE 4381 V+
PAUL MARES
LAND OF DREAMS/NAGASAKI CO 35880 N
BENNIE MOTEN
HOT WATER BLUES/SLOW MOTION STOMP VI 38012 N
KING OLIVER
ST.JAMES INFIRMARY/WHEN YOU'RE VI 22298 V
MULE FACE BLUES/BOOGIE WOOGIE (CR) BB 6778 N
RIVERSIDE BLUES/MABEL'S DREAM SD 100 N
PIRON'S NEW ORLEANS ORCHESTRA
WEST INDIES BLUES/DO DOODLE DOM VI 19255 N
JACK TEAGARDEN
THE BLUES EL 5042 N

PIANO RECORDS

RENE FAURE
HONKY TONK TRAIN/LITTLE ROCK GETA VS 8236 N
MEADE LUX LEWIS
HONKY TONK TRAIN/WHISTLING BLUES HMV 8579 E+
BILLY KYLE (W. BUSTER BAILEY)
PINETOP'S BOOGIE/ECCENTRIC RAG(G/E) EL 6 –
JELLY ROLL MORTON
FREAKISH/SEATTLE HUNCH VI 27565 N
PEP/FAT FRANCES BB 10257 N
35TH STREET BLUES/MAMAMITA SD 101 N
MAURICE ROCCO
ROCCO'S BOOGIE/TONKY BLUES DE 8523 N
HAZEL SCOTT
HAZEL'S BOOGIE/BLUES IN B FLAT DE 18340 N
DERYCK SAMPSON
CANAL STREET BOOGIE/HOMELESS BEA 7004 N
K.D. BOOGIE/CHINESE BOOGIE BEA 7005 N

FREDDIE SLACK (W.WILL BRADLEY)
DOWN THE ROAD A PIECE/CELERY STALKS CO 35707 N
FATS WALLER
SQUARE FROM DELAWARE/SEND ME JACK BB 10730 E

CHICAGO STYLE DISCS

JACK BLAND & RHYTHMAKERS
SHINE ON SHOES/GONNA BE YOU UHCA 111 N
JIMMY MCPARTLAND
SUGAR/THE WORLD IS WAITING OE 18043 E
CHARLES PIERCE
NOBODY'S SWEETHEART/SISTER KATE CO 35950 N

BIG BANDS

CHARLIE BARNET
THE DUKE'S IDEA/THE COUNT'S IDEA BB 10453 N
ERSKINE BUTTERFIELD
BEALE ST.MAMA/WHATCHA KNOW JOE DE 8510 N
CAB CALLOWAY
HOT TODDY/KICKIN'THE GONG AROUND BRE 1417 E
CASA LOMA ORCHESTRA
WILD GOOSE CHASE/BLUE PRELUDE BRE 01560 N
LIONEL HAMPTON
SHOE SHINERS DRAG/I'M IN THE MOOD VI 26011 E
SINGIN' THE BLUES/DINAH VI 26557 E
HARRY JAMES
MR. 5 BY 5/THAT SOLDIER OF MINE CO 681 V
GENE KRUPA
BLUE RHYTHM FANTASY/TWO PARTS OK 5627 N
BILLY KYLE(W.SHAVERS,TAB,ED.WILLIAMS)
BIG BOY BLUE/MARGIE VR 531 N
WINGIE MANONE (W. CHOO & COZY COLE)
MY HONEY'S LOVIN'ARMS/WHEN MY BB 30–0801 N
BENNIE MOTEN
SOUTH/SHE'S NO TROUBLE VI 24893 N
RED NORVO
JERSEY BOUNCE/ARTHUR MURRAY (E/V) CO 36557 –
RUBEN RIVER REEVES
MOANIN' LOW/BLACK AND BLUE VO 1407 N
RAYMOND SCOTT
DINNER MUSIC/RECKLESS NIGHT BR 8000 N
ZUTTY SINGLETON/RAY MCKINLEY
BUGLE CALL RAG/NEW ORLEANS PARADE DE 3685 V+
CLARENCE WILLIAMS
CRYIN' MOOD/WANTED BB 6932 N

DIVERSE VOCALS

MILDRED BAILEY
JENNY/WHEN THAT MAN IS DEAD DE 3661 E
BOSWELL SISTERS
MOOD INDIGO/SENTIMENTAL GENTLEMAN REX 8910 N
DON'T MEAN A THING/DINAH REX 8873 N
42ND ST./SHUFFLE OFF TO BUFFALO BRE 01516 E+
GOT THE SOUTH/IF IT AIN'T LOVE BRE 1330 E+
BILLIE HOLIDAY(W.BUCK CLAYTON,SULLIVAN)
THE MAN I LOVE/NIGHT AND DAY VO 5377 N
MILLS BROTHERS
LAZY BONES/NAGASAKI BRE 01800 E+
ALEC TEMPLETON
STAR DUST/AND THE ANGELS SING VI 26353 N

WANTS

ARMSTRONG, BECHET, JELLY ROLL, MOTEN, CLARENCE WILLIAMS, LEADBELLY, JOE TURNER, WALTER BROWN, BESSIE SMITH, MA RAINEY, BESSIE JACKSON, BLIND WILLIE JOHNSON. DIVERSE OTHER BLUES IN N OR E CONDITION,–VOCAL, PIANO AND ORCHESTRAL.NO POPS WANTED EVEN BY GOOD JAZZMEN. SEND LISTS.

INSTRUCTIONS FOR COMPOSING DISPLAY ADS FOR OUT-OF-PRINT RECORDS

1. Each column holds 78 lines of record listings. Two columns, 156 lines; Three columns, 234 lines.
2. Each recording group must occupy a separate line.
3. Try to make your ad come out to an even one, two, or three columns.
4. Record lists less than one column must be submitted on our classified as forms and shown in our "Wanted" or "For Disposition" sections.

DEADLINE FOR DISPLAY ADS: 10th OF EACH MONTH

AUCTION **AUCTION**

GEORGE W. CLEARY

16 WILLIAMS ST., NEW LONDON, CONN.

Cash bids only and no group bids please. Winners will be notified and on receipt of remittance records be shipped express. No curiosity bidders. Don't bid unless you intend to buy.

LOUIS ARMSTRONG
LAZY 'SIPPI STEAMER/HEP CATS DE 3283 N
CARAVAN/FLAT FOOT (MILLS BROS) DE 1876 E
HIGH SOCIETY/I GOTTA RIGHT TO SING BB 6771 N
EXACTLY LIKE YOU/AIN'T MISBEHAVIN VO 3040 N
AMONG MY SOUVENIRS/COQUETTE DE 4327 N
CONFESSIN/IF I COULD BE WITH YOU VO 3059 –
YOU ARE MY LUCKY STAR/LA CUCARACHA DE 580 N

COUNT BASIE
TUNE TOWN SHUFFLE/YOU LIED TO ME OK 6267 N
MORE THAN YOU KNOW/DOWN FOR DOUBLE OK 6584 N
JUMPIN' AT WOODSIDE/DARK RAPTURE DE 2212 E+
JUMP THE BLUES AWAY/WIGGLE WOOGIE OK 6157 N
1 2 3 O'LAIRY/FANCY MEETING YOU OK 6319 N
SOMETHING NEW/MOON NOCTURNE OK 6449 N
STAMPEDE IN G MINOR/WHO AM I OK 5987 N

CHARLIE BARNET
CHEROKEE/ALL NITE RECORD MAN BB 10373 N
PRAYIN'HUMBLE/I GET ALONG WITHOUT BB 10119 N
NITE AFTER NITE/NOW YOU KNOW BB 10549 N
REVERIE OF A MOAX/ROCKIN'IN RHYTHM BB 10785 N
MILKMEN'S MATINEE/SING BABY SING BB 6593 N
BETWEEN 18TH & 19TH/SOMEBODY TOLD BB 10543 N
WHATCHA KNOW JOE/ISOLA BELLA BB 10918 N
JUMP SESSION/SWING ST. STRUT BB 10172 N
LITTLE JOHN ORDINARY/CONSIDER YOUR BB 11165 N
TIN ROOF BLUES/KNOCKIN'AT FAMOUS BB 10131 N
MERRY GO ROUND/YOU TALK TOO MUCH BB 11153 N
PHYLLSSEE/LUMBY BB 11014 N

WILL BRADLEY
TEA FOR TWO/THINK OF ME CO 36101 N
GUESS I'LL BE ON MY WAY/SEEING YOU CO 36547 N
THIS LITTLE ICKY/BREAK IT TO ME CO 35922 N
FLAMINGO/SWINGING DOWN THE LANE CO 36147 N
THE THREE B'S/I THINK OF YOU CO 36444 N
SLEEPY TIME GAL/WHO CAN I TURN TO CO 36470 N
5 O'CLOCK WHISTLE/DEAREST DAREST I CO 35793 N

ADRIAN ROLLINI (B.HACKET; B.RICH)
YOU'RE A SWEETHEART/JOSEPHINE DE 1639 N

BING CROSBY
FROM MONDAY ON/WHAT PRICE(RHYTHM BS) VI 21302 E+
BLACK MOONLITE/SWEET GEORGIA BROWN OK 2867 N
WRAP YOUR TROUBLES IN DREAMS/LITTLE BB 7102 N
IT'S EASY TO REMEMBER/SWANEE RIVER DE 391 N
JUNE IN JAN./LOVE IS JUST AROUND DE 310 N
I SURRENDER DEAR/IT MUST BE TRUE DE 2535 N
PLEASE/YOU ARE THE ONE DE 3450 N
SENTIMENTAL GENTLEMAN/JIC TIME VI 24190 N
MISSISSIPPI MUD/LONELY MELODY VI 25366 N
FIVE STEP/IT WON'T BE LONG NOW VI 20883 N

TOMMY DORSEY
NIGHT IN SUDAN/TEA FOR TWO VI 26321 N
INDIAN SUMMER/LOVER IS BLUE VI 26390 N
COPENHAGEN/SWEETHEART OF SIGMA CHI VI 26016 N
TIN ROOF BLUES/SWEET SUE VI 26105 N
DEEP NITE/STARLITE HOUR VI 26445 N
DAWN ON DESERT/WHY BEGIN AGAIN VI 26246 N
WHERE ARE YOU/THAT FOOLISH FEELING VI 25474 N
CHINATOWN MY CHINATOWN/SHEIK OF AR. VI 26023 N
CANADIAN CAPERS/BACCAROLE VI 25887 N
YOU AND I/FREE FOR ALL VI 27532 N
ANOTHER ONE OF THOSE THINGS/SERE. VI 27374 N

DUKE ELLINGTON
SOPHISTICATED LADY/STORMY WEATHER CO 35556 N
GAL FROM JOE'S/I LET SONG GO OUT CO 36108 N
PORTRAIT OF BERT WILLIAMS/BOJANGLES VI 26644 N
SARATOGA SWING/MISTY MORNING VI 38058 E+
MISSISSIPPI MOAN/THAT RHYTHM MAN CO 36157 N

BENNY GOODMAN
LAMP OF MEMORY/WHEN ROSES BLOOM OK 6580 N
REMEMBER/BLUE SKIES BB 10680 N
SWEET LORRAINE/DIZZY SPELLS VI 25822 N
NITE AND DAY/BEYOND THE MOON CO 35410 N
SUGARFOOT STOMP/I CAN'T GIVE YOU VI 25678 N
FAREWELL BLUES/MARGIE BB 10973 N
I'M ALWAYS CHASING RAINBOWS/SOME CO 35916 N
SWEET SUE/I NEVER KNEW VI 26089 N

BENNY GOODMAN (CONTINUED)
BACH GOES TO TOWN/WHISPERING VI 26130 N
WINTER WEATHER/EVERYTHING I LOVE OK 6516 N

COLEMAN HAWKINS
SHEIK OF ARABY/MY BLUE HEAVEN BB 10770 N
BU DEE DAHT/YESTERDAYS APPOLO 752 N

EARL HINES
COPENHAGEN/ROSETTA DE 337 N
THAT'S A PLENTY/SWEET GEORGIA BR. DE 182 N
'GATOR SWING/MY HEART BEATS FOR YOU BB 10763 N
TOPSY TURVY/ANN BB 10870 N
CALL ME HAPPY/BLUE BECAUSE OF YOU BB 10835 N
WINDY CITY JIVE/WATER BOY BB 11329 N
THE JITNEY MAN/FATHER JUMPS BB 11535 N
JERSEY BOUNCE/SALLY WON'T YOU PLEASE BB 11126 N
JAPANESE SANDMAN/JULIA DE 654 N

JACK HYLTON
VIENNA CITY OF DREAMS/BOLERO VI 25533 N
HYLTON STOMP/ST. LOUIS BLUES DE 190 E

FLETCHER HENDERSON
SUGAR FOOT STOMP/HOCUS POCUS BB 10247 N
LET'S GO HOME/I LIKE MY SUGAR SWEET CO 36214 N

GENE KRUPA
MAYBE/I'LL NEVER SMILE AGAIN OK 5643 N
SGT. WAS SHY/HE'S GONE DK 5985 N
GREEN EYES/THROWING PEBBLES IN THE OK 6222 N
HARLEM ON PARADE/SKYLARK OK 6607 N
PASS THE BOUNCE/ME AND MY MELINDA OK 6619 N
SIREN SERENADE/DON'T CRY CHERIE OK 6198 N

JIMMY LUNCEFORD
MY BLUE HEAVEN/STOMP IT OFF DE 712 N
MINNIE THE MOOCHER IS DEAD/PAVANNE CO 35700 N
JAZZNOCRACY/CHILLEN WAKE UP VI 24522 N
SLUMMING ON PARK AVE/HE AIN'T GOT DE 1128 N
RAGGIN'THE SCALE/FIRST TIME SAW YOU DE 1364 N
JAZZNOCRACY/WHITE HEAT BB 5713 N
TWENTY FOUR ROBBERS/HAD A PREMON. DE 3718 N

JACK LEONARD
YOU,NITE & MUSIC/YOU'RE MY THRILL OK 6324 N
GETTIN SENTIMENTAL OVER YOU OK 5951 N

JAN SAVITT
QUAKER CITY JAZZ/SUGAR FOOT STOMP BB 10005 N
MAID OF THE MIST/AFTER ALL DE 2847 N
YA GOT ME/THERE'S NO PLACE(BONBON) BB 7797 N

GLENN MILLER
MOONLOVE/CINDERELLA BB 10303 N
STAIRWAY TO THE STARS/TO YOU BB 10276 N
MY BLUE HEAVEN/FRENESI BB 10994 N
SLOW FREIGHT/BUGLE CALL RAG BB 10740 N
WONDERFUL ONE/ALICE BLUE GOWN BB 10701 N
MAKE BELIEVE BALLROOM/OLD BLACK JOE BB 10913 N
BY WATERS OF MINNETONKA,1 & 2 BB 7870 N
RUG CUTTERS SWING/PENNA.65,000 BB 10754 N
JOHNSON RAG/IT WAS WRITTEN IN STARS BB 10498 N
AIN'TCHA COMING OUT/OH YOU CRAZY BB 10329 N
BE HAPPY/ANGEL CHILD BB 10796 N
ANGEL IN FURNISHED ROOM/LOVE WITH BB 10383 N
MAN WITH MANDOLIN/LITTLE MAN WHO BB 10358 N
GOTTA GET SOME SHUT EYE/IN BERMUDA BB 10139 N
OUT OF SPACE/SO MANY TIMES BB 10438 N
RUNNIN'WILD/BUT IT DON'T MEAN THING BB 10269 N
STAR DUST/MY MELANCHOLY BABY BB 10655 N
SONG OF VOLGA BOATMAN/CHAPEL IN BB 11029 N
ISN'T THAT JUST LIKE LOVE/DO YOU BB 10936 N
IN THE MOOD/I WANT TO BE HAPPY BB 10416 N

ALL STAR BAND
I GOT RHYTHM/ROYAL FLUSH CO 36499 E+
ALL STAR STRUT/KING PORTER STOMP CO 35389 E+

ARTIE SHAW
YESTERDAYS/WHAT IS THIS THING BB 10001 N
ANY OLD TIME/BACK BAY SHUFFLE BB 7759 N
IT HAD TO BE YOU/JUNGLE DRUMS BB 10091 N
TRAFFIC JAM/SERENADE TO SAVAGE BB 10385 N
COMES LOVE/I CAN'T AFFORD TO DREAM BB 10324 N
ALL THE THINGS YOU ARE/ALL IN FUN BB 10492 N
LOVER COME BACK TO ME/ROSALIE BB 10126 N

TONY PASTOR
WIGWAM STOMP/MARIA MARIA BB 11087 N
LET'S DO IT/READY GET SET JUMP BB 10902 N
GREEN EYES/BLUES BB 11168 N
BRAGGIN'/COPLEY SQUARE BB 11119 N
HIP TEE HOOTIE/PALE MOON BB 10040 N
HELEN OF TROY/HURRY BACK TO SORRENTO BB 11139 N

RAYMOND SCOTT
BIRDSEED SPECIAL/FOUR BEAT SPECIAL CO 35565 N
BUSINESS MEN'S BOUNCE/PEANUT VENDOR CO 35364 N

JOE VENUTI
SWEET LORRAINE/DON THE NEW LOW DOWN DE 18167 N

JACK TEAGARDEN
YOU YOU DARLIN/MOON AND WILLOW TREE VS 8196 N
AND SO DO I/WAIT TILL I CATCH YOU VS 8388 N

DICKIE WELLS
HANGIN' ROUND BOURBON/I'VE FOUND A VI 26617 N

FATS WALLER
WINTER WEATHER/CLARINET MARMALADE BB 11469 N
YACHT CLUB SWING/MUSKRAT RAMBLE BB 10035 E+
JITTERBUG WALTZ/WE NEED LITTLE LV BB 11518 N
SWEET SUE/12TH ST. RAG VI 25087 N
DARKTOWN STRUTTERS BALL/I CAN'T BB 10573 N
TAIN'T WHAT YOU DO/SOME RAINY DAY BB 10192 N
GEORGIA MAY/WISH I HAD YOU BB 10078 N
I WON'T BELIEVE IT/IMAGINE MY SUR. BB 10062 N

BOB ZURKE
ON LITTLE STREET IN SINGAPORE/CUBAN VI 26411 N
I BOUGHT WOODEN WHISTLE/I'M LOSING VI 26607 N
BETWEEN 18TH & 19TH/PINCH ME VI 26450 N
FAITHFUL FOREVER/IT'S HAP HAP HAPPY VI 26395 N

NICK LUCAS
HOW ABOUT ME/I'LL GET BY BR 4156 N
DANCING WITH TEARS/TELLING TO THE BR 4834 N
TOGETHER/KEEP SWEEPING COBWEBS BR 3749 N

BENNIE MOTEN'S KANSAS CITY ORCHESTRA
SOUTH/SHE'S NO TROUBLE VI 24893 E

WOODY HERMAN
FAREWELL BLUES/CASHAB BLUES DE 2582 N
BLUE PRELUDE/SKY FELL DOWN DE 3017 N

DON REDMAN
CHANT OF THE WEED/SHIM-ME-SHA-WAB. BB 10765 N

FORD LEARY
HONG KONG BLUES/ON REVIVAL DAY BB 10652 N

LES BROWN
RIGAMAROLE/DON'T YOU GO WORRYIN' OE 1238 N
CELERY STALKS/BEAU NITE HOTCHKISS OK 6098 N
MARCHE SLAV/MADE UP MY MIND OK 6199 N
MAKIN' WHOOPEE/SISSORS & KNIVES BB 10381 N
SOBBIN'BLUES/WHEN DAY IS DONE BB 10026 N
CIRIBIRIBIN/OH MARIE BB 10421 N
LOVE FOR SALE/OUT OF THE NITE BB 10211 N
MAKE WITH THE KISSES/YOU BRING ME BB 10480 N
DARLING NELLIE GREY/LITELY & POLI. BB 10114 N
PEALIN' THE PEACH/STOP BEATIN' BB 7796 N
PERISPHERE SHUFFLE/TRYLON STOMP BB 10314 N
THE MAN WHO COMES AROUND/THAT OLD BB 10558 N
GET OUT OF TOWN/FROM NOW ON BB 10009 N
COMANCHE WAR DANCE/MELLOW BIT OF DE 3155 N
ANVIL CHORUS/BETWEEN FRIENDS OK 6011 N

BOB CHESTER
THE OCTAVE JUMP/YOU LITTLE HEARTB. BB 10649 N
NEW SHADE OF BLUE/YOU WERE MEANT BB 11259 N
AUNT HAGAR'S BLUES/57TH ST.DRAG BB 10513 N
TANNING DR.JEKYL'S HIDE/MOONLITE BB 11521 N
THE WIND BLOWS FREE/BI BI BB 11304 N

CAB CALLOWAY
PLUCKIN'THE BASS/GIVE BABY GIVE VO 5406 E+
TAPPIN' OFF/NAIN NAIN OK 6547 N

HOAGY CARMICHAEL
ROCKIN' CHAIR/GEORGIA ON MY MIND VI 25494 N

ERSKINE HAWKINS
KNOCK ME A KISS/TAIN'T NO GOOD BB 11564 N
RIFFTIME/TONITE YOU BELONG TO ME BB 11161 N
FINE AND MELLOW/MIDNITE STROLL BB 10709 N

RED NICHOLS
NEVER KNEW HEAVEN COULD SPEAK BB 10200 N

JAMES EDMISTON
462 SOUTHWOOD AVE., SUNNYVALE, CALIF.
Duplicated orders will go to person with largest order. For a shipment under $7.00 please send carton and spacers.

RECORDS IN THESE TWO COLUMNS FOR SALE

LOUIS ARMSTRONG
FIREWORKS/WEST END BLUES OK 8597 E $3.50
CONFESSIN'/OUR MONDAY DATE DE 2615 E 1.25
HIGH SOCIETY/GOT A RIGHT TO SI.BB 6771 N 2.50
MUGGLES/THE PEANUT VENDOR VO 3194 N 3.10
SAVE IT/ST.JAMES INFIRMARY OK 41180 E 2.75
CONFESSIN'/IF I COULD BE WITH OK 41448 E 3.25
NO/BASIN STREET(SLIGHT CHIP) OK 41241 E 3.50
2:19 BLUES/PERDIDO STREET DE 18090 E 1.75
ALL REISSUED ON COL.,50¢ EACH — ——— N .50

BIX BEIDERBECKE
ALL REISSUED ON COL.,50¢ EACH — ——— N .50

CLARENCE WILLIAMS BLUE FIVE
OH DADDY BLUES OK 4927 E+4.00
BAREFOOT BLUES OK 8073 E 3.50
IF I COULD BE WITH YOU OK 8444 V+1.75
LIVIN'HIGH/JUST WAIT TIL YOU OK 8272 V+20.00
MANDY/I'M A LITTLE BLACKBIRD OK 40260 E+12.50
HIGH SOCIETY (JAZZ KINGS) CO 14555 N 4.50
WALK THAT BROAD(JAZZ KINGS) CO 14348 N 4.50

BUTTERBEANS & SUSIE
TIMES IS HARD OK 8833 N 1.50
CONSTRUCTION GANG(OLIVER ACC.) OK 8163 G 1.00
LET THE DOORKNOB HIT YOU OK 8303 N 1.50
WHAT IT TAKES(JAZZ BAND ACC.) OK 8950 N 3.00

HELEN BAXTER
SATISFIED BLUES(2ND MASTER) OK 8080 E 1.75
SATISFIED BLUES(4TH MASTER) OK 8080 E+3.75

BLUE RHYTHM BOYS(EDGAR HAYES PIANO)
BLUE FLAME/BLUE RHYTHM BR 6143 E 2.00

BLUE BELLE (PIANO & GUITAR ACC.)
DEATH VALLEY MOAN/BLOODHOUND OK 8704 N 1.75

JEAN GOLDKETTE (WITH BIX)
IDOLIZING/HUSH VI 20270 E+2.25

DIXIE STOMPERS
ST.LOUIS BLUES(LADNIER) VE 1451 E 2.50
SNAG IT (LADNIER) CO 35670 N 2.25
KING PORTER STOMP CO 1543 N 3.75

NEW ORLEANS WANDERERS
GATEMOUTH/PERIDO STREET CO 698 G 3.75

HENDERSON BAND
WAR HORSE MAMA/SUD BUSTIN' BR 2592 N 1.50
DO THAT THING VO 14838 E 1.00
SOMEBODY STOLE MY GAL CO 126 E 1.00
ONE OF THESE DAYS RE 9753 E 15.00
MY ROSE MARIE PE 14337 E 8.00
SHANGHAI SHUFFLE VO 14935 E 8.00

BERTHA HILL
TROUBLE IN MIND/GEORGIA MAN OK 8312 G 2.00

HALFWAY HOUSE ORCHESTRA
NEW ORLEANS SHUFFLE/SQUEEZE ME CO 541 E 3.50
TELL ME WHO/LOVE DREAMS CO 1542 E+1.50
IT BELONGS TO YOU CO 1041 V+2.00

CLIFFORD HAYES LOUISVILLE STOMPERS
SHOE STRING STOMP/FROG HOP VI 38514 V+2.00

ALBERTA HUNTER
HOW LONG BS 2008 V+1.25
YOU CAN'T DO WHAT MY LAST MANPARA 12043 E+1.75

BERTHA HILL
TROUBLE IN MIND/GEORGIA MAN OK 8312 N 12.00
PRATT CITY/PLEADIN'FOR BLUES OK 8420 N 27.50

EDNA HICKS
GULF COAST(CLARENE JOHNSON ACC)BR 2463 E 1.25
WICKED FIVES VO 14659 E 1.25

MAGGIE JONES
GO GET'EM(ST.L.RHYTHM KINGS) CO 14081 N 1.75
JEALOUS MAMA BLUES CO 14044 N 1.00
THUNDERSTORM (ARMSTRONG)(V/F) CO 14050 - 2.50

LOUISIANA SUGAR BABES
PERSIAN RUG/THOU SWELL VI 21346 N 2.00

PRISCILLA STEWART & JAMES BLYTHE
TRUE BLUES/YOU AIN'T FOOLIN' PARA 12205 E 2.50

LIZZIE MILES (SPENCER WILLIAMS ACC.)
MY PILLOW AND ME/BLACK MAN BR 2462 E 2.25

KING OLIVER
SWEET LOVIN'MAN/SOBBIN' BLUES OK 4906 V 15.00
DIPPERMOUTH/WEATHERBIRD RAG GE 5132 G 8.50
CANAL STREET/JUST GONE GE 5133 V 12.50

ROSA HENDERSON
HOW COME YOU DO ME LIKE YOU VO 14795 E 1.25
AFTERNOON BLUES CO 3958 V+1.00
DOWN SOUTH BLUES VO 14635 E 1.25
MIDNIGHT(LIZZIE MILES,REV.) VI 19124 E 1.75
12TH ST.BLUES(CORNET ACC.) VO 15011 E 1.75
I'M A GOOD GAL(HOT JAZZ 5 ACC) BR 2589 N 3.25

MA RAINEY
BAD LUCK BLUES (LADNIER) PARA 12081 G 1.75
BO WEAVIL BLUES(LADNIER) PARA 12080 G+1.50
MA RAINEY'S MYSTERY(LADNIER) PARA 12200 V+3.75
PROVE IT ON ME(TUB,JUG,ETC) PARA 12668 N 4.75
BARREL HOUSE (LADNIER) PARA 12082 V+3.25
LEVEE CAMP MOAN(GEORGIA BAND)PARA 12295 G+3.75
CELL BOUND BL(GEORGIA BAND) PARA 12257 V+4.50

NEW ORLEANS OWLS
STOMP OFF LET'S GO CO 489 E 2.50
DYNAMITE/PRETTY BABY CO 1045 E 1.50

BESSIE SMITH
DOWNHEARTED/GULF COAST CO 3844 E 2.75
MOONSHINE/BOWEAVIL BLUES CO 14018 V+2.25
OUTSIDE OF THAT/MAMA'S GOT BL CO 3900 E+4.50
ANY WOMAN'S BLUES/CEMETERY BL CO 13001 V 2.00
OH DADDY/BABY WON'T YOU PLEASE CO 3888 V 2.00
HOUSE RENT/WORK HOUSE BLUES CO 14032 V+2.25

CLARA SMITH
AIN'T NOTHIN' SMELLIN' CO 14160 N 1.00
GIN MILL BLUES CO 14419 N 1.00
YOU CAN'T GET IT NOW CO 14256 N 1.00
FREIGHT TRAIN(JAZZ TRIO ACC) CO 14041 N 2.00

VICTORIA SPIVEY
HANDY MAN (BLUE FIVE ACC.) OK 8615 N 3.00
ONE HOUR MAMA (JAZZ BAND ACC) VO 3505 N 1.75

TRIXIE SMITH
LONG LOST WEARY(JAS.P.ORCH) BS 2044 V 1.00
TRIXIE'S BLUES BS 2039 V 1.00

SARA MARTIN
LAST GO ROUND BLUES OK 8045 E 1.75
ACHIN' HEARTED BLUES OK 8041 E 1.75
PLEADIN' BLUES OK 8161 V+1.50

ORIGINAL DIXIELAND JAZZ BAND
BLUIN' THE BLUES VI 18483 E 1.00
CRAZY BLUES VI 18729 E .75

LADD'S BLACK ACES
LOUISVILLE LOU/PAPA BLUES GE 5127 N 2.00

VIOLA McCOY
SLOW UP PAPA (CORNET ACC.) RO 375 E 1.50
SAD AND LONELY BLUES VO 14632 E 1.00

WANTED WANTED

—— FIGURES HERE SHOW AMOUNT I WILL ALLOW AGAINST ANY RECORDS ON THIS PAGE (OR OTHERS I HAVE FOR TRADE) FOR MY "WANTS". IF YOU WILL SELL FOR CASH PLEASE DEDUCT 30% FROM THESE TRADE FIGURES—

CLARENCE WILLIAMS BLUE FIVE
CAKE WALKIN' BABIES OK 40321 E $50.00
PAPA DE DA DA OK 8215 E 35.00

KING OLIVER
SNAKE RAG OK 4933 E 70.00
WORKINGMAN OK 40034 E 60.00
TEARS OK 40000 E 60.00

BERTHA HILL
KIDMAN OK 8272 E 30.00
LONESOME ALL ALONE AND BLUE OK 8339 E 30.00
LONESOME WEARY BLUES OK 8453 E 30.00

ORIGINAL TUXEDO JAZZ ORCHESTRA
BLACK RAG OK 8193 E 40.00
ORIGINAL TUXEDO RAG OK 8215 E 35.00

RECORDS FOR AUCTION

WINGY MANNONE
ZERO/ROYAL GARDEN BLUES OK 41570 N
SHAKE THAT THING/UP THE COUNTRY CH 40054 N
JAZZ ME BLUES/AIN'T GOT NOBODY BB 7198 N
FARE THEE WELL/GOOD SHIP VO 2914 N
PANAMA/BASIN STREET BB 6411 N
I GOT A NOTE/EVERY NOW AND THEN VO 3071 N
FLOATIN' DOWN TO COTTON TOWN/DO BB 6605 N
A REAL KIND PAPA/CORRINE BB 10266 N
STOP THE WAR/MAMA'S GONE BB 11107 N
FAREWELL BLUES/BEALE ST. BLUES BB 10401 N
MANNONE BLUES/LET'S BREAK THE GOOD BB 7633 N
BOOGIE WOOGIE/DOWNRIGHT DISGUSTED BB 10296 N
LUCKY STAR/I'VE GOT A FEELING VO 3070 E
TIN ROOF BLUES/TAR PAPER STOMP DE 7425 N
WEARY BLUES/BIG BUTTER & EGG MAN DE 7415 N
DINNER FOR THE DUCHESS/WHEN I GET BB 10909 N
TAR PAPER STOMP/TIN ROOF BLUES CH 40005 N
IN THE BARREL/ROYAL GARDEN BLUES BB 10331 N
SHE'S CRYIN' FOR ME/MOSQUITO SONG BB 10773 N
HOW LONG BLUES/BLUE LOU BB 10749 N
WHEN THE SAINTS GO MARCHING IN BB 10560 N
FORMAL NITE IN HARLEM/SWEET BB 6816 N
ISLE OF CAPRI/WALKIN' THE STREETS VO 4464 N

MEZZ MEZZROW
LOST/MELODY FROM THE SKY BB 6320 N
BLUES IN DISGUISE/THAT'S HOW I VI 25636 N
MUTINY IN THE PARLOR/PANIC IS ON BB 6319 N
SENDIN' THE VIPERS/APOLOGIES BB 10250 N

SIDNEY BECHET
CHANT IN THE NITE/WHAT A DREAM VO 4575 N
THE MOOCHE/BLUES IN THE AIR VI 20-1510 N
BLACKSTICK/WHEN THE SUN SETS DE 2129 N
HOLD TIGHT/JUNGLE DRUMS VO 4537 N
BABY WON'T YOU PLEASE COME HOME VI 27386 N
LAY YOUR RACKET/I WANT YOU TONITE BB 10472 N
VIPER MAD/SWEET PATOOTIE DE 7429 N

CHARLES CREATH'S JAZZ-O-MANIACS
GRANDPA'S SPELLS/WAY DOWN OK 8257 V+

MONK HAZEL
HIGH SOCIETY/SIZZLIN' THE BLUES BR 4181 E+
IDEAS/GIT WIT IT BR 4182 E+

JABBO SMITH
BAND BOX STOMP/MOANFUL BLUES BR 7111 V
CROONIN' THE BLUES/LINA BLUES BR 7080 V+
MICHIGANDER BLUES BR 7069 E
BOSTON SCHUFFLE/TANGUAY BLUES BR 7101 E+
JAZZ BATTLE BR 4244 N

RUBE BLOOM
ST. JAMES INFIRMARY/MAN FROM SOUTH CO 2130 V+

BUCKTOWN FIVE
MOBILE BLUES/SOMEDAY SWEETHEART GE 5405 V+
STEADY ROLL(I"HAIR CRACK, INAUDIBLE)GE 5416 N

HENRY BROWN
STOMP EM DOWN BR 7086 G

BENNY GOODMAN
SHIRT TAIL STOMP/BLUE BR 3975 V+
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SAN/WABASH BLUES SPECIAL G
WEARY BLUES/VENETIAN LOVE SONG SPECIAL G
BUNNY BERIGAN
HIGH SOCIETY/LIVERY STABLE BLUES(V/E)VI 26086 –
RATHER LEAO A BANO/LET YOURSELF GO VO 3178 E
BOOTS AND HIS BUDDIES
ANYTIME/HOW LONG (G/E) BB 6132 –
CHERRY/ROSE ROOM BB 6063 E
HOAGY CARMICHAEL
GEORGIA/ONE NIGHT IN HAVANA VI 23013 N
IDA COX AND ALL STAR BAND
DEEP SEA BLUES/DEATH LETTER BL VO 05336 N
JOHNNY DODDS
PENCIL PAPA/SWEET LORRAINE VI 38038 V
JOHNNY DUNN
DUNN'S CORNET BLUES/YOU'VE NEVER CO 124 V
DUKE ELLINGTON
NINE LITTLE MILES/WHAT GOOO AM I VI 22586 E
COCKTAILS FOR TWO/LIVE AND LOVE VI 24617 E
GEORGIA STRUTTERS
ORIGINAL BLACK BOTTOM/WASN'T IT HA 311 E
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YOU MAY BE BEAUTIFUL/THE WAY I FEEL DE 7346 E
HANDY'S MEMPHIS BLUES BAND
ST.LOUIS BL/YELLOW OOG BLUES BS 2053 V
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DICTY BLUES/DO OOODLE OOM CO 3995 N
DRIFTWOOO PAT 036090 F
HARO HEARTEO HANNAH (½ INCH CHIP) RE 9681 E
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SATISFIEO BLUES/NO NAME BLUES GE 5252 N
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I WISH I HAD YOU/GONNA LOCK MY VO 4238 G
PAUL HOWARD & QUALITY SERENADERS
STUFF/QUALITY SHOUT(HAMPTON,VOC.) VI 38122 G
SPIKE HUGHES
HARLEM SYMPHONY DEE 2711 E
FRANKIE HALF PINT JAXON
FAN IT/MY BABY'S HOT VO 2553 E
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RUG CUTTER'S FUNCTION/MY STOVE'S VO 03251 E
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LIZA JOHNSON/THAT THING CALLEO L. GE 5177 N
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COOTIE CRAWL/CRAZY OVER OAOOY GE 5147 N
JIMMIE LUNCEFORD
JAZZNOCRACY/WHITE HEAT BB 5713 N
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JOSIE MILES (ACC. CHOO CHOO JAZZERS)
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LOST MY GAL FROM MEMPHIS/WITHOUT VI 38138 E
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WORRIEO BLUES/BROKEN BUSTER BLUES RE 9765 V
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SHREVEPORT/SHOE SHINER'S(CH.1ST SIDE)VI 21658 V
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NEW ORLEAN'S WIGGLE/MAMA'S GONE VI 19233 G
DO OOOOLE OOM/WEST INOIES BLUES VI 19255 V
BEN POLLACK
BUY BUY FOR BABY/ONE SWEET SHOW VI 21743 E
SENTIMENTAL BABY/THEN CAME DAWN VI 21827 N
FUTURISTIC RHYTHM/LET'S SIT ANO VI 21858 V
MA RAINEY
MA RAINEY'S MYSTERY/HONEY WHERE YA PARA 12200 E
ADRIAN ROLLINI
WAITIN' AT THE GATE/LITTLE DIO I VO 2673 E
SAVOY BEARCATS
NIGHTMARE/SENGALESE VI 20182 E
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BAO HABITS/I AIN'T GOT NOBOOY VE 7060 V
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BLEEOING HEARTEO BL/MIONIGHT BL CO 3936 V
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CHICAGO RHYTHM/KEPT RUBBIN' OLO TH. VO 03284 E
TENNESSEE TEN
YA GOTTA SEE MAMA VI 19073 V
GULF COAST BL/DOWN HEARTED BL VI 19094 F
EVELYN THOMPSON (CLARINET,CORNET,PIANO)
ONE SWEET LETTER/LOOKIN'FOR SUNSH. VO 15548 E
FATS WALLER
I AIN'T GOT NOBODY/OH SUSANNA VI 24888 G
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ST.LOUIS BL/SOME OF THESE OAYS PE 15823 E
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SWEET GEORGIA BROWN/NO ONE CAN CO 379 V
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TAILSPIN BLUES/CLUES(CHIP) (G/V) VI 24668 –
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DANNY BOY/TUXEOO JUNCTION BB 10612 N
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I KNOW WHY/CHATTANOOGA CHOO CHOO BB 11230 N
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DEAR ARABELLA/ORANGE BLOWWOM LANE BB 11326 N
FRENESI/MY BLUE HEAVEN BB 10994 N
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HUMPTY OUMPTY HEART/THIS NO LAUGH BB 11369 N
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THAT'S SABOTAGE/SERENADE IN BLUE VI 27935 N
BUGLE CALL RAG/SLOW FREIGHT BB 10740 N
CHIP OFF BLOCK/LET'S HAVE ANOTHER BB 11450 N
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BLUE RAIN/CARIBBEAN CLIPPER VI 30-1536 N
I'M THRILLEO/FROM ONE LOVE TO AN. BB 11287 N
I'O KNOW YOU ANYWHERE/YOU'VE GOT BB 10906 N
BELOW THE EQUATOR/THE COWBOY SERE. BB 11235 N
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YOU ANO I/THE ANGELS CAME THRU BB 11215 E
YOU ANO I/THE ANGELS CAME THRU BB 11215 N
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LOW AS A TOAO/DOIN'T THE SALLY LONG DE 7843 E
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BREAO PAN/MONTE CARO BLUES OE 7352 N
DOWN ON MY KNEES/THE TRAIN COMING DE 7483 N
SYKES AOVICE BL/TROUBLE & WHISKEY DE 7862 N
LOVE LEASE BL/LET ME HANG MY STOCK. DE 7381 E
THE WAY I BEEL BL/ALL MY MONEY GONE OK 8727 N
47TH ST.JIVE/MY SUPPLY WOMAN BLUES DE 7833 E
"44" BLUES/BOOT THAT THING OK 8702 N

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THAT MAOE HIM MAO/NEW ORLEANS BL OE 7538 E+

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BLACK GAL/FRUIT CAKIN' MAMA DE 7869 E
DREAM MAN BLUES/DRAGGIN' HEART BB 7654 N

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THE THING/GETTIN' IN GROOVE OE 7525 E
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DON'T YOU KNPW/LIL LIZA JANE DE 7651 E
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OUT OOORS BLUES/MY DRIPPING BLOOO DE 7613 N
SHEPARO BLUES/SUGAR WOMAN BLUES DE 7602 N
THE NUMBERS BLUES/NEW LOW OOWN DE 7585 N
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TRUCKIN'THRU TRAFFIC/SUGAR MAMA DE 7529 N
ROAO TRAMP BLUES/POSSUM OEN BLUES DE 7589 E
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CAKE ALLEY/SWEET LUCILLE DE 7441 N
GOOO LITTLE THING/SAT.NITE BLUES DE 7498 N
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BEER TAVERN/I WANT SOME SEA FOOO OE 7657 N

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OEAO MAN'S BLUES/LOVE SICK BLUES DE 7534 E
BLACK RIOER/JUST WANT YOUR STING. DE 7199 E
YOU WORRIES AIN'T NO.2/YOU OONE,#2 DE 7143 N
HOLOING MY OWN/TROUBLE IN MINO DE 7521 N
TOO MUCH TROUBLE/"TAIN'T NOBOOY'S DE 7477 N
ALL NIGHT BL/FARE THEE HONEY OARE DE 7405 N
MY WORRIEO MINO BLUES/THE BLUES DE 7562 N

JOHNNY TEMPLE (ACC.HARLEM HAMFATS)

MEAN BABY BLUES/(REV.,JOHNNIE TEMPLE)DE 7444 N

'HALF PINT' JAXON (ACC. HARLEM HAMFATS)

WET IT/SHE BRINGS ME OOWN DE 7286 E

ROSETTA HOWARD (ACC. HARLEM HAMFATS)

STOMP IT OUT GATS/MY BLUES IS LIKE DE 7640 N
TRAOING OLO LOVE/IT WILL NEVER DE 7515 E
HARLEM JAMBOUREE/YOU GOT TO GO OE 7447 E
THE CANOY MAN/STAY AWAY FROM OOOR DE 7551 E
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I GUESS I'LL BE ON MY WAY/SEEING Y OO 36547 N
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LOVE OF MY LIFE/HIGH ON WINOY HILL CO 35912 N
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THE BEGGAR/HOW LONG HAS THIS OK 40941 N
LUCKY IN LOVE/THE VARSITY ORAG OK 40876 N

LILLIE DELK CHRISTIAN (NOONE)

BLUE HEAVEN/WHO'S WONOERFUL OK 8536 N

MILLS BLUE RHYTHM BAND

RIOE REO RIOE/CONGO CARAVAN DK 6119 N
THE GROWL/THE STUFF IS HERE BB 5688 N
CAMP MEETING JAMBOREE/WHEN IRISH VR 624 N

TEDDY POWELL

IT'S SAO BUT TRUE/CAN'T RUB YOU BB 10974 N
OUTSIOE OF THAT/PLEASE TAKE(E/N) DE 3218 -
ALL THROUGH THE NITE/HOW OO YOU BB 11427 N
YES INOEEO/I'O LOVE YOU AGAIN BB 11248 N
GOOO BYE MAMA/KICKIN'CONGA BB 11412 N
FLEA ON A SPREE/THE SPHINX DE 2985 N
MIDSUMMER MATINEE/BE CAREFUL IT'S BB 11554 N
ALL THOSE WONOERFUL YEARS/THERE BB 11499 N
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SOME OAY/PUSSY IN CORNER DE 2941 N
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BLUEBIRO BOOGIE/THAT OLO GANG(V+/N) BB 11082 -
I LOVE YOU BEST/SERENAOE TO MAIO BB 11373 N
HONEY/I USEO TO LOVE YOU BB 11270 N
HOE OOWN/HOW ABOUT YOU BB 11380 N
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STRAIGHT TO LOVE/I GOT IT BAO BB 11374 E
DEEP FOREST/LIGHTLY ANO POLITELY BB 10727 N
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EASY RHYTHM/WAIT 'TILL IT HAPPENS BB 10985 N
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HIP HIP HOORAY/TAKE IT ANO GIT DE 4366 N
UNLUCKY BLUES/RIOE ON RIOE ON DE 4436 N
I'LL GET BY/I SURRENOER OEAR DE 1916 N
BOOGIE WOOGIE COCKTAIL/WORRIEO LIFE DE 4381 N
MCGHEE SPECIAL/HAY LAWOY MAMA OE 4405 N

SIDNEY BECHET & NEW ORLEANS FEETWARMERS

TEXAS MOANER/LIMEHOUSE BLUES VI 27600 N
LAUGHIN' IN RHYTHM/RIP UP THE JOINT VI 27663 N
GEORGIA CABIN/I'M COMING VIRGINIA VI 27904 N
BLUES IN THE AIR/THE MOOCHE VI 20-1510 N

BENNY GOODMAN

HONEYSUCKLE ROSE/SPRING SONG CO 35319 N

JIMMY LYTELL & ALL STAR SEVEN

FAT MEAT IS GOOO MEAT/HE'S COMMANO BEA 104 N

HARLEM HAMFATS

ROOT HOG OR OIE/BLACK GAL YOU DE 7439 N
JAM JAMBOREE/TWAS REO DE 7312 E+
WHAT YOU GONNA OO/LET'S GET ORUNK DE 7205 E+
I'M SO GLAO/I FEEL LIKE GOING TO DE 7339 E
MELLOW LITTLE OEVIL/BAREFOOT BOY DE 7484 N
MY OLO LAOY BLUES/WHAT'S ON YOUR DE 7426 E
I BELIEVE I'LL MAKE A CHANGE/I'M IN DE 7530 N
WE GONNA PITCH A/EMPTY BEO(N/E) OE 7326 -

MULL MUSIC STORE

130 S. Main St., Kannapolis, North Carolina

Condition of records as stated is guaranteed. Postage will be paid on shipments of $10.00 or more. Only winning bidders will be notified. All records sent C. O. D.

JELLY ROLL MORTON'S RED HOT PEPPERS
THE PEARLS/BEALE STREET BLUES BB 10252 N
BOB CROSBY (ND ALBUM RECORDS)
HURRY HOME/DEEP IN A DREAM DE 2151 N
SWEET GENEVIEVE/UNTIL YDU FALL IN OE 3668 N
TWO IN LOVE/A SINNER KISSED AN DE 4009 N
DEAR OLD DONE GAL/YOU'RE A DARLIN' DE 4305 E
BRASS BOOGIE, 1 & 2 DE 18359 E
BRASS BODGIE, 1 & 2 DE 18359 N
FLAMINGO/FAR AWAY MUSIC DE 3752 N
SUNSET AT SEA/BIG NOISE FROM WINN. DE 3611 N
DDN'T WORRY'BOUT ME/WHAT GOES UP OE 2402 N
VULTEE SPECIAL/RUSSIAN SAILOR'S DE 4397 N
SMOKEY MARY/SOUTH RAMPART ST. DE 2569 E
DAY IN DAY OUT/CHERRY DE 2703 N
MILK COW BLUES/SQUEEZE ME· DE 1962 N
DO YOU KNOW WHY/ISN'T THAT DE 3445 N
CALL IT ANYTHING/SOMETHING I OR. DE 3815 N
ELMER'S TUNE/THE ANGELS CAME THRU DE 3929 N
TWD DREAMS MET/DOWN ARGENTINE WAY DE 3404 N
CECILIA/THEY DUGHT TO WRITE A BODK DE 3090 E+
YOU YOU DARLIN'/WITH THE WIND AND DE 3018 E+
MY IMAGINARY LOVE/A WEEK END IN DE 4049 N
I'M TRUSTING IN YOU/FROM ONE LOVE TODE 4027 N
IF I DIDN'T CARE/AT LITTLE HOT DOG OE 2401 E
FDR DANCERS ONLY/WHEN BLUES OF DE 3138 E+
THE MARK HOP/BURING THE CANDLE AT DE 3694 N
ROSE OF WASH.SQUARE/I NEVER KNEW DE 2464 E+
EVERY DAY'S A HOLIDAY/THRILL OF A DE 1580 E
A ZOOT SUIT/BARRELHOUSE BESSIE DE 4169 N
DON'T SIT UNDER APPLE TREE/I'LL DE 4290 N
DIGA DIGA DD/, 1 & 2 DE 2275 N
OO YOU KNOW WHY/ISN'T THAT JUST DE 3445 N
DO YOU CARE/WILL YOU STILL BE DE 3860 N
BLACK ZEPHYR/BLUE SURREAL DE 4415 N
SHORTNIN'BREAD/EMBRACEABLE YOU DE 3271 N
BIG TOM/'WAY DOWN YONDER IN DE 4403 N
WELL WELL/MUCH MORE LOVELY DE 3762 N
GAY RANCHERO/SOMETHING NEW DE 4028 N
IF I WERE SURE OF YOU/LADY'S IN DE 2465 N
I'VE GOT A ONE TRACK MINO/I'D KNOW DE 3434 N
TAKE IT EASY/IT WAS ONLY A DREAM DE 4134 N
DRUMMER BOY/AIN'T GOIN' ND(E/N) OE 3451 –
JA DA/COMPLAININ' DE 3233 N
BLUE ECHOES/CHICK-EE-CHICK DE 3605 E
THIS NEVER HAPPENED BEFDRE DE 1566 E
LET'S GIVE LOVE ANOTHER CHANGE/THIS DE 1566 N
PINCH ME/THE LITTLE RED FOX DE 2924 E
EYE OPENER/SKATERS WALTZ DE 2282 E
I YI YI YI/CHICA CHICA BODM CHIC DE 3623 E
ANGELS IN DISGUISE/MOMENTS IN THE DE 3070 E
WANNA WRAP YOU UP/BETWEEN 18TH DE 2935 E
SMILE SMILE/OVER THERE DE 4368 E+
LILACS IN THE RAIN/WHAT USED TC DE 2763 E+
OVER THE RAINBOW/YOU AND YDUR DE 2657 N
GDTTA GET HDME/I'VE GOT MY EYES ON DE 2991 E
CAN I HELP IT/THE LITTLE MAN WHO DE 2776 E+
YOU FDRGOT ABDUT ME/GONE BUT NCT DE 3417 N
THAT SENTIMENTAL SANDWICH/STRANGE DE 2415 E
I'LL BE TRUE/WHEN YOU THINK(E/N) DE 3457 –
COW COW DAVENPORT
THAT'LL GET IT/DON'T YOU LDVE DE 7486 N
RAILRDAC BLUES/I AIN'T ND ICE MAN DE 7462 N
MESS IS HERE/(REV.,DANNY BAKER'S) DE 7813 E
STATE STREET JIVE/CDW CDW BLUES BR 80022 N
RISING SUN BLUES/MY OWN MAN(IVA SM)PARA 12436 N
LONNIE JCHNSON (GUITAR SCLO, ND VOCAL)
BLUES IN G/AWAY DOWN IN ALLEY OK 8575 N
PLAYING WITH THE WPRINGS/STDMPIN' OK 8558 N
SARA MARTIN (ACC. HARRY'S HAPPY FDUR)
ALABAMY BOUND/YES SIR THAT'S MY BAB OK 8262 N
CLARENCE WILLIAMS' WASHBOARD BAND
LAZY MAMA/IN DUR COTTAGE OF LOVE VI 38063 N
LOUISE VAUT (ACC. BY PERRY BRADFORD)
JUST A LITTLE BIT BAD/WANT A LITTLE OK 8281 N
JELLY ROLL MORTON
RED HDT PEPPER/DEEP CREEK VI 38055 N
DEAD MAN BLUES/SIDEWALK BLUES VI 20252 N

LOUIS ARMSTRONG
THAT'S MY HDME/HOBD YOU CAN'T RIDE VI 24200 E
KING OLIVER
FREAKISH LIGHT BL/I'VE GOT THAT VI 38521 N
JIMMY JOHNSON (PIANO SDLD)
FEELIN' BLUE/RIFFS OK 8770 N
JIMMY JCHNSON ORCHESTRA
YOU DON'T UNDERSTAND/YOU'VE GOT TO VI 38099 N
ROSETTA CRAWFORD (J.P.JDHNSON'S HEP CATS)
DOUBLE CROSSIN' PAPA/I'M TIRED OF F DE 7584 N
COOK & HIS DREAMLAND ORCH
HIGH FEVER/BROWN SUGAR CD 813 N
SOUTH STREET TRIO
DALLAS BLUES/MEAN DLD BED BUG BL. VI 21135 N
NEED MORE BLUES/WHISKEY & GIN BL VI 20402 N
COLD MORNIN'SHDUT/SUITCASE BREAK. VI 21249 N
BIG FOUR/SOUTH STREET STOMP VI 38509 N
TONY PARENTI'S NEW ORLEANIANS
YOU MADE ME LIKE IT BABY/GUMBO BR 4184 N
IN THE DUNGEON/WHEN YOU AND I WERE CO 1548 N
GEORGE McCLENNON'S JAZZ DEVILS
STOLEN KISSES/WHILE YDU'RE SNEAKIN' CK 8329 N
EVERYBDDY BUT ME/BOLOGNY OK 8337 N
NAPOLEON'S EMPERORS
MEAN TO ME/MY KINDA LOVE VI 38057 N
ANYTHING/YOU CAN'T CHEAT A CHEATER VI 38069 N
FRED 'SUGAR' HALL & HIS SUGAR BABIES
PICOLOPETE/SERGEANT FLACG AND OK 41317 N
I GOT A 'CODE' IN DOZE/HERE'S THAT OK 41239 N
BUTTERNUT/ON THE NIGHT WE DID THE OK 41112 N
IT GOES LIKE THIS/I LIKE WHAT SHE OK 41123 N
IT'S BDLOGNEY/GRASS GRDWS GREENER OK 41008 N
LOOK IN THE MIRROR/PLENTY OF SUNS OK 40986 N
IS IT POSSIBLE/SOMEDAY YOU'LL SAY OK 40891 N
SIX HITS AND A MISS(PERRY BDLKIN ORCH.)
THE KARLSTAD BALL/RAMDNA OK 5926 N
GLEN GRAY
NO NAME JIVE, 1 & 2 DE 3089 N
HENRY BUSSE
HOT LIPS/THE WANG WANG BLUES DE 198 N
PAUL WHITEMAN (BING)
GRIEVING/PARADISE,(WARING'S PENNA) VI 21678 N
THE CALINDA/BABY'S BLUE(CHILKRET) VI 20882 N
SHANGHAI CREAM MAN/FALLEN LEAF VI 20683 N
JUST DNCE AGAIN/I'M COMING VIRGINIA VI 20751 N
MA BELLE/MARCH OF MUSKETEERS VI 21315 N
MAGNOLIA/LOVE & KISSES (N/E+) VI 20679 –
DANCING SHADOWS/(REV.,SHILKRET) VI 21431 N
LAUGHING MARIONETTE/S'POSIN(N/E+) CD 1862 –
MY BLUE HEAVEN/(REV.,R.WOLFE KAHN) VI 20828 N
I'M IN LOVE AGAIN/(REV.,NAT SHILKRET)VI 20646 N
COLLETTE/BROKEN HEARTED VI 20757 N
LIVIN' IN SUNLIGHT/YDU BRDUGHT NEW CO 2171 N
SAM LANIN (BING CRDSBY)
I'M CRAZY DVER YOU/SUSIANNA OK 14228 N
SAM LANIN (DORSEY, BING)
IF I HAD YOU/MY KIND OF LOVE OK 41188 E
DORSEY BROTHERS (BING)
LET'S DO IT/THE SPELL OF BLUES OK 41181 V+
GUS ARNHEIM (BING)
IT MUST BE TRUE/FODL ME SOME MORE VI 22561 V
HD HUM/I'M GDNNA GET YDU · VI 22691 V
PAUL WHITEMAN (BING; BIX)
MARY/I'LL BE A FRIEND VI 26415 N
PAUL WHITEMAN RHYTHM BDYS
MY SUPPRESSED BESIRE/RHYTHM KING CO 1629 N
LOUISE/SO BLUEBIRDS AND BLACKBIRDS CD 1819 N
SWEET LIL AIN'T SHE SWEET/MISS.MUD VI 20783 V
THAT'S GRANDMA/WA-DA-DA(EDGE SHIP) CO 1455 N
PAUL WHITEMAN (BIX: BING)
I'M WINGIN HDME/WHEN YOU'RE WITH VI 21365 N
BING CROSBY (NO ALBUM RECORDS)
DEEP IN THE HEART OF TEXAS/LET'S A DE 4162 N
WALKING THE FLDDR/WHEN DREAM(BDBCATSDE 18371 N
I WDNDER WHAT'S BECOME/DARLING JE DE 18531 N
MY BUDDY/I ONLY WANT A BUDDY DE 3736 N
SKYLARK/BLUE SHADOWS AND DE 4193 N
YOU'RE DANGEROUS/BIRDS OF FEATHER DE 3637 N

BING CROSBY (CDNTINUED)
WHEN I LDST YDU/WHEN YDU'RE ALDNG DE 3477 E
DD YOU CARE/HUMPTY DUMPTY HEART DE 4064 N
ND TE IMPORTE SABER/YOU'RE THE DE 3965 N
DID YOUR MDTHER COME/WHERE THE DE 3609 N
IF YDU PLEASE/SUNDAY MDNDAY DR DE 18561 N
AIN'T GDT/WHISTLERS,WDODY HERMAN) DE 3971 E
DDLORES/DE CAMPTOWN RACES DE 3644 N
PARADISE ISLE/ALOHA KUU/PARADISE DE 3797 N
IF I KNEW THEN/TUMBLING TUMBLE WE. DE 3024 N
BODTS AND SADDLE/RED SAILS IN DE 616 N
THE WALTZ YOU SAVED/WHEN BLUE OF DE 3354 N
BDMBARDIER SONG/MY GREAT GREAT DE 18432 N
HELLO MOM/A BOY IN KHAKI DE 4367 N
PEOPLE WILL SAY WE'RE IN LOVE/OH DE 18564 N
THE SINGING SANDS OF/I'M DRIFTING DE 4339 N
MAKES NO DIFFERENCE/NEW SAN ANT. OE 3590 N
JUNE IN JANUARY/LOVE IS JUST AR. DE 310 N
LONE STAR TRAIL/NIGHTINGALE SANG OE 3584 N
SMALL FRY/MR.CROSBY & MR.MERCER DE 1960 E
I WISH I WERE ALADDIN/FROM TDP DE 547 E
SINGING HILLS/DEVIL MAY(V+/N) DE 3064 –
PLEASE/YOU ARE THE ONE DE 3450 E
OLD OAKEN BUCKET/CONCHITA,MARQUITA DE 4343 E
CYNTHIA/I'M WALKING FRDM DNE SHIP DE 3257 E
SWANEE RIVER/IT'S EASY TO REMEM. DE 391 N
YOU ARE MY SUNSHINE/RIDIN'DOWN DE 3952 E
THE GIRL WITH PIG TAILS/I DREAM DE 3098 E
WHEN DAY IS DONE/CHAPEL IN VALLEY DE 3614 E
PALE MODN/WHO CALLS DE 3887 E
ONLY FDREVER/WHEN THE MOON COMES DE 3300 N
MANDY IS TWO/LAMPLIGHTERS SERE. DE 4249 E
LONESOME ROAD/JUST A KID NAMED JOE DE 2257 N
MY HEART AND I/SAILOR BEWARE DE 631 E
MOONLIGHT COCKTAIN/I DON'T WANT TO DE 4184 E
IT'S ALWAYS YOU/YOU LUCKY PEOPLE DE 3636 E
NOW IT CAN BE TOLD/IT'S DREAMER DE 1888 E
THE DNE ROSE/SENTIMENTAL & MEL. DE 1201 E
GO FLY A KITE/A MAN AND HIS DREAM DE 2641 E
TRADE WINDS/A SONG OF HAWAII DE 3299 E
'TIL REVEILLE/MY OLD KENTUCKY HOME DE 3886 E
APPLE FOR TEACHER/STILL BLUEBIRD DE 2640 E
TEA FOR TWO/YES INDEED DE 3689 E
BIRTH OF BL/THE WAITER & PORTER DE 3970 E
I'M TDD ROMANTIC/MOON AND WILLOW OE 2998 E
I CRIED FOR YOU/LET'S TIE THE OLD DE 2273 E
THAT'S FDR ME/RHYTHM ON RIVER DE 3309 E
JODBALAI/YDU'RE SWEET LITTLE DE 2200 E
MEET THE SUN HALF-WAY/PESSIMISTIC DE 3162 E
DREAM GIRL OF PI KA/SWEETHEART OF DE 4000 E
KISS YOUR HAND MADAME/BABY WHERE CO 1851 N
LITTLE THINGS/WRAP YDUR TROUBLES BB 7102 N
PAUL ROBESON (CDUNT BASIE ORCH.,ACC.)
KING JOE, PARTS 1 & 2 OK 6475 N
BERT SHEFTER & RHYTHM OCTET
S O S/LOCOMDTIVE VI 25614 N
JOE BROWN
RED BANK ROMP/BEAUMONT ST.BLUES DE 8521 N
MUGGSY SPANIER
2 D'CLDCK JUMP/WRECK OF OLD '97 DE 4336 E
CHICACC/CAN'T WE BE FRIENDS DE 4168 E
LDNESDME ROAD/MANDY MAKE UP YOUR BB 10766 E
JOE TURNER
ROCKS IN MY MED/GDING TO CHICAGO BL DE 4093 E
JOE TURNER (LIDN SMITH, PIANO)
JUMPIN'DOWN BL/CARELESS LOVE OE 7827 E
FREDDIE SLACK & EIGHT BEATS
KITTEN ON THE KEYS/PLACE DOWN THE DE 4043 E
FRANKIE 'HALF PINT' JAXCN
FAN IT/HOW CAN I GET IT VO 1257 V+
TAKE OFF THEM HIPS/GIMME PIG'S DE 7795 E
CALLIN' CORRINE/YDU CAN'T PUT THAT DE 7619 N
FAN IT BDDGIE WDOGIE/DDN'T PAN ME DE 7638 E
WALTER DAVIS (RDOSEVELT SYKES PIAND ACC.)
YOU DDN'T SMELL RIGHT/ALL WORN OUT BB 5324 N
STORMY WEATHER BL/(REV.,HENRY THDMAS)BB 5411 N
NAPOLEON FLETCHER (RDOSEVELT SYKES,PIANO)
SHE SHDWED IT/(REV.,FRANK PRUITT) BB 5383 E+

SALE AT SET PRICES

EDWARD MULLENER

SALE AT SET PRICES

3441 78TH STREET, JACKSON HEIGHTS, NEW YORK

This is not an auction and the records will be sold at the prices stated. I have more than one copy in the condition mentioned of many of the items and expect to be able to fill all orders received until July 7th, 1945. All shipments will be made via Railway Express, C. O. D., unless otherwise requested. Servicemen are asked to give full instructions with orders. No charge for packing. Minimum order: $3.00.

HENRY 'RED' ALLEN
MIDNIGHT BLUE/WHATCHA GONNA Vo 3339 N 2.00
PLEASING PAUL/IT SHOULD BE YOU BB 10235 N 2.00

LOUIS ARMSTRONG
WEATHER BIRD/DEAR OLD SOUTHL. HRS 18 N 2.50
ST.LOUIS BLUES/SWEET SUE BB 5280 N 2.00
SITTIN'IN DARK/HUSTLIN' & B. BB 7506 N 2.00
MIGHTY RIVER/WHEN IT'S SLEEP BB 10703 N 1.75
THAT'S MY HOME/I HATE TO L. BB 10236 N 1.75
HEEBIE JEEBIES/POTATO HEAD Co 35660 N .60
SAVE IT PRETTY MAMA/NO ONE Co 35662 N .60
GUT BUCKET/YES I'M IN THE Co 36152 N .60
MY HEART/CORNET CHOP SUEY Co 36154 N .60
ORIENTAL STRUT/YOU'RE NEXT Co 36155 N .60

BELLE BAKER WITH ORCHESTRA
BABY YOUR MOTHER/THERE MUST Br 3706 N 1.50

SIDNEY BECHET-WILLIE SMITH ORCH.
MAGIC ISLAND/MAYOTTE Vs 8399 N 1.75

BIX BEIDERBECKE
I'LL BE FRIENS(MAS.#3)/I OON'T Vi 23008 V 1.75
LOUISIANA/THOU SWELL Co 35665 N 1.00

BUNNY BERIGAN
TWO IN LOVE/'TIS AUTUMN EL 5005 N 1.50
I GOT IT BAD/WHITE CLIFFS EL 5006 N 1.50
MY LITTLE COUSIN/SKYLARK EL 5020 N 1.50
TWO IN LOVE/WHITE CLIFFS PH 62 N 1.25

BARNEY BIGARD
HONEY HUSH/JUST ANOTHER DR. OK 5663 N 2.50

BUTTERBEANS & SUSIE (KING OLIVER ACC.)
CONSTRUCTION GANG (DIG) OK 8163 V 2.50

BENNY CARTER
NIGHT HOP/OK FOR BABY DE 3294 N 1.50

CASA LOMA ORCHESTRA
LULLABY IN BLUE/THAT'S LOVE Br 6764 N 1.00

HERMAN CHITISON (PIANO SOLOS)
ST.LOUIS BLUES/RED JILL RAG BRF500451 N 3.50

LILLIE DELK CHRISTIAN(ARMSTRONG HOT 4)
TOO BUSY/WAS IT A DREAM OK 8596 G 1.50

IDA COX
LAST MILE BLUES/I CAN'T QUIT OK 6405 N 1.50

BING CROSBY
THE LAST ROUND-UP/SOMEONE OR 2998 V 2.25

BOB CROSBY (WITH JESS STACY)
BURNIN'CANDLE BOTH ENDS/MARK H.DE 3694 N 1.75

COW COW DAVENPORT
JIM CROW BLUES/GOIN'HOME BL PARA 12439 N 6.00

JOHNNY DODDS
BUCKTOWN STOMP/BLUE WASHBOARD BB 8549 N 4.50
INDIGO STOMP/BLUE PIANO STOMP BB 10238 N 4.50
BULL FIDDLE BLUES/WEARY CITY BB 10239 N 4.50
MY LITTLE ISABEL/HEAH ME BB 10241 N 4.50

ROY ELDRIDGE
YOU'RE LUCKY GUY/IT'S MY TURN Vs 8084 N 1.25

DUKE ELLINGTON
SLOPPY JOE/JAZZ LIPS BB 6396 N 1.50
EAST ST.LOUIS TODDLE-OO/BLACK BB 6430 N 1.50
IT'S GLORY/SARATOGA SWING BB 10245 N 1.25
E.ST.LOUIS/BIRMINGHAM Br 80000 N .75
ROCKIN'IN RHYTHM/12TH STREET Br 80001 N .75
BLACK & TAN FANTASY/MOOCHE Br 80002 N .75
MOOD INDIGO/WALL ST.WAIL Br 80003 N .75

BUD FREEMAN/ROLLINI ORCH.
SATANIC BLUES/SOMEBODY LOVES DE 3525 N 1.25

BENNY GOODMAN
I HAD TO DO IT/IS THAT THE WAY Vi 26082 N 1.50
SHIRT TAIL STOMP/BLUE BR 80030 N .75

COLEMAN HAWKINS ORCH.
MEDITATION DE 3520 N 2.00

FLETCHER HENDERSON(WITH ARMSTRONG)
SUGAR FOOT/WHAT-CHA-CALL 'EM Co 35668 N 1.00

BERTHA'CHIPPIE'HILL/MAGGIE JONES(LOUIS)
PRATT CITY BLUES/GOOD TIME HRS DIV. N 4.50

ALEX HILL (SOLOS)
TACK HEAD BL/STOMPIN''EM DOWN Br 80034 N .75

EARL HINES
I AIN'T GOT NOBODY/57 VARIET. OK 8653 N 6.00
57 VARIETIES/A MONDAY DATE Co 2800 N 3.00
A MONDAY DATE/CAUTION BLUES Co 35876 N 1.00
SWINGIN' DOWN/YOU ARE THE ONE Vo 3392 N 1.25
RHYTHM SUNDAE/I CAN'T BELIEVE OK 6250 N 1.25
YOU DON'T KNOW/BOY WITH EYES BB 11394 N 1.00
JITNEY MAN/THE FATHER JUMPS BB 11535 N 1.00

ART HODES (SOLOS)
SLECTION FROM GUTTER/ORGAN G. Com 545 N 1.75
SNOWY MORNING BL/4 OR 5 TIMES B&W 1 N 2.50
ST.LOUIS BLUES/ART'S BOOGIE B&W 2 N 2.50
BEDROCK BL/YOU'RE GOT TO GIVE JR 1002 N 2.50

ART HODES BLUE THREE (WITH ROD CLESS)
DIGA DIGA DOO/TIN ROOF BLUES JAZZ 101 N 3.75

ART HODES & ORCHESTRA
INDIANA/GET HAPPY DE 18438 N 1.25

JOHNNY HODGES ORCH.
MY DAY(N)/SILVERY MOON(G) Vo 3948 - 1.25

BILLIE HOLIDAY
I CAN'T GET STARTED/VERY THOT OK 4457 N 3.00
JIM/LOVE ME OR LEAVE ME OK 6369 N 1.50

HARRY JAMES TRIO
WOO-WOO/BOO-WOO Br 8318 E 1.25

JAMES P. JOHNSON (SOLOS)
JINGLES/YOU'RE GOT TO BE MOD. Br 80032 N .75

LONNIE JOHNSON & VICTORIA SPIVEY
FURNITURE MAN BLUES, 1 & 2 OK 8652 N 2.00

ANDY KIRK & 12 CLOUDS OF JOY
LOOSE ANKLES/I LOST MY GAL Br 4803 N 1.50
BLUE CLARINET STOMP/MESS-A-ST. Vo 3255 N 1.50

MEADE LUX LEWIS/ALBERT AMMONS(SOLOS)
BEAR CAT CRAWL/SHOUT FOR JOY Vo 4608 N 1.75

THE LITTLE RAMBLERS
THOSE PANAMA MANNAS/PRINCE OF Co 248 E 1.00

LOUISIANA SUGAR BABES(JABBO SMITH)
THOU SWELL/'SIPPI BB 10260 N 1.50

WINGY MANNONE
FORMAL NIGHT HARLEM/SWEET L. BB 6816 V 1.25

MCKENZIE & CONDON'S CHICAGOANS
LIZA/NOBODY'S SWEETHEART Co 35952 N 1.25

EMMETT MILLER'S GEORGIA CRACKERS(LANG)
YOU LOSE/THE LION TAMERS OK 41205 N 1.00

LUCKY MILLINDER'S MILLS BRB
RIDE RED RIDE/CONGO CARAVAN OK 6119 N 1.50

JELLY ROLL MORTON
SEATTLE HUNCH/FREAKISH(SOLOS) Vi 27565 N 1.50
PEP/FAT FRANCES(SOLOS) BB 10257 N 2.50
SHOE SHINER'S DRAG/BOOGABOO BB 7725 N 4.00
NEW ORLEANS BUMP/KANSAS CITY BB 7757 N 4.00
BLUE BLOOD BL/MUSHMOUTH SHUFFLE BB 8201 N 4.00
STROKIN'AWAY/LOW GRAVY BB 8302 N 4.00
THE PEARLS/BEALE STREET BLUES BB 10252 N 2.25
BLACK BOTTOM STOMP/THE CHANT BB 10253 N 2.25

NAPOLEON'S EMPERORS
MY KINDA LOVE/MEAN TO ME Vi 38057 E .75

RED NICHOLS & FIVE PENNIES
SHEIK OF ARABY/SHIM-ME-SHA Br 80005 N .75
INDIANA/DINAH Br 80006 N .75

JIMMIE NOONE'S APEX CLUB
I KNOW THAT YOU KNOW/SWEET SUE Br 80024 N .75

RED NORVO & ORCH (WITH M.BAILEY)
MORE THAN EVER/SERENADE TO ST. Br 8085 N 1.75
GARDEN OF MOON/JUMP JUMP HERE Br 8202 N 1.75

KING OLIVER
WA WA WA/SOMEDAY SWEETHEART Br 3373 N 3.00
ST.JAMES INF./WHEN YOU'RE SM BB 5466 N 2.00
BOOGIE WOOGIE/MULE FACE BLUES BB 6778 N 2.00
TOO LATE/WHAT YOU WANT ME TO BB 7242 N 2.00
CALL OF FREAKS/TRUMPET'S PR. BB 7705 N 2.00
STINGAREE BL/SHAKE IT BREAK IT BB 10707 N 2.00

ORIGINAL DIXIELAND JAZZ BAND
MARGIE/PALESTEENE Vi 18717 V .75

TINY PARHAM (WITH PUNCH MILLER)
BLUE ISLAND BLUES BB 7005 N 2.00

CLARENCE PROFIT TRIO
HOT & BOTHERED/TIMES SQUARE DE 8503 N 2.25

LUIS RUSSELL & BURNING EIGHT
TIGHT LIKE THAT/CALL OF FREAKS OK 8656 F .75

BESSIE SMITH
JAIL-HOUSE BL/GRAVEYARD DREAM Co 4001 F .75

PINETOP SMITH
PINETOP'S BOOGIE/PINETOP'S BL Br 80008 N .75
I'M SOBER NOW/JUMP STEADY Br 80009 N .75

STUFF SMITH & ONYX CLUB BOYS
TWILIGHT IN TURKEY/ONYX CLUB DE 1279 E 1.50

EDDIE SOUTH (WITH DJANGO REINHARDT)
EDDIE SOUTH BLUES/SWEET GA.BR. Vi 26222 N 2.00

SOUTHERN SERENADERS
RUNNIN'WILD/YOU'RE GOTTA SEE Ca 310 E 1.25

MUGGSY SPANIER & RAGTIME BAND
DA DA STRAIN/SOMEDAY SWEETH. BB 10384 N 2.75
ECCENTRIC/BIG BUTTER & EGG BB 10417 N 3.00
SISTER KATE/DIPPER MOUTH BB 10506 N 2.50
RIVERBOAT SHUFFLE/RELAXIN' AT BB 10532 N 2.25

JESS STACY & ALL STARS
MELANCHOLY MOOD/WHAT'S NEW Vs 8064 N 1.75
MELANCHOLY MOOD/WHAT'S NEW MW 10089 N 1.50

SKEETS TOLBERT'S GENT. OF SWING
JUMPIN'IN NUMBERS/RHUMBA BL DE 8565 N 1.00

VARSITY SEVEN (SULLIVAN & HAWKINS)
EASY RIDER/IT'S TIGHT LIKE Vs 8147 N 1.50
POM POM/HOW LONG BL(JOE TURNER)Vs 8173 N 1.50

ETHEL WATERS
TRAV'LIN'ALL/WAITING AT END Co 1933 E 1.00

MARY LOU WILLIAMS (SOLOS)
DRAG 'EM/NIGHT LIFE Br 80033 N .75

TEDDY WILSON
THIS IS MOMENT/LOVE GROWS(V/N) Br 8455 - 1.50

FOR AUCTION

THE WOLVERINES
(UNDER THE PSEUDONYM
"THE JAZZ HARMONIZERS")

COPENHAGEN/OH BABY
.... CLAXTONOLA 40336 N

SUSIE/RIVERBOAT SHUFFLE
.... CLAXTONOLA 40339 N

SENSATION/LAZY DADDY(*)
.... CLAXTONOLA 40375 N

(*) ON THE "LAZY DADDY" SIDE ONLY THIS RECORD HAS A VERY SLIGHT 1¼" HAIR CRACK STARTING AT THE LABEL. THIS DOES NOT EFFECT THE PLAYING.

AUCTION AUCTION

GEORGE REEP

1164 CROMWELL AVE., APT. 4H,
BRONX 52, N. Y.

LOUIS ARMSTRONG
DROPPIN' SHUCKS/WHOSIT OK 8357 G
KING OF ZULUS/LONESOME ROAD OK 8396 G+
GEORGIA GRIND/COME BACK SWEET PAPA OK 8318 G+
HENRY ALLEN (HIGGINBOTHAM)
FEELIN' DROWSY/SWING OUT BB 10702 E
LOUIS ARMSTRONG (WITH HENDERSON)
MY ROSE MARIE PE 14337 E+
SEE YOU MY DREAMS/ARABY BA 1470 E
CAROLINA STOMP/TNT CO 509 V
I MISS MY SWISS HA 4 E
BUNNY BERIGAN
I'M COMIN'VIRGINIA/BLUES DE 18116 N
IF I HAD MY WAY/SLIPPING VO 3254 E
BUTTERBEANS & SUSIE (OLIVER)
KISS ME SWEET OK 8182 G
RUBE BLOOM(GOODMAN, TEAGARDEN)
ST.JAMES INFIRMARY/MAN FROM SOUTH CO 2103 V+
COOK'S DREAMLAND ORCH.(NOONE,KEPPARD)
SPANISH MAMMA/TAMALE MAN CO 727 V
CHICAGO FOOTWARMERS (DODDS)
MY GIRL/SWEEP 'EM CLEAN OK 8792 E
COW COW DAVENPORT
STATE STREET BL/COW COW BLUES VO 1198 G
MY OWN MAN/RISING SUN BLUES PARA 12436 E
WALTER DAVIS/PINE TOP SMITH
SANTA CLAUS/EVERY DAY BLUES BB 6126 N
JOHNNY DUNN (MORTON)
BUFFALO BL/SGT.DUNN BUGLE BLUES CO 14306 V
BENNY GOODMAN
OPUS ½/SWEET GEORGIA BROWN VI 26091 N
ROY ELDRIDGE
WABASH STOMP/FLORIDA STOMP OK 3479 N
HOUND HEAD HENRY
STEAMBOAT BL/FREIGHT TRAIN SPECIAL VO 1208 N
HARRY'S RECKLESS FIVE
WAILING BLUES/ST.JAMES INFIRMARY BWY 1355 V
LOUISIANA SUGAR BABES
'SIPPI/WILLOW TREE VI 21348 E
IRVING MILLS
HARVY/MARCH OF THE HOODLUMS BR 4559 E
JELLY ROLL MORTON
OIL WELL/IF SOME ONE WOULD LOVE VI 23321 G+
SHOE SHINER'S DRAG/SHREVEPORT VI 21658 N
ORIGINAL JELLY ROLL/SOMEDAY SWEET. VI 20405 E
BLACK BOTTOM STOMP/THE CHANT VI 20221 E
MISSISSIPPI MILDRED/PRIMROSE STOMP VI 23424 E+
THOMAS MORRIS (WALLER)
P D Q BLUES/BLUES OF EVERGLADE VI 20330 E
FRANKIE NEWTON
ROSETTA/ALL THE WORLD BB 10176 N
ORIGINAL WOLVERINES
SHIMESHAWABBLE/NEW TWISTER BR 3707 E
KING OLIVER
PASSING TIME/WHAT'S THE USE VI 23011 E
NEW ORLEANS STOMP/CHATTANOOGA ST. CO 13003 E
LONDON BLUES/CAMP MEETIN' BLUES CO 14003 E
LOUISIANA RHYTHM KINGS
BASIN ST.BLUES/LAST CENT BRE 02506 N
JOE SODJA'S SWINGTETTE (MARSALA,WETTLING)
I NEVER KNEW/LIMEHOUSE BLUES VR 609 E
LONNIE JOHNSON
STOMPIN''EM BLOW/PLAYIN' WITH ST. PAE 2259 N
BESSIE SMITH
N.O. HOP SCOP BLUES/KEEP IT CO 14516 N
DO YOUR DUTY/I'M DOWN IN THE DUMPS OK 8945 N
YOUNG WOMAN'S BLUES/HARD TIME BLUES CO 14179 N
MY MAN BLUES/NOBODY'S BLUES BUT M. CO 14098 N
JOE SULLIVAN (SOLO)
MY LITTLE PRIDE & JOY BRE 02136 N
SAM THEARD
YOU RASCAL YOU/LOVER & BEGGAR BR 7098 N
ERSKINE TATE
STATIC STRUT/STOMP OFF VO 1027 G+
CLARENCE WILLIAMS BLUE FIVE (LOUIS)
TEXAS MOANER BLUES(ROUGH START) OK 8171 V
SHAKE THAT [illegible]ING/GET IT FIXED OK 8267 V

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LAZY RIVER/AFTER YOU'VE GONE VO 3458 E 3.00
FLORIDA STOMP/WABASH STOMP VO 3479 E 3.00
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PAUL WHITEMAN
I'LL FOLLOW YOU(V.,REO MCKENZIE)VI 24141 E 2.50
DON REDMAN
HOT & ANXIOUS/IF IT'S TRUE BR 6368 E 3.00
MCKINNEY'S COTTON PICKERS
RAINBOW ROUND SHOULDERS/IT'S VI 38013 E 3.50
FRED GARDNER'S TEXAS UNIV.TROUBADORS
PAPA'S GONE/LOVELESS LOVE OK 41440 E 3.50
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IN MIST(PIANO SOLO)/WRINGIN' VO 3150 E 5.00
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CAROLINA SHOUT/KEEP OFF THE OK 4495 V 5.00
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KANSAS CITY/LADY LUCK OK 4925 V 5.00
DUKE ELLINGTON & HARLEM FOOTWARMERS*
STACK O'LEE/RED HEAD(NICHOLS) HA 601 E 5.00
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MOVE OVER/HARLEM TWIST* OK 8638 V+3.50
TAKE IT EASY/JUBILEE STOMP OK 41013 E 6.00
CLARENCE WILLIAMS
CUSHION FOOT/TAKE YOUR BLACK OK 8462 E 5.00
YAMA YAMA/CHURCH ST.SOBBIN DK 8525 E 5.00
LAZY MAMA/MOUNTAIN CITY BL OK 8592 E 5.00
LAZY LEVEE LOUNGERS/HIGH SOC. CO 14555 E 5.00
HIGH SOCIETY/SHIM-SHAM-SHIMMY (VOCALS, EVA TAYLOR CO 2806 E 5.00
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SWEET EMALINE/LOG CABIN BL OK 8572 E 5.00
CHLOE BACK IN YOUR OWN BACK OK 8585 E 3.50
HAVE YOU EVER FELT THAT WAY/ OK 8629 E 5.00
WORN OUT BL/WHIP ME WITH PL. OK 8790 E 5.00
PAPA DE DA DA/LOVING OK 8842 E 5.00
YOU'RE BOUND TO LOOK LIKE A OK 8798 E 5.00
HONEYCOMB HARMONY/HAPPY RHYTHM CO 14406 E 5.00
NERVOUS BREAKDOWN/RAILROAD RH CO 14469 E 5.00
(TRIO):BLUER THAN/I'M FALLING VO 4157 E 2.50
(TRIO):LIZA/IT MUST BE LOVE VO 4169 E 2.50
LOOKA THERE/AIN'T SHE PRETTY VO 2616 E 2.50
SUNNY SIDE OF ST./HOW CAN I VO 2630 E 2.50
RHAPSODY IN LOVE/I SAW STARS VO 2899 E 2.50
RED NELSON (PIANO CLARENCE LOFTON)
STREAMLINE TRAIN(CRACK ON EDGE) DE 7171 E 2.00
LITTLE & BIG ACES
FOUR OR FIVE TIMES/CHERRY OK 41136 V 3.50

ADRIAN ROLLINI ORCH & TRIO*
BLUE PRELUDE/HAPPY AS DAY IS CO 2785 E 3.00
HONEYSUCKLE ROSE(WINGY,MARSALA)VI 25208 E 3.50
WAITING AT THE GATE/LITTLE OLD VO 2673 E 1.50
HOW CAN IT BE BEAUTIFUL VO 2675 E 1.50
RIVERBOAT SHUFFLE/SUGAR(TEA,BG)DE 265 E 2.50
DAVENPORT BL/SOMEBODY LOVES DE 359 E 2.50
TAPROOM SWING/LESSONS IN LOVE DE 787 E 1.50
SWING LOW/STUFF, ETC. DE 807 E 1.50
JITTERS/VIBROLLINI* DE 1132 E 1.50
REBOUND/DRIFTIN* DE 1157 E 1.50
SLAP THAT BASS/LET'S CALL MA 114 E 2.50
TEDDY WILSON
BLUES C# MINOR/WARMIN' UP BR 7684 E 3.50
IF I HAD YOU/YOU BROUGHT NEW BR 7960 E 3.50
HONEYSUCKLE ROSE/AIN'T MISB. BR 7964 E 2.00
(½" CHIP ABOVE RECORD)
RED NORVO
IN A MIST/DANCE OF THE OCTOP. BR 8236 E 2.50
MCKINNEY'S COTTON PICKERS
MISS LITTLE MISS/AFTER ALL VI 23024 E 3.00
OKEH BABY/I WANT LITTLE GIRL VI 23000 E 3.00
SISTER KATE/I WANT YOUR LOVE VI 22683 E 3.00
CASEY JONES BL/TALK TO ME VI 22640 E 3.00
CHERRY/SOME SWEET DAY VI 21730 E 3.00
SHIM-ME-SHA-WABBLE/MILENBERG VI 21611 E 3.00
ZONKY/IF I COULD BE WITH YOU VI 38118 E 3.00
I WANT LITTLE GIRL/IF I COULD BB 5905 E 2.00
SELLING THAT STUFF/BEEDLE-UM BB 6595 E 2.00
PEGGY/I'D LOVE IT BB 10706 E 2.00
MILNEBURG JOYS/WANT LITTLE BB 10954 E 2.00
ADRIAN ROLLINI
IF I HAD SOMEBODY TO LOVE ME 12766 V 2.00
OL'PAPPY/ON WRONG SIDE OF(BUNNY) ME 12892 E 2.50
SINGIN'BLUES/SWEETEST STORY DE 1973 E 1.50
RAY NOBLE (AMERICA)
EMPTY SADDLES/BIG CHIEF DES VI 25346 E 2.50
BUGLE CALL RAG/DINAH VI 25223 E 2.50
CHINATOWN/LET'S SWING IT VI 25070 E 2.50
CHOCOLATE DANDIES
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AUCTION AUCTION

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1610 20TH ST., N. W.,
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Minimum bid per record $5.00. These English discs are all in excellent condition. Due to shortage of shipping cartons, SPECIAL consideration will be given to a bid for the entire listing.

	Series	Pae	R
LOUIS ARMSTRONG			
1. Knee drops/Skip the gutter		2438	
2. Squeeze me/Once in a while		2242	
3. Fireworks/Two deuces		2282	
4. Monday Date/Wrap troubles in dreams		2135	
5. West end blues/(rev.,Eddie Lang)		448	
6. Potato head blues/Alligator blues		2185	
7. Weary blues/Willie the weeper		2393	
8. The last time/Ory's creole trom.		2792	
9. S.O.L. blues/Squeeze me		2774	
10. Nobody but baby/Candy lips		2531	
11. Can't believe you're in/Ain't		1261	
12. I got rhythm/Lawd you made the nite		1207	
13. Dinah/Chinatown by chinatown		1159	
14. Shine/If I could be with you 1 hr.		1100	
15. Sleepy time down so./When your love		1034	
16. Confessin'/Song of the islands		909	
17. Peanut vendor/You're lucky to me		865	
18. Them there eyes/When you're smiling		1286	
19. Body & soul/You can depend on me		1355	
20. That rhythm man/Blue turning grey		1494	
21. Black and blue/Sweet savannah sue		1573	
22. I surrender dear/Just a gigolo		1863	
23. All of me/New tiger rag		1894	
24. Indiana cradle song/Beau koo jack		2066	
25. Blue again/Walkin'my baby back home		2365	
26. Sugar foot strut/Got no blues		2449	
27. Mahogany hall/(rev.,Duke Ellington)		571	
28. After you've gone/(rev.,Joe Venuti)		607	
29. I'm in the market/(rev.,Joe Venuti)		788	
30. Dallas blues/(rev.,Joe Venuti)		973	
31. Basin St.blues/(rev.,Joe Venuti)		531	
32. Tiger rag/(rev.,Harlem footwarmers)		942	
33. You're driving crazy/(rev.,Har.")		866	
34. Save pretty mama/(rev.,Choc.Dandies)		558	
35. Knockin' a jug/(rev.,Luis Russell)		1064	
36. St.James Infirm./(rev.,Mck-Condon)		643	
37. Bessie couldn't/(rev.,Jack Purvis)		698	
38. No one else but/(rev.,Earl Hines)		540	
CHARLESTON CHASERS			
39. Delerium/(rev.,Fletcher Henderson)		2540	
40. Wabash blues/(rev.,Duke Ellington)		2211	
41. Basin street/(rev.,Duke of Harlem)		1356	
42. Beal St. blues/(rev., Three Keys)		1431	
CHOCOLATE DANDIES			
43. Blue interlude/(rev.,Hor.Hender'n)		1792	
EDDIE CONDON'S QUARTET			
44. Oh baby/Indiana		2932	
HARLEM FOOTWARMERS			
45. Rocky mt. blues/(rev.,Jack Purvis)		1449	
COLEMAN HAWKINS			
46. Honeysuckle rose/Lost in a fog		2041	
47. On sunny side of/I ain't got nob.		1825	
48. It sends me/(rev.,Buck Washington		1837	
49. Lullaby/Lady be good		2007	
50. Jamaica shout/Day you came along		1685	
51 Heartbreakin bl/(rev.,Hor.Henderson)		1766	
52. Consolation/Orig.Dixie 1 step	DeE	6407	
53. Devotion/Lamentation	DeE	6597	
FLETCHER HENDERSON'S ORCHESTRA			
54. Sweet & hot/(rev.,King Carter)		1478	
JIMMY LUNCEFORD			
55. Sassin'the boss/Who did you meet		2729	
ORIGINAL MEMPHIS FIVE			
56. Anything/(rev.,Lattimore-Connies)		1297	
MIFF MOLE AND HIS LITTLE MOLERS			
57. Some sweet day/Shim-me-sha-wadble		2506	
58. Imagination/(rev.,Bix"Wa-da-da")		2286	
59. Wild oat joe/(rev.,Bix"Ol'man river")		2328	
60. Got feelin'l'm/(rev.,Bix"Thou swell")		2355	
61. You made me love/(rev.,Joe Venuti		647	
62. That's plenty/(rev.,Duke"Diga Diga")		2336	

AUCTION AUCTION

LESLIE SMITH

70 HANCOCK STREET, SAN FRANCISCO, CALIF.

ALBERT AMMONS			
Monday struggle/Bass goin' crazy	SA	12000	E
ALBERT AMMONS RHYTHM KINGS			
Nagasaki/Boogie woogie stomp	De	749	E
ALBERT AMMONS/MEADE LUX LEWIS			
Shout for joy/Bear cat crawl	Vo	4608	E
St.Louis blues/Messin' around	SA	12002	E
AMMONS, LEWIS, JOHNSON			
Boogie woogie prayer, 1 & 2	Vo	4606	E
MILDRED BAILEY			
Gulf coast blues/Downhearted blues	Vo	4800	E
Arkansas blues/St. Louis blues	Vo	4801	E
Don't know my mind/Barrel house	Vo	4802	E
COUNT BASIE			
Boogie woogie/Exactly like you	De	1252	E
Boogie woogie/How long	De	2355	E
SIDNEY BECHET			
Ain't gonna give nobody/Sleepy time	Vi	27447	V
BIX BEIDERBECKE			
Jazzband ball/Jazz me blues	Vo	3042	E
Sorry/Since my best gal turned me	Vo	3149	E
In a mist/Wringin' & twistin'	Vo	3150	E
Sensation/Toddlin' blues	HRS	23	E
Goose pimples/Royal garden blues	Co	35664	E
CHICAGO RHYTHM KINGS			
It's too bad/You battle-head	Vo	03208	E
CHOCOLATE DANDIES			
Goodby blues/Cloudy skies	Co	35679	N
EDDIE CONDON'S HOT SHOTS			
That's a serious thing/Gonna stomp	BB	10168	E
COTTON PICKERS			
Great white way blues/He may be	BR	2380	V
Hot lips/State street blues	Br	2292	G
Wish I could shimmy/Got to cool	BR	2338	V
IDA COX			
Weary way blues/Dreamyard blues	SIG	907	N
DELTA FOUR (Eldridge)			
Swingin' on the famous door	De	3526	G
THE EMPERORS			
Clarinet marmalade/Blues serenade	Ha	362	E
BUD FREEMAN			
I got rhythm/Beat to the socks	Com	502	E
Three's no crowd/You took advant.	Com	501	E
GENE GOLDKETTE (Bix)			
Idolizing/Hush-a-bye	Vi	20270	V
BENNY GOODMAN			
1 o'clock jump/Don't be that way	Vi	25792	E
China boy/Oh lady be good	Vi	25333	E
Dinah/Moon glow	Vi	25398	V
Solo flight/World is waiting	Co	36684	E
BOBBY HACKETT			
Da da strain/You you especially you	Vo	4142	E
COLEMAN HAWKINS			
Honeysuckle rose/Crazy rhythm	Vi	26219	E
Dedication/(rev.,Chocolate dandies)	Com	533	E
When day is done/Bouncing with B.	BB	10693	E
MILT HEARTH QUARTET			
Minuet in jazz/Home cookin' mama	De	2087	E
FLETCHER HENDERSON			
Do that thing/Those broken busted	Vo	14838	V
New kind of man/Meanest kind of bl	Vo	14880	E
Rose room/Back in your own backyard	Vo	3511	V
EDNA HICKS (Lemuel Fowler, acc.)			
Tin roof blues/Oh daddy	GE	5234	V
EARL HINES			
Chicago high life/Just too soon	HRS	11	E
JOHNNY HODGES			
Jeep's blues/Rendezvous with rhythm	Vo	4115	E
SPIKE HUGHES			
Arabesque/Nocturne	De	18170	E
JONES-SMITH, INC.			
Lady be good/Boogie woogie	Vo	3459	E
JUNGLE KINGS (McKenzie-Condon)			
Darktown strutter's ball/Friar's	UHCA	3	E
JOHN KIRBY			
Effervescent/It feels good	Vo	4624	E
ANDY KIRK			
Bear cat shuffle/Lotta sax appeal	De	1046	E
MEADE LUX LEWIS			
Yancey special/Celeste blues	De	819	E
Honky tonk train/Whistling blues	BB	10175	E
JIMMY LUNCEFORD			
Put it away/Uptown blues	Vo	5362	E
Cheating on me/'tain't what you do	Vo	4582	E
I love you/Oh why oh why	Vo	4979	E
He ain't got rhythm/Slumming on p.	De	1128	E
VIOLA McCOY			
Slow up papa/Fortune teller blues	Ro	375	V
JAY McSHANN			
Confessin' the blues/Hootie blues	De	8559	E
WINGY MANNONE			
Wailin' blues/Trying to stop crying	HRS	——	N
PUNCH MILLER			
Parkway stomp/Gates blues	Br	80041	N
MEMPHIS MINNIE			
Chauffer bl/Can't afford to lose	OK	06288	E
Looking the world over/(Little son)	OK	8707	E
MIFF MOLE & LITTLE MOLERS			
Shim-me-sha-wabble/After you've	UHCA	23	V
JELLY ROLL MORTON			
Panama/Sweet substitute	Ge	1703	E
Mama's got a baby/My home in in	Ge	1710	N
Sidewalk blues/Dead man blues	Vi	20272	V
BENNY MOTEN			
Moten swing/Toby	BB	10259	E
Hot water blues/Slow motion	Vi	38012	V
MOUND CITY BLUE BLOWERS			
Hello Lola/If I could be with you	BB	10037	N
What's the reason/She's a latin	Vo	2957	E
RED NICHOLS FIVE PENNIES			
That's no bargain/Washboard blues	Vo	15498	G
JIMMY NOONE			
Inka-dinka-doo/Like me a little	Vo	2619	E
Soon/It's easy to remember	Vo	2907	E
RED NORVO			
Bug house/Blues in E flat	Co	36158	N
Week-end of private sec./Please be	Br	8088	E
ORIGINAL DIXIELAND JAZZ BAND			
Bow bow blues/(Benson Orchestra)	Vi	18850	E
KID RENA JAZZ BAND			
Gettysburg/Low down blues	Delta	801	E
Panama/High society rag	Delta	800	E
RHYTHM MAKERS			
Oh peter/Who stole the lock	Co	35841	E
SLIM AND SLAM			
Flat fleet floogie/Chinatown	Vo	4021	V
SOPHISTICATES			
Liebestraum/Swing low sweet char.	De	1818	E
MUGGSY SPANIER			
Eccentric/Big butter & egg man	BB	10417	E
Dipper-mouth/Sister kate(3 copies)	BB	10516	N
JOE SULL IVAN			
Little rock getaway/Just strolling	De	600	E
JOE SULLIVAN (Greeman, Zutty)			
Deuces wild/Last time I saw chi.	Com	537	E
THREE JOLLY MINERS			
Freakish blues/Charlston clar.bl	Vo	15009	G+
JOE TURNER			
Going to chicago/Rocks in my bed	De	4093	E
PAUL WHITEMAN (Bix-Bing)			
Louisiana/You took advantage of me	Vi	25369	N
WHOOPEE MAKERS (Teagarden)			
Dirty dog/It's so good	UHCA	39	E
GEORGE WILLIAMS & BESSIE BROWN			
Need some loving/He's never going	Co	14017	G
LULU WILLIAMS			
Careless love/You're going to leave	Pe	7477	E
MARY LOU WILLIAMS			
Clean picking/Swinging for joy	De	1155	E
Drag 'em/Night life	Br	80033	N
LENA WILSON (Porter Granger, acc.)			
T'ain't nobody's business/Trifling	Vi	19805	V
TEDDY WILSON			
You go to my head/I'll dream ton.	Br	8141	E
WOLVERINES			
Good man is hard to find/Dear old	UHCA	100	E

25¢ MINIMUM BID ON ANY RECORD LISTED

DON WILSON

2138 S.E. 48TH AVE., PORTLAND 15, OREGON

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ALABAMA SHIEKS
THE NEW TALKING'BOUT YOU/SITTIN' ON VI 23261 N

ALABAMA WASHBOARD STOMPERS
I WANT A LITTLE GIRL/YOU'RE LUCKY Vo 1586 V

JULES ALLEN
SWEETIE DEAR/SOMEBODY BUT YOU VI 23598 E

ALLEN-HAWKINS
THE RIVER'S TAKIN'CARE OF ME/AIN'T BA 32840 V

HENRY ALLEN
TAKE MY HEART/ON THE BEACH(2) Vo 3261 E
MIDNIGHT BLUE/WATCHA GONNA DO Vo 3339 E
IT SHOULD BE YOU/BIFF'LY BLUES VI 38073 N
IT SHOULD BE YOU/BIFF'LY BLUES VI 38073 E
WHOSE HONEY ARE YOU/SMOOTH SAILING ME 13322 E
WHY DON'T YOU PRACTICE/DON'T LET ME 13016 G

TEXAS ALEXANDER
CORN-BREAD BL/LONG LONESOME OK 8511 E
PENITENTIARY MOAN/BLUE DEVIL OK 8640 N
FARM HAND BL/RANGE IN KITCHEN BL OK 8526 N

MARIAN ANDERSON
MY WAY'S CLOUDY/DEEP RIVER VI 19227 N

TALKING BILLY ANDERSON
ADAM AND EVE/LONELY BILLY BLUES Co 14216 N
COW COW BLUES/MARRIED MAN BL(2) Co 14274 N

ARCADIAN SERENADERS
ANGRY/YOU GOTTA KNOW HOW OK 40517 E

LOUIS ARMSTRONG
TOMORROW NIGHT/LAUGHIN' LOUIE BB 5363 G
ORY'S CREOLE TROMBONE/THE LAST TIME CO 35838 N
GOT A BRAN' NEW SUIT/I'M IN MOOD DE 579 V
IF IT'S GOOD/WEST END BLUES DE 2480 V
CUT OFF MY LEGS/SWEETHEARTS ON P. DE 3235 E
CUT OFF MY LEGS/SWEETHEARTS ON P. DE 3235 V
NEW DO YOU CALL THAT A BUDDY/HEY DE 3756 E
I NEVER KNEW/CASH FOR YOUR TRASH DE 4229 V
HEP CAT'S BALL/LAZY SIPPI STEAMER DE 3283 V
DUSKY STEVEDORE/BASIN STREET BL (2) MW 4887 E
SWEET SUE/ST.LOUIS BLUES MW 4886 N
GEORGIA GRIND/COME BACK SWEET PAPA OK 8318 F
I'M GONNA GITCHA/DON'T FOR MESS OK 8343 G
DROPPIN' SHUCKS/WHO'SIT OK 8357 G
JAZZ LIPS/SKID-DAT-DE-DAT OK 8436 F
SAVOY BLUES/HOTTER THAN THAT OK 8535 G
WEST END BLUES/FIREWORKS OK 8597 F
SOME OF THESE DAYS/WHEN YOU'RE OK 41298 F
BLUE TURNING GREY OVER YOU/SONG OK 41375 G
I'LL BE GLAD WHEN YOU'RE DEAD OK 41504 V
THERE'S A CABIN IN THE PINES/HONEY(2) VI 24335 E
HONEY DO/SNOW BALL VI 24369 N
I WONDER WHO/DON'T PLAY ME CHEAP VI 24425 N
INDIAN CRADLE SONG/I'M A DING DONG Vo 3370 E
BLUE AGAIN/BLACK AND BLUE Vo 3115 F
HOME/ALL OF ME Vo 3125 V
ALL OF ME/HOME Vo 3125 G
I'M NOT ROUGH/HOTTER THAN THAT Vo 3237 V

THE AVALONIANS
SLOW RIVER/ZULU WAIL Vo 15577 E

THE BADGERS
FINDING THE LONG WAY HOME/TO BE BR 1289 G

BUSTER BAILEY
SHANGHAI SHUFFLE/OUT OF THE DELTA Co 35677 N

MILDRED BAILEY
ARKANSAS BLUES/ST.LOUIS BLUES Vo 4801 E

BILLY BANKS
MIGHTY SWEET/YOU WONDERFUL THING VI 23399 V

ROY BARGY
PIANOFLAGE/KNICE AND KNIFTY VI 18969 V
SUNSHINE CAPERS/RUFENREADY VI 19320 N

BARREL-HOUSE FIVE
HOT LOVIN'/MAMA STAYED OUT PARA 12851 G

BARREL-HOUSE PETE
ROLLIN'STONE/PUSSY (2) Co 14308 N

COUNT BASIE
JOHN'S IDEA/ONE O'CLOCK JUMP DE 1363 E
JOHN'S IDEA/ONE O'CLOCK JUMP DE 1363 V

IRENE BEASLEY
IF I COULD JUST STOP DREAMING/ VI 21639 N

SIDNEY BECHET
SWEET PATOOTIE/VIPER MAD DE 7429 V

BIX BEIDERBECKE
RHYTHM KING/SOMEBODY STOLE MY GAL BR 8242 E
I'LL BE A FRIEND(MASTER 2 E) VI 23008 N
I'LL BE A FRIEND(MASTER 3 B) VI 23008 N

BEN'S BAD BOYS
YELLOW DOG/WANG WANG BLUES VI 21971 N

GLADYS BENTLY
RED BEANS AND RICE/BIG GORILLA MAN OK 8707 N

BUNNY BERIGAN
I CAN'T GET STARTED/PRISONER'S SONG VI 25728 G
ROSES IN DEC/LET'S HAVE ANOTHER VI 25613 G
MOONSHINE OVER KEN/I GOT A GUY VI 25833 G
WHY DOESN'T SOMEBODY/WHEN PRINCE VI 26055 G
ROSES IN DEC/LET'S HAVE ANOTHER VI 25613 E
I CAN'T GET STARTED/RHYTHM SAVED Vo 3225 E

AL BERNARD
ST. LOUIS BLUES/HESITATION BLUES OK 40962 N

BERNARD AND HARE
CHANGE YOUR NAME/SEE OLD MAN MOON Cx 40033 N

VIC BERTON
SMILE WILL GO LONG WAYS/CHINATOWN Vo 2964 E

BARNEY BIGARD
CHARLIE THE CHULO/A LULL AT DAWN BB 10981 N

BLIND BLAKE
DOGGIN' ME MAMA BLUES/HOT POTATOES PARA 12673 N
SLIPPERY RAG/HOOKWORM BLUES PARA 12794 N

EUBIE BLAKE
THUMPIN' & BUMPIN' VI 22737 N

BLUE GRASS FOOT WARMERS
HOW COULD I BE BLUE/SENORITA MINE(2) HA 206 N

BLYTHE'S BLUE BOYS
ENDURANCE STOMP/PLEASURE MAD CH 40025 F

JIMMY BRACKEN
AFTER YOU'VE GONE CQ 7389 F

AUNTIE MARY BRADFORD
LOAFING BL/AWFUL LAWDY LAWDY BL PARA 12617 E

MARY H. BRADFORD
CHATTANOOGA BL/SELMA BAMA BLUES OK 8102 V

PERRY BRADFORD'S MEAN FOUR
WANT A LITTLE LOVIN'/JUST A LITTLE OK 8281 E
LUCY LONG/ALL THAT I HAD IS GONE OK 8450 E

TINY BRADSHAW
BRADSHAW BOUNCY/STRAIGHTEN UP & FLY REGIS 1011 E

NAT BRANDWYNNE
LOVELY NIGHT IN BUDAPEST/MISTY OR 60313 E

BROADWAY BELL HOPS
COLLETTE/IF YOU SEE SALLY HA 338 G

ALBERTA BROWN
HOW LONG/LONELY BLUES Co 14321 N

CLEO BROWN
THE STUFF IS HERE/(REV.,BOB CROSBY) DE 3683 E

ALBERT BRUNIES
IT BELONGS TO YOU/SNOOKUM Co 1041 N
I WANT SOMEBODY TO LOVE/WHEN I'M BL. Co 1263 N
TELL ME WHO/LOVE DREAMS (2) Co 1542 N
JUST PRETENDING/IF I DIDN'T HAVE(3) Co 1959 N

BUSSE'S BUZZARDS
MILENBERG JOYS/RED HOT HENRY BROWN VI 19782 N

WILLIE BRYANT
CHIMES AT THE MEETIN'/THROWIN' VI 24847 E
I'M GRATEFUL TO YOU/I LIKE BANANAS BB 6436 V
'LONG ABOUT MIDNIGHT/JERRY JUNKER VI 25045 E
'LONG ABOUT MIDNIGHT/JERRY JUNKER VI 25045 N

THE BUFFALODIANS
WOULD JA?/SHE'S STILL MY BABY Co 723 N

TEDDY BUNN-SPENCER WILLIAMS
GOOSE AND GANDER/CLEAN IT OUT VI 38602 N
CHICKEN & WORM/TAMPA TWIRL VI 23253 N

BUSTER AND JACK
SLOW GUITAR BLUES/GUITAR DUET BLUES VI 23257 N

BUTTERBEANS & SUSIE
BEEN SOME CHANGES MADE/WATCH YOUR OK 8595 N
CONSTRUCTION GANG OK 8163 F
PUT YOUR MIND RIGHT ON IT/GONNA OK 8701 N
BETTER STOMP KICKIN' ME/AIN'T GONNA OK 8769 N

CALIFORNIA RAMBLERS
CHARLEY MY BOY/BIG BOY Co 179 N
BACK WHERE DAFFODILS GROW/WHEN I Co 218 E
PARDON THE GLOVE/YES SHE DO Co 992 E
WHISPER SWEET AND LOW/ANYTHING (2) Co 1411 N
20 SWEDES/THE PEANUT VENDOR Co 2351 N
LOUISVILLE/THAT BIG BLOND MAMMA Co 3979 N
SITTIN'IN A CORNER/TELL ALL THE Co 3994 N

BLANCHE CALLOWAY
SUGAR BLUES/JUST A CRAZY SONG VI 22661 N
MISERY/IT'S RIGHT HERE FOR YOU(2) VI 22717 E
WITHOUT THAT GAL/IT LOOKS LIKE VI 22733 N

CALLOWAY'S HOT SHOTS
WHY DON'T YOU GET LOST/SWEET BIRDS VI 24037 E

CAB CALLOWAY
A GHOST OF A CHANCE/COME ON WITH OK 5697 E
FAREWELL BLUES/MOOD INDIGO(2) PE 15457 V
SAVAGE RHYTHM/QUEEN ISABELLA VR 662 E

JOE CANDULLO & EVERGLADES ORCHESTRA
18TH STREET STRUT/HERE COMES(3) HA 208 N

CANNON'S JUG STOMPERS
WALK RIGHT IN/MULE GET UP VI 38611 E
HOLLYWOOD RAG/CARIO RAG VI 38566 N

THE CAPTIVATORS
BUILDING NEST FOR MARY BR 4321 N
BUILDING NEST FOR MARY BR 4321 E
I USED TO LOVE HERE IN MOONLIGHT BR 4308 N

BILL CARLSEN
CLARINET MARMALADE/MILENBURG JOYS BWY 1359 N

HOAGY CARMICHAEL
AFTER 12 O'CLOCK/I WAS TAKEN BY VI 24119 N
BESSIE COULDN'T/(FESS WMS,REV.) VI 22864 N
THANKSGIVING/SING IT WAY DOWN LOW VI 24182 N

CAROLINA DANDIES
WHEN I CAN'T BE WITH YOU/COME EASY VI 22776

LEROY CARR & SCRAPPER BLACKWELL
MEAN MISTREATER MAMA #2/SHADY LANE Vo 02762 E

ALICE CARTER
BLEEDING HEARTED BLUES/JUST WANT A OK 8076 N

KING CARTER
LOW DOWN ON THE BAYOU/I CAN'T GET Co 2638 E

CARVER BOYS
NO ONE TO WELCOME ME/I'VE ANCHORED PARA 3182 N

CAROLINA COTTON PICKERS
DUMBELL/(REV.,BAILEY'S LUCKY 7) GE 5013 E

CASA LOMA ORCHESTRA
I WANNA BE AROUND MY BABY/WHEN I BR 6085 E
ALL OF A SUDDEN/HAPPY-GO-LUCKY YOU BR 6318 E
THANKSGIVIN'/RHYTHM MAN BR 6463 E
THE RIVER'S TAKIN' CARE OF ME/ BR 6602 N
THE RIVER'S TAKIN'/TROUBLE IN PARA. BR 6602 V
TIRED OF IT ALL/DIXIE LEE BR 6726 V
YOU HAVE TAKEN MY HEART/SHADOWS OF BR 6738 E

ALTA CATES
NEVER AGAIN/(REV.,LETHIA HILL) (2) Vo 14874 E

CELESTIN'S ORIGINAL TUXEDO ORCHESTRA
IT'S JAM UP/WHEN I'M WITH YOU Co 14323 E
SWEETHEART OF T.K.O./TA-TA DADDY(3) Co 14396 N

CHARLESTON CHASERS
MISSISSIPPI MUD/MELANCHOLY BABY Co 1335 V
FAREWELL BLUES/MY GAL SAL Co 1539 N
RED HAIR & FRECKLES/LOVEABLE & S(2) Co 1925 E
WHAT WOULDN'T I DO/TURN ON HEAT. Co 1989 N
CINDERELLA BROWN/SING YOU SINNERS(2) Co 2133 N
WASN'T IT NICE/EMILY BROWN(3) Co 2219 N
YOU'RE LOCKY TO ME/LOVIN' YOU Co 2309 N

CHICKASAW SYNCOPATORS
CHICKASAW STOMP/MEMPHIS RAG Co 14301 V

CHICAGO HOT FIVE
WAKE 'EM UP/JUST ONE MORE CHANCE VI 23300 N

CHICAGO STOMPERS
STOMP YOUR STUFF/WILD MAN STOMP CH 40013 N

CHICAGO RHYTHM KINGS
LITTLE SANDWICH WAGON/SHANGAI HONEY BB 6371 V

CHOCOLATE DANDIES
THAT'S HOW I FEEL/6 OR 7 TIMES(2) OK 8728 N
PADUCAH/FOUR OR FIVE TIMES (2) OK 8627 V+

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SONNY CLAY'S PLANTATION ORCH.
PLANTATION BLUES/CHICAGO BREAKDOWN Vo 15254 E
COLUMBIA PHOTO PLAYERS
I'M IN THE MARKET FOR YOU/MY FUTURE Co 2187 N
LOVE MADE A GYPSY OUT OF ME/TAKE EV. Co 2048 N
RUSS COLUMBO
PRISONER OF LOVE/BLUE OF THE NITE Vi 22867 N
YOU TRY SOMEBODY ELSE/CALL ME DARL(2) Vi 22861 V
TIME ON MY HANDS/GOODNIGHT SWEET. Vi 22826 V
EDDIE CONDON
OH BABY/INDIANA PAE 2932 N
CONNIE'S INN ORCHESTRA
ROLL ON MISSISSIPPI/MOAN YOU MOAN. Vi 22698 N
MARTHA COPELAND
PAPA IF YOU CAN'T DO BETTER/BLACK(3) Co 14161 N
BLACK SNAKE MOAN/MINE'S JUST AS GOOD Co 14196 N
SOUL AND BODY/SORROW VALLEY BL(4) Co 14208 N
MISTER BRAKES-MAN/DYIN' CRAP (3) Co 14227 N
SHOOTIN'STAR BL/GOOD TIME MAMA (3) Co 14262 N
SECOND HAND DADDY/BANK FAILURE BL(2) Co 14281 N
HOBO BILL/NOBODY ROCKS MY LIKE MY Co 14248 N
WYLIE AVE.BL/EVERYBODY DOES IT NOW(3) Co 14310 N
SOMETHIN'GOIN'ON WRONG/DESERT BL Co 14352 N
FORTUNE TELLER/ON DECORATION DAY Co 14189 N
I AIN'T YOUR HEN/MAMA'S WELL HAS Co 14377 N
MY DADDY DON'T DO NOTHIN' BAD Co 14327 N
POLICE BLUES/SKELETON KEY BLUES Co 14237 N
DOC COOK
HERE COMES HOT TAMALE MAN/SPANISH Co 727 E
ALLIGATOR CRAWL/BRAINSTORM(½" CHIP) Co 1298 N
ALLIGATOR CRAWL/BRAINSTORM (2) Co 1298 N
COPLEY PLAZA ORCHESTRA
PAGAN LOVE SONG/(REV.,CAPTIVATORS) Br 4321 N
COTTON PICKERS
THOSE PANAMA MAMAS/DOWN & OUT (2) Br 2879 N
GOT TO COOL DOGGIES/SISTER KATE Br 2338 V
RUNNIN'WILD/LOOSE FEET Br 2382 N
BACK O'TOWN BL/RAMPART ST.BLUES Br 2486 N
JIMTOWN BLUES/PRINCE OF WALES(2) Br 2766 N
MOANIN'LOW/(REV.,AL GOODMAN) Br 4446 N
MILENBERG JOYS/IF YOU HADN'T GONE Br 2937 N
STOMP OFF,LET'S GO/CAROLINA STOMP Br 2981 E
DERE'S JAZZ IN HORNS/WOE IS ME Vo 3263 E
WHAT DID I TELL YA/FALLIN'DOWN Br 3001 N
IDA COX
WEARY WAY BL/GRAVEYARD(L.AUSTIN) Para 12044 V
FORE DAY CREEP/GYPSY GLASS BL Para 12488 N
PLEADING BLUES/LASY MAN BLUES Para 12513 N
FOGYISM/TREE TOP TALL PAPA Para 12690 N
SEVEN DAY BL/COLD AND BLUE Para 12556 N
KATIE CRIPPEN(ACC.HENDERSON'S ORCH.)
BLIND MAN'S BL/PLAY'EM FOR MAMA(6) BS 2003 N
BING CROSBY
TILL WE MEET/MY'KINDA LOVE (2) Co 1773 N
CAN'T WE BE FRIENDS/GAY LOVE Co 2001 N
WRAP YOUR TROUBLES/JUST GIGOLO Vi 22701 E
SWEET GEORGIA BROWN/BLACK MOONLITE Vo 2867 N
BOB CROSBY
DIXIELAND SHUFFLE/MUSKRAT RAMBLE De 825 V
SUMBLING/FIDGETY FEET De 1593 E
YANCEY SPECIAL/AT JAZZ BAND BALL De 1747 E
YANCEY SPECIAL/AT JAZZ BAND BALL De 1747 V
MARCH OF BOB CATS/WHO'S SORRY NOW De 1865 E
SUMMERTIME/I'M FREE De 2205 E
TECH TRIUMPH/V. M. I. SPIRIT De 3080 V
JA-DA/COMPLAININ' De 3233 E
JA-DA/COMPLAININ' (2) De 3233 G
SQUEEZE ME/ROYAL GARDEN BLUES De 3339 V
AIN'T GOIN'NOWHERE/DRUMMER BOY(3) De 3451 E
I'LL COME BACK TO YOU/TAKE ME BACK De 3576 V
I'VE NOTHING TO LIVE FOR NOW De 3808 E
ZEZ CONFREY & ORCH.
DIZZY FINGERS/KITTEN ON THE KEYS Vi 20777 N
JACK IN THE BOX/JUMPING JACK Vi 21845 N
WILTON CRAWLEY
I'M FOREVER CHANGING SWEETHEARTS OK 8589 N
KEEP YOUR BIZ TO YOURSELF/SHE'S GOT BB 5827 V
LOVE WILL DRIVE ME CRAZY/CRAWLEY OK 8539 E

PUTNEY DANDRIDGE
IT'S THE GYPSY IN ME/WHEN A GENT Vo 3315 N
IT'S THE GYPSY IN ME/WHEN A GENT Vo 3315 V
SKELETON IN CLOSET/HIGH HAT Vo 3352 N
WHEN I GROW TOO OLD TO DREAM/CHAS. Vo 2982 N
DANCING MOOD/PLENTY OF MONEY Vo 3398 V
DANCING MOOD/PLENTY OF MONEY Vo 3398 N
YOU'RE HEAVENLY THING/MR.BLUEBIRD Vo 2935 E
DAVENPORT AND CARR (COW COW)
HE DON'T MEAN NO HARM/GOOD WOMAN'S OK 8244 V
YOU MIGHT PIZEN ME/BRING IT ON HOME OK 8130 G
WALTER DAVIS
ENGINEER'S BL/STRANGE LAND BL Vi 23315 N
PLEADING TO MY BABY/HOWLING WIND Vi 23308 N
BROKE AND HUNGRY/BLUE SEA BLUES Vi 23250 N
DELTA RHYTHM BOYS
TRAV'LIN LIGHT/DO NOTHIN' TILL De 4440 N
DIXIE DAISIES
LONG LOST MAMMA/(REV.,HARING ORCH.) Ca 357 V
DIXIE JAZZ BAND
MY CHARLESTON DANCING MAN Or 531 V
MESSIN'AROUND/HARD-TO-GET GERTIE Or 685 V
ONCE OVER LIGHTLY Je 5196 V
DIXIELAND JUG BLOWERS
HOUSE RENT RAG/DON'T GIVE ALL THE Vi 20420 N
LOVE BLUES/BANJORENO Vi 21473 N
YOU'VE BETTER LEAVE ME ALONE/GARDEN(2) Vi 21126 N
CARPET ALLEY BREAKDOWN/BOODLE-AM(2) Vi 20480 N
SOUTHERN SHOUT/NATIONAL BLUES Vi 20954 N
DIXIE STOMPERS
DYNAMITE/(REV.,UNIVERSITY SIX) Ha 209 N
GOOSE PIMPLES/CORNFED Ha 545 V
DIXIE WASHBOARD BAND
CUSHION FOOT STOMP/ANYWHERE SWEETIE Co 14239 N
WAIT TILL YOU SEE MY BABY/LIVIN'HIGH Co 14128 N
MY OWN BLUES/YOU FOR ME ME FOR YOU Co 14141 N
DICKSON'S HARLEM ORCHESTRA
JAM MAN/JAZZ RONDO (CRACK THROUGH LABEL; GROOVES OK) Vi 23377 N
MARY DIXON
BLACK DOG BL/FIRE & THUNDER BL Co 14459 N
DADDY YOU GOT EV'RYTHING/YOU CAN(2) Co 14415 N
VANCE DIXON & PENCILS
HOT PEANUTS/LAUGHING STOMP Co 14608 N
JOHNNY DODDS
MELANCHOLY/FAREWELL BLUES De 3864 V
DORSEY BROTHERS' ORCHESTRA
MISSOURI MISERY/SANDMAN De 297 E
SHIM-SHAM SHIMMY/MOOD HOLLYWOOD Br 6537 V
OUT OF THE DAWN/ROUND EVENING OK 41124 N
WAS IT A DREAM, PARTS 1 & 2 (2) OK 41083 N
WAS IT A DREAM, PARTS 1 & 2 OK 41083 E
LOVER COME BACK TO ME, 1 & 2 OK 41233 N
JIMMIE DORSEY
I UNDERSTAND/HIGH ON WINDY HILL De 3585 E
BEEBE/DODDLES OF NOODLES Br 6352 E
BOSTON TEA PARTY/IT AIN'T RIGHT' De 901 V
RUSSELL DOUGLAS (ACC. BY ED. LANG)
IT ALL DEPENDS ON YOU/WHAT DO I OK 40801 E
DOWN HOME BOYS
YOU DO IT/IT'S ALL GONE NOW (2) Vi 38567 N
LOUIS DUMAINE'S JAZZOLA EIGHT
RED ONION DRAG/FRANKLIN ST. BLUES (SLIGHT DIG ¼") Vi 20580 N
JOHNNIE DUNN
DIXIE BLUES/HE USED TO BE YOUR MAN Co 3787 N
YOU NEED SOME LOVING/HAM,EGGS(SCRATCH) Co 14358 N
PUT AND TAKE/MOANFUL BLUES, Co 3579 N
RULES,REGULATIONS/HE MAY BE YOUR Co 3653 N
MAMMY I'M THING OF YOU/TAKE IT Co 3634 N
EDDY-REILLY
I NEVER KNEW/SOUTH De 619 E
EDDIE EDINBOROUGH & NEW ORLEANS WILDCATS
SOME OF THESE DAYS/WILDCAT'S BALL(2) Co 14613 N
DUKE ELLINGTON
E. ST.LOUIS/HOP HEAD Cd 953 E
MOON OVER DIXIE/BABY WHEN YOU AIN'T Br 6317 V
(DUKE ELLINGTON CONTINUED NEXT COLUMN)

DUKE ELLINGTON (CONTINUED)
ISN'T LOVE STRANGEST THING/NO GREAT. Br 7625 G
YOU GAVE ME GATE/DINAH'S IN JAM Br 8169 V
A BLUES SERENADE/HIP CHIC Br 8221 E
JAZZ POTPOURRI/BATTLE OF SWING Br 8293 E
COTTON CLUB STOMP/IN A MIZZ' Br 8504 V
LIL'FARINA/ANIMAL CRACKERS Ge 3342 P
DON' NEW LOW DOWN/DIGD DIGA DOO Ok 8602 P
HOT AND BOTHERED/THE MOOCHE Ok 8623 E
CREOLE LOVE SONG/BLACK & TAN Vi 21137 V
WASHINGTON WABBLE/HARLEM RIVER Vi 21284 N
9 LITTLE MILES FROM TEN.WHAT GOOD(3) Vi 22586 N
BLUE AGAIN/(REVT LOWN, REV.)(2) Vi 22603 E
KEEP A SONG IN SOUL/RIVER & ME (2) Vi 22614 E
MEMORIES OF YOU/YOU'RE LUCKY TO ME Vi 23017 E
SAM & DELILAH/(REV.,BLUEJEANS) (3) Vi 23036 N
SAM & DELILAH/(REV.,BLUEJEANS) (2) Vi 23036 E
I'M SO IN LOVE/SHOUT 'EM AUNT TIL. Vi 23041 N
I'M SO IN LOVE/SHOUT 'EM AUNT TIL. Vi 23041 E
CREOLE LOVE CALL/BLACK & TAN Vi 24861 E
CONGA BRAVA/KO KO Vi 26577 V
WARM VALLEY/THE FLAMING SWORD Vi 26796 V
JUMPIN' PUNKINS/BLUE SERGE Vi 27356 V
I MUST HAVE THAT MAN/BANDANNA BAB. Vi 38007 N
THE DUKE STEPS OUT/HAUNTED NITES (3) Vi 23092 N
FLAMING YOUTH/DOIN' THE VOOM VOOM Vi 38035 N
SWANEE SHUFFLES/MISSISSIPPI Vi 38089 N
SONG OF THE COTTON FIELD/NEW ORLEANS LOW DOWN (CRACKED TO LABEL; REINFORCED ON RIM; PLAYS WITHOUT SKIPPING) Vo 1086 N
SEGER ELLIS
TO BE IN LOVE/S'POSIN' Ok 41255 N
PEGGY ENGLISH
THEN I'LL BE HAPPY/I LOVE MY BABY Vo 15227 E
GIVE ME LITTLE LOVE/SWEET MAN Vo 15132 N
JACK ERBY
LONESOME JIMMY BL/AWFULLY BLUE Co 14151 N
MADAM HURD FAIRFAX
I'M SO GLAD TROUBLE DON'T LAST Para 12040 N
FIVE BIRMINGHAM BABIES
COPENHAGEN/DEEP SEA BLUES Pat 36160 N
DOWN & OUT/NOT NOW NOT YET Pat 36228 N
YOU BETTER KEEP HOME FIRES/PICKIN' Pat 36218 N
LOVE ME DADDY/I'M GRIEVIN' FOR YOU Pat 36275 N
TROY FLOYD
DREAMLAND BLUES, 1 & 2 Ok 8710 N
FOUR ARISTOCRATS
I TOLD THEM ABOUT YOU/MAKE MY COT Co 1227 N
FOUR SPADES
MAKING UP BLUES/SQUABBLIN' BLUES Co 14028 N
FOUR WANDERERS
YOU'SE MY LADY LOVE/NOTHIN' TO LOSE Vi 38533 N
STREET URCHIN/FARMER'S LIFE FOR (2) Vi 38540 N
LEM FOWLER
THE FLORIDA BLUES/SALTY DOG Co 14111 N
PERCOLATIN' BLUES/HOT STRUT (¼" CH) Co 14320 N
FULCHER'S DANCE TRIO
AFTER THAT/DAYLIGHT'S BREAKIN' Co 1267 N
FRED GARDNER'S TEXAS UNIV. TROUBADOURS
LOVELESS LOVE/PAPA'S GONE(LAM.CRACK) Ok 41440 E
JAN GARBER
PDT DREAM GIRL/DEAR OLD GIRL DSP Co 1415 N
GEORGIA CRACKERS
STOCKADE BLUES/I'VE GOT GAL IN BALT. Ok 45192 N
DIAMOND JOE/COON FROM TENNESSEE Ok 45098 E
GEORGIA JUMPERS
UKULELE BENNY/THE BIG FEET RAG Co 14620 N
GEORGIANS
EVERYBODY LOVES MY BABY/MY BEST GIRL Co 252 V
GEORGE GERSHWIN
CLAP YO' HANDS/DO-DO-DO (2) Co 809 N
CLIFFORD GIBSON
LEVEE CAMP MOAN/HARD HEADED BLUES Vi 38577 N
KEEP YOUR WINDOWS PINNED/SOCIETY BL Vi 38612 N
ART GILLHAM
NOW I WON'T BE BL/WHAT WONDERFUL Co 1253 N
LILLIAN GLINN
I'M FRONT DOOR MAMA/BLACK MAN BL(2) Co 14433 N

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JEAN GOLDKETTE
GIMMIE LITTLE KISS/LONESOME & Vi 20031 N
HUSH-A-BYE/IDOLIZING (3) Vi 20270 N
SUNDAY/I'D RATHER BE GIRL IN (4) Vi 20273 N
SUNDAY/I'D RATHER BE GIRL IN YOUR Vi 20273 E
HOOSIER SWEETHEART/(REV.,SHILKRET) Vi 20471 N
A LANE IN SPAIN Vi 20491 N
A LANE IN SPAIN Vi 20491 E
SUNNY DISPOSISH/LITTLE BIRDIE (3) Vi 20493 N
MY PRETTY GIRL/COVER ME UP (4) Vi 20588 N
I'M GONNA MEET MY SWEETIE NOW Vi 20675 N
SLOW RIVER/(REV.,SHILKRET"ZULU WAIL" Vi 20926 N
BLUE RIVER/WHEN MORNING GLORIES Vi 20981 N
CLEMENTINE/(REV.,SHILKRET) Vi 20994 N
LITTLE KISS FROM LITTLE MISS/SO Vi 21150 N
HOME SWEET HOME/SWEETHEARTS ON PAR. Vi 21800 V

BENNY GOODMAN
I KNOW THAT YOU KNOW/JAPANESE SAND BB 10459 E
GET HAPPY/MADHOUSE BB 10461 E
I WANT TO BE HAPPY/ROSETTA BB 10760 E
I'M DING DONG DADDY/DIZZY SPELLS BB 10903 E
BEALE STREET BL/BASIN STREET BL BR 7645 V
CLOUDS/NIGHT WIND (BLUE LABEL) Co 3015 E
WHY COULDN'T IT BE POOR/MOONGLOW Co 35839 V
JINGLE BELLS/(T.DORSEY,REV.) Vi 24145 E
SOMEDAY SWEETHEART/WHO Vi 25181 V
SANDMAN/GOOD BYE Vi 25215 V
CHRISTOPHER COLUMBUS/GET HAPPY Vi 25279 E
WALK JENNIE WALK/WHEN BUDDAH SMILES Vi 25239 V
GOODY GOODY/IT'S BEEN SO LONG Vi 25245 E
CHINA BOY/OH LADY BE GOOD Vi 25333 V
DINAH/MOON GLOW Vi 25398 V
ST.LOUIS BLUES/(REV.,ORIG.DIXIE BAND) Vi 25411 V
STOMPIN' AT SAVOY/VIBRAPHONE BL Vi 25521 V
AFRAID TO DREAM/ROLL 'EM Vi 25627 E
VENI VENI/HANDFUL OF KEYS Vi 25705 N
CAN'T TEACH MY OLD HEART NEW TRICKS Vi 25711 E
LULLABY IN RHYTHM/THAT FEELING GONE Vi 25827 V
SMOKE HOUSE/TOPSY Vi 26107 V

THE GOOFUS FIVE
ALL OF THE TIME/VANITEASER OK 41113 N
IS SHE MY GIRL-FRIEND/BLUE BABY OK 40940 E
HEEBEE JEEBIES/TUCK IN KENTUCKY OK 40690 E
MAMA'S GROWN YOUNG/RIGHT OR WRONG OK 41110 N

FANNY GOOSBY
I'VE GOT THE BL/GREVIOUS BLUES OK 8095 N

LEONARD GRAHAM
BALTIMORE BUZZ RE 9101 E

SONNY GREER
BEGGARS BLUES/SATURDAY NIGHT FUNCT Vo 3012 E

GRANT & WILSON
YOU CAN'T DO THAT/I OON'T WANT Co 14637 N

GULF COAST SEVEN
DAYLIGHT SAVIN'BL/GEORGIA'S ON MIND Co 14373 N

BOBBY HACKETT
POOR BUTTERFLY/BLUE & DISILLUSIONED Vo 4499 E
DOIN'NEW LOW DOWN/GHOST OF CHANCE Vo 4565 E
AIN'T MISBEHAVIN'/EMBRACEABLE YOU Vo 4877 V

HALFWAY HOUSE DANCE ORCHESTRA
SNOOKUM/IT BELONGS TO YOU Co 1041 N
SNOOKUM/IT BELONGS TO YOU Co 1041 E

FRED 'SUGAR'HALL
EV'RYTHING WE LIKE/IT GOES LIKE TH. OK 41123 G

MAL HALLETT
IT'S OK WITH ME KATIE/OH LIZZIE Co 917 N
MY NEW YORK/THE BEGGAR Co 1287 N

LIONEL HAMPTON
MUSKAT RAMBLE/RING DEM BELLS Vi 26017 E
ROCK HILL SPECIAL/DOWN HOME JUMP Vi 26114 V
ALTITUDE/I NEARLY LOST MY MIND Vi 27316 E

W.C. HANDY'S ORCHESTRA
MOONLIGHT BLUES/BUNCH OF BLUES Co 2418 V
OL MISS BL/DARKTOWN REVEIL(1/8"CHIP) OK 8110 N

ANNETTE HANSHAW
MUST BE SILVER LINING/ROLL ALONG Pe 12419 V

HAPPY SIX
FIRST LAST ALWAYS/LOUISIANA Co 3948 N

HARLEM HOT CHOCOLATES
SING YOU SINNERS HOW 1045 V

HARMONIANS
YOU'VE GOT THOSE/I WONDER WHAT'S HA 185 V
PUT YOUR ARMS WHERE THEY BELONG HA 352 N

MORTON HARVEY
THE MEMPHIS BL/THE MISSISSIPPI Vi 17657 E

COLEMAN HAWKINS
CHICAGO/NETCHA'S DREAM DE 661 E
FINE DINNER/BODY AND SOUL BB 10523 E

CLIFFORD HAYES
GLUE GUITAR STOMP/(REV.,B.MOTEN) Vi 20955 N
BYE BYE BLUES/BARE-FOOT STOMP Vi 21489 N
YOU'RE TICKLIN' ME/EVERYBODY WANTS(2) Vi 38529 N
DANCEHALL SHUFFLE/HEY I AM BLUE (3) Vi 38557 N

JOE HAYMES
RHYTHM IN NORSERY RHYMES/MUSIC BA 60207 V

FLETCHER HENDERSON
SUGAR FOOT STOMP/WHAT-CHA-CALL 'EM (CHIP, NOT TO GROOVES) Co 395 G
SLEEPY TIME GAL/DON'T WAKE ME UP BA 1639 F
ORIENTAL ROSE/FANCIES BS 2022 V
WANT TO SEE LITTLE MORE/MY ROSIE(N) BR 3026 N
HOP OFF/I MUST HAVE THAT MAN BR 4119 V
PAPA DOESN'T TWO TIME/SOMEBODY STOL Co 126 G
BLAZIN'/WANG WANG BLUES Co 1913 V
HOTTER THAN 'ELL/(REV.,COUNT BASIE) DE 3518 E
SINGING BLUES/CLARINET MARMALADE Vo 5493 E
VARIETY STOMP/ST.LOUIS SHUFFLE Vi 20944 G
SWEET MUSIC/MALINDA'S WEDDIN' (2) Vi 22775 E
SWEET MUSIC/MALINDA'S WEDDIN' Vi 22775 N
MY SWEET TOOTH/LOOKS LIKE RAIN (2) Vi 22786 N
WANNA COUNT SHEEP/STRANGERS (3) Vi 22955 N
HARLEM MADNESS/PHANTOM PHANTASIE Vi 24699 N
FOOL FOR LIVING YOU/MOONRISE ON Vi 25297 E
GRAND TERRACE RHYTHM/RIFFIN' Vi 25339 G
SHRISTOPHER COLUMBUS/BLUE LOU Vo 3211 E
IT'S WARIN'ME DOWN/RHYTHM TAMBOURIN Vo 3487 E
NEW KIND OF MAN/MEANEST KIND O BLUES Vo 14880 V
HAY FOOT/PEACEFUL VALLEY Vo 15174 P

HORACE HENDERSON
KITTY ON TOAST/OH BY I'M IN GROOVE Vo 5433 E

ROSA HENDERSON
DADDY COME BACK/I'VE GOT SOMEBODY Vo 1025 V
I NEED YOU/AFTERNOON BLUES Co 3958 E
CHICAGO MONKEY MAN/HOW'M I GONNA Vo 14832 V

LENA HENRY
LOW DOWN DESPONDENT/CONSOLATION BL Vo 14873 N
SINFUL BLUES/FAMILY SKELETON BLUES Vo 14902 E
FREIGHT TRAIN/GHOST WALKIN' BLUES Vo 14910 V

EDNA HICKS
GULF COAST BLUES/DOWN HEARTED (2) BR 2463 N

HI-FLYERS
GET HOT OR GO HOME/I'M SORRY NOW OK 5723 N

SAMMY HILL
CRYING FOR YOU BL/NEEDIN'MY WOMAN Vi 38588 N

TEDDY HILL
HERE COMES COOKIE/GOT ME DOIN' ME 13351 V

EARL HINES
GRAND TERRACE SHUF/RIDIN' & JIVIN' BB 10351 V
ROSETTA/GLAD RAG DOLL (SOLOS) BB 10555 E
LIGHTLY & POLITELY/DEEP FOREST BB 10727 N
CALL ME HAPPY/BLUE BECAUSE OF YOU BB 10835 N
DEEP FOREST/ROSETTA Co 35878 E
ROSETTA/COPENHAGEN DE 337 V
MADHOUSE/DARKNESS VD 3379 V
I CAN'T BELIEVE THAT YOU'RE OK 6250 N
GOOD LITTLE YOU/BEAU-KOO JACK (2) Vi 38043 N
GOOD LITTLE YOU/BEAU-KOO JACK Vi 38043 E
GOOD LITTLE YOU/BEAU-KOO JACK Vi 38043 V
GRAND PIANO BL/BLUE NIGHTS Vi 38096 N
GRAND PIANO BL/BLUE NIGHTS Vi 38096 G

MATTIE HITE
TEXAS TWIST/ST.JOE'S INFIRMARY Co 14503 V

THE HOKUM BOYS
LET ME PAT THING/WENT TO HIS HEAD(2) PARA 12858 N
SOMEBODY'S BEEN USING THAT THING PARA 12796 N

JOHNNY HODGES
RENDEZVOUS WITH RHYTHM/JEEP'S Vo 4115 E
KRUM ELBOW BL/SOMETHING ABOUT OLD L Vo 4351 V
DOOJI WOOJI/MISSISSIPPI DREAMBOAT Vo 4849 E

BILLIE HOLIDAY
PLEASE KEEP ME IN DREAMS/IF MY (1/4"CH) Vo 3440 V
DID I REMEMBER/NO REGRETS Vo 3276 V

THE HOT DOGS
CAROLINA SHUFFLE/SNOOPING BLUES SIL 3572 V

THE HOT AIR MEN
RED HOT CHICAGO/CHINN' & CHATTIN'(2) Co 2175 N
HARLEM MADNESS/NAVY BLUES Co 2092 N

SOL HOOPII'S NOVELTY TRIO
FAREWELL BLUES/STACK O'LEE BL Co 797 N

HOUND HEAD HENRY (Cow Cow)
LAUGHIN' BLUES/CRYIN'BL(1/8" DIG) Vo 1210 N

BOB HOWARD
THROWIN'STONES AT SUN/YOU GIT INTO DE 343 G
PARDON MY LOVE/THE GHOST ON DINAH DE 400 E
RAGGEDY BUT RIGHT/IF YOU'RE VIPER DE 1698 G

PAUL HOWARD
THE RAMBLE/MOONLIGHT BLUES (2) Vi 38068 N
CHARLIE'S IDEA/OVER NIGHT BL (3) Vi 38070 N

PEG LEG HOWELL
TOO TIGHT BLUES/PEG LEG STOMP Co 14208 E

ALBERTA HUNTER
SOME DAY SWEETHEART/HE'S GOOD MAN(2) BS 2019 N
GIMME ALL LOVE/PARTICULAR MAN(2) Co 14450 N
YOU FOR ME/IF YOU CAN'T HOLD MAN OK 8365 N
DARN GOOD MAN/BRING BACK JOYS PARA 12014 V
I'LL FORGIVE YOU/GONNA LOSE (4) Vi 20497 N
SUGAR/BEALE STREET BLUES (3) Vi 20771 N
GOING TO SEE MA/(E.SMITH,REV.) Vi 21539 N

LLOYD HUNTLEY
MOANIN'FOR YOU/ALONE IN THE RAIN BR 4703 N

JOHN HYMAN'S BAYOU STOMPERS
ALLIGATOR BLUES/AIN'T LOVE GRAND(6) Vi 20593 N

BERTHA IDAHO
MOVE IT OUT/DOWN ON PENNA.AVE. Co 14437 N
GRAVEYARD LOVE/YOU'VE GOT RIGHT(3) Co 14355 N

MARY JACKSON
LIZA JACKSON'S GOT BETTER BREAD PAT 021059 N
WHO'LL GET IT WHEN I'M GONE PAT 032013 E

SADIE JACKSON
NOBODY WORRIES ABOUT ME/ORIGINAL (2) Co 14181 N

CHARLIE JACKSON
SALTY DOG BLUES/SALT LAKE CITY BL PARA 12236 V

BUD JACKSON
HEEBIE JEEBIES/MESSIN' AROUND BR 3351 E

BO WEAVIL JACKSON
ON WAY TO KINGDOM LAND/THE THE SAINTS COME MARCHING HOME PARA 12390 E

NEW ORLEANS WILLIE JACKSON
HOLD'ER DEACON/NUMBERS ON BRAIN Co 14184 N
LONG TIME MEN/CORN & BUNION BL Co 14432 N
KANSAS CITY BL/T. B. BLUES Co 14284 V

HARRY JAMES
IT'S DREAMER IN ME/I O'CLOCK JUMP BR 8055 V
SWANEE RIVER CONTINENTAL 3009 N

BLIND LEMON JEFFERSON
BLACK SNAKE MOAN/MATCH BOY BLUES OK 8455 N

JOHNSON'S JAZZERS
CAN I GET IT NOW/SKIDDLE DE SCOW Co 14247 N

ALEC JOHNSON
SISTER MAUD MULE/MYSTERIOUS COON Co 14378 N

BILLIKEN JOHNSON
'FRISCO BLUES/WILD JACK BLUES Co 14405 N

BLIND WILLIE JOHNSON
MOTHER'S CHILDREN HAVE A HARD TIME Co 14343 G

CHARLES JOHNSON
CHARLESTON IS THE BEST DANCE AFTER Vi 21491 N
BOY IN THE BOAT/WALK THAT THING (2) Vi 21712 N

EDDIE JOHNSON & CRACKER JACKS
GOOD OLD BOSOM BREAD/DUCK'S YAS Vi 23329 E

EARL JOHNSON
JOHNSON'S OLD GREY MULE/HEN CACKLE OK 45123 E

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JAMES P. JOHNSON
KEEP OFF THE GRASS/CAROLINA SHOUT OK 4495 G
WORRIED & LONESOME BL/(REV. MISLABELED "WORRIED & LONESOME BL" Co 3950 G
UKELELE BL/YOU'VE GOT(ACC.EDDIE GRAY)BS 2020 G

J. C. JOHNSON
EXPLAINING/GOOD THINGS COME TO TH. Co 14361 N

JAMES 'STUMP' JOHNSON
DUCK YAS YAS/SNITCHERS BLUES QRS 7049 G

JIMMIE JOHNSON
GOT TO BE MODERNISTIC/YOU DON'T Vi 38099 G
JUST A CRAZY SONG/GO HARLEM Co 2448 N

LONNIE JOHNSON
TO DO THIS YOU GOT TO KNOW HOW(GUITAR SOLO)/ NILE OF GENAGO(GUITAR DUET WITH JAMES JOHNSON) OK 40695 V
VERY LONESOME BL/LOVE STORY BLUES(2)OK 8282 N
SOUTH BOUND WATER/BACK WATER BL OK 8466 V
MEAN OLD BED BUG/ROAMING RAMBLER OK 8497 E
KANSAS CITY BLUES, 1 & 2 (2) OK 8537 E
WHEN YOU FALL FOR SOMEONE/CARELESS LOK 8635 N
WHEN YOU FALL/CARELESS LOVE (2) OK 8635 N
IT FEELS SO GOOD, 1 & 2 OK 8664 N
DEATH IS ON YOUR TRACK/I WANT OK 8691 N
MR.JOHNSON BL #2/NEW FALLING RAIN OK 8709 N
MONKEY & BABOON,PART 2/BULL FROG & OK 8802 N
DEEP SEA BLUES/LONG BLACK TRAIN OK 8822 E
BLUES IN ONLY GHOST/JUST ROAMIN MAN OK 8875 N

LONNIE JOHNSON & BLIND WILLIE DUNN
MIDNIGHT CALL BLUES/BLUE ROOM BL OK 8818 F

MARGARET JOHNSON
GOOO WOMAN BLUES/SECOND HANDEO BL Vi 20652 N

PETE JOHNSON'S BAND
627 STOMP/(REV.,JOE TURNER) DE 18121 V

CLARENCE JONES
HOLD IT BOY/(REV.,BEVERLY SYNCOP.)PARA 12747 N

ISHAM JONES JUNIORS
NOLA/FAN IT DE 834 V

MAGGIE JONES
MAMA WON'T YOU COME/CHEATIN' ON ME Co 14074 G
YOU AIN'T GONNA FEED/MAN I LOVE IS Co 14243 E
YOU AIN'T GONNA FEEO/MAN I LOVE IS Co 14243 N

RICHARD M. JONES
WONOERFUL OREAM/NEW ORLEANS SHAGS OK 8290 V
HOLLYWOOD SHUFFLE/DARK ALLEY Vi 20812 N

JOE JORDAN'S TEN SHARPS & FLATS
MOROCCO BLUES/SENEGALESE STOMP Co 14144 N

TAFT JORDAN
DEVIL IN MOON/LOUISIANA FAIRY TALE ME 13365 V
IF MOON TURNED GREEN/NIGHT WIND ME 13352 V

THE JUNGLE BAND
MISTY MORNIN'/BLUES WITH FEELIN' Vo 3229 E

RDGER WOLFE KAHN
LITTLE BIRDIE/(REV.,JEAN GODLKETTE) Vi 20493 N
SHE'S GREAT GREAT GIRL/(REV.,ALL S)(4)Vi 21326 N

WILLIE KELLY
AS TRUE AS I'VE BEEN/DON'T SQUEEZE(2)Vi 23286 N
NASTY BUT IT'S CLEAN(PIANO SOLO)/ YOU SO OUMB (SINGITH WITH PIANO) Vi 23299 E

KENTUCKY COLONELS
I'VE GOT A SONG FOR SALE/MAMMA LOVE Vo 14697 E

SAM LANIN
JUST ONCE AGAIN/CHEERIE BEERIE OK 40863 N

LAZY LEVEE LOUNGERS (2)
IF I COULO BE WITH YOU/SHOUT SISTER Co 2243 N

HUDDIE LEADBELLY
SAIL ON LITTLE GIRL/DON'T YOU LOVE BB 8550 N

LEE & SMITH (DOOOS?)
ONE HOUR TONIGHT/(REV.,LIZZIE MILES)Vi 38607 E

BARON LEE & BLUE RHYTHM
RHYTHM SPASM/WHITE LIGHTNING PE 15629 V

HAROLD LEONARD 7 HIS RED JACKETS
LIMEHOUSE BLUES/WHERE LAZY OAISIES OK 40083 N

LE ROY'S DALLAS BAND
GOING AWAY BL/TAMPA SHOUT (2) Co 14402 N
GOING AWAY BL/TAMPA SHOUT Co 14402 E

LEVEE LOUNGERS
GET OUT UNDER MOON PE 14979 V

LEVEE SYNCOPATORS
THE RICKETT MAD 6002 G

SAMMIE LEWIS
ARKANSAS GHOUT/THERE'LL COME TIME Vo 1030 N

TED LEWIS
NEW ST.LOUIS BL/MAMA'S IN TOWN (2) Co 697 N
WAH WAH/FRANKIE AND JOHNNY Co 1017 N
LAUGH CLOWN/HELLO MONTREAL Co 1346 E
A JAZZ HOLIDAY/JUNGLE BLUES Co 1525 N
LONELY TROUBADOUR/THROUGH Co 1957 N
LADY DUCK/MY LITTLE DREAM BOAT Co 1999 N
FAREWELL BLUES/WABASH BLUES Co 2029 N
AUNT HAGER'S BLUES/SAN (2) Co 2113 N
I'M CRAZY BOUT MY BABY/EGYPTIANELLA Co 2428 E
SHIM-ME-SHA-WABBLE/DALLAS BLUES ME 13379 G

DONALD LINDLEY
SLIDIN'AROUND/NOTHIN'DOIN' (4) Co 1443 N
SWEET STUFF/TRUMPET BLUES Co 546 N

VIRGINIA LISTON
MONKEY JUNGLE BL/MAKE ME A PALLET OK 8247 G
PAPA DE DA DA/YOU CAN DIP YOUR BREAD IN MY GRAVY, BUT YOU CAN'T HAVE NONE OF MY CHOPS OK 8218 N
I'M GONNA MET ME A MAN/ROLLS-ROYCE Vo 1032 V

LITTLE RAMBLERS
HOT HENRY/WONDER WHAT'S BECOME Co 679 N
SWAMP BLUES/PLAY IT RED (4) Co 1103 N

LOU & HIS GINGERSNAPS
BROADWAY RHYTHM BA 6536 V

LOUISIANA FIVE
CAN'T GET LOVIN'/(REV.,TEO LEWIS) Co 2857 G

LOUISIANA SUGAR BABES
'SIPPI/WILLOW TREE (11) Vi 21348 N
THOU SWELL/PERSIAN RUG (7) Vi 21346 N

JIMMIE LUNCEFORD
BLACK & TAN/SINCE MY BEST GAL DE 453 V
YARD OOG MAZURKA/HI SPOOK DE 4032 E
SWINGIN'UPTOWN/REMEMBER WHEN Vi 24669 N
LIKE SHIP AT SEA/MARGIE DE 1617 V

MARY MACK/BILLY & MARY MACK
HOW COULD MY MAN/YOU OON'T WANT MUCH OK 8296 N

IDA MAY MACK
MR.49 BLUES/WRONG DOIN' OAOOY Vi 38532 N
GOOO BYE RIDER/ELM STREET BLUES Vi 38030 N

SAM MANNING AND COLE JAZZ ORCHESTRA
LET GO MY HANO/BUNGO (SCRATCH) Co 14110 N

WINGY MANNONE
EVERY ONCE IN AWHILE/ISN'T LOVE BB 6393 E
DALLAS BLUES/SWINGIN' AT HICKORY BB 6375 G
CAN YOU SWING/BOO HOO BB 6896 V
MUST BE RELIGION/PRISONER'S SONG BB 7014 V
GETTING SOME FUN/EVERYTHING YOU S. BB 7197 N
MARIUCCIA TAKE STEAMBOAT/LANO YAMO BB 7395 E
BUTTER & EGG MAN/WEARY BLUES DE 7415 E
ROYAL GARDEN BL/IN THE BARREL BB 10331 N
BEALE ST.BLUES/FAREWELL BLUES BB 10401 V
WEARY BLUES/BUTTER AND EGG MAN CH 40055 V
TAKES TWO TO MAKE BARGAIN/FROM TOP Vo 3023 E
GOOOY GOOOY/IS IT TRUE WHAT Vo 3191 V

JOE MARSALA
TWELVE BAR STAMPEOE/FEATHER BED DE 18111 E

SARA MARTIN
HOW LONG/I OION'T START IN TO (5) OK 8009 N
SWEET BABY GOOO-BYE/LAUGHIN' CRYIN' OK 8064 E
BLUES PLEASE GO AWAY/CRYIN' BLUES OK 8176 N
FORGET ME NOT BL/SOME OF THESE MORN OK 8292 N
GIVE ME LITTLE/NOBODY KNOWS CARES(5)OK 8304 N
THAT DANCE/THE LAST TIME OK 8308 N
GEORGIA STOCKAOE BL/MOURNFUL BL.(2) OK 8427 N
CUSHION FOOT ST/TAKE YOUR BLACK BOT OK 8461 E

SARA MARTIN WITH THOMAS WALLER
LAST GO ROUND/MAMA'S GOT BLUES OK 8045 V
'TAIN'T NOBODY'S BIX/YOU GOT EVERY OK 8043 V

McCOY AND JOHNSON
I NEVER GOLO A LIE/DON'T WANT NO Vi 23313 N

VIOLA McCOY
SHAKE THAT THING/STOMP YOUR BLUES Vo 15245 E
SHAKE THAT THING/STOMP YOUR BLUES Vo 15245 N

CHARLIE McCOY
YOU GONNA NEED ME/ALWAYS IN LOVE OK 8773 E

EARL MCDONALD'S ORIG.LOUISVILLE JUG BAND
ROCKING CHAIR BL/LOUISVILLE SPEC. Co 14226 N

REV. F. W. MCGEE
HOLES IN YOUR POCKETS/I'VE SEEN Vi 38583 E

RED McKENZIE
FROM MONDAY ON/MY BABY CAME HOME OK 41071 E
I'M SORRY DEAR/I FOUND YOU Co 2587 N
LOVABLE/DREAM SWEETHEART Co 2645 N

MCKINNEY'S COTTON PICKERS
BEEOLE UM BUM/SELLING THAT STUFF BB 6739 E
MILENBERG JOYS/SHIM-ME-SHA-WABBLE Vi 21611 N
MILENBERG JOYS/SHIM-ME-SHA-WASBLE Vi 21611 G
CHERRY/SOME SWEET DAY (5) Vi 21730 N
IT'S LONESOME OLD TOWN/SHE'S MY S(2)Vi 22628 N
IT'S LONESOME OLD TOWN/SHE'S SECRET Vi 22628 E
WHEREVER THERE'S A WILL BABY Vi 22736 N
LOVE AT FIRST SIGHT/WRAP TROUBLES Vi 22811 N
LOVE AT FIRST SIGHT/WRAP TROUBLES Vi 22811 E
NEVER SWAT FLY/LAUGHING AT LIFE Vi 23020 N
NEVER SWAT FLY/LAUGHING AT LIFE Vi 23020 E
MISS LITTLE MISS/AFTER ALL (2) Vi 23024 N
YOU'RE DRIVING ME CRAZY/HELLO (2) Vi 23031 N
TO WHOM IT MAY CONCERN/COME LITTLE Vi 23035 E
TO WHOM IT MAY CONCERN/COME LIT(3) Vi 23035 N
TIGHT LIKE THAT/THERE RAINBOW Vi 38013 N
PUT IT THERE/STOP KIDDING (2) Vi 38025 N
PUT IT THERE/STOP KIDOING Vi 38025 E
PRECIOUS THING CALLED LOVE/DO SOME. Vi 38051 N
SAVE IT PRETTY MAMA/FOUNO NEW BABY Vi 38061 N
PLAIN DIRT/GEE AIN'T I GOOD TO YOU(2)Vi 38097 N
THE WAY I FEEL TODAY/MISS HANNAH Vi 38102 N
WOROS CAN'T EXPRESS/TRAV'LIN' ALL Vi 38112 N
I'LL MAKE FUN/THEN SOMEONE'S (2) Vi 38142 N

MEMPHIS FIVE
WALK JENNY WALK/LAST NIGHT ON BACK Co 7 N

MCPARTLAND, JIMMY
ECCENTRIC/PANAMA (2) DE 3363 E
CHINA BOY/JAZZ ME BLUES DE 18042 E

MEMPHIS JUG BAND
SUN BRIMMERS/STINGY WOMAN Vi 20552 N
I'M LOOKING FOR BULLY/SUNSHINE BL Vi 20781 N
I PACKED MY SUITCASE/BOBLEE JR.BL Vi 21412 N
SHE STAYS OUT ALL NIGHT LONG (2) Vi 21524 N
LINDBERG HOP/SUGAR PUDDING Vi 21740 N
4TH STREET MESS AROUNO/PAPA'S GOT Vi 23251 V
WHAT'S THE MATTER/I CAN'T STANO IT Vi 38551 N
JUG BANO WALTZ/MISS.RIVER WALTZ Vi 38537 N

MEMPHIS MELODY MEN
I'M SATISFIED/DODOLE DOO OOO (2) Cx 40387 F

MEMPHIS STOMPERS
MEMPHIS STOMP/GOOFER FEATHERS BL Vi 21641 N
YEA ALABAMA/WASHINGTON & LEE SWING Vi 21709 N

MEMPHIS SHEIKS
ROUND ANO ROUNO/HE'S IN THE JAIL Vi 23256 E

MIONIGHT AIRDALES
I GOTTA HAVE YOU/SWANEE SHUFFLE Co 1981 N
I GOTTA HAVE YOU/SWANEE SHUFFLE Co 1981 E

MIDWAY DANCE ORCHESTRA
BLACK SHEEP BL/LOT'S O' MAMA Co 33 V

BUBBER MILEY & MILEAGE MAKERS
CHINNIN' & CHATTIN'/BLACK BARIA Vi 38146 N

LIZZIE MILES
BLACK MAN/MY PILLOW ANO ME (3) BR 2462 N
FAMILY TROUBLE BL/TRIFLIN' MAN Co 3920 N
MY OIF'RENT KIND OF MAN/YOU'RE (3) Co 14335 N
SHE WALKED RIGHT UP/MUSCLE SHOALS OK 8031 N
LONESOME MONDAY/PLEASE DON'T TICKLE OK 8039 N
EVIL BLUES/THE YELLOW DOG BLUES OK 8052 N

RAY MILLER
ANGRY/THAT'S A PLENTY BR 4224 V
I AIN'T GOT NOBODY/WEARY BLUES BR 3677 E

LUELLA MILLER
DAGO HILL BL/PRETTY MAN BLUES Vo 1044 N

MILLS BLUE RHYTHM BAND
JUNGLE MADNESS/BLUE RHYTHM FANTASY VR 503 N
RIDE RED RIDE/CONGO CARAVAN Co 3087 V

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IRVING MILLS

HARVEY/MARCH OF THE HDOOLUMS	BR	4559	G
SO SWEET/DOIN'T THE RHUMBA (2)	VI	22669	E
DOIN' NEW LOW DOWN/AIN'T MISBEHAVIN	BR	4535	E

MISSISSIPPI JOOK BAND

HITTIN' THE BOTTLE/SKIPPY WHIPPY	ME	61165	N
HITTIN' THE BOTTLE/SKIPPY WHIPPY	ME	61165	E

MISSISSIPPI SHEIKS

CRACKING THEM THINGS/BACK TO MISS.	OK	8810	N
SITTING ON TOP OF WORLD/TIMES DONE	OK	8854	N
LAZY LAZY RIVER/BEO SPRING POKER	OK	8927	E
DRIVING THAT THING/STOP LOOK LIST.	OK	8807	N

THE MISSOURIANS

YOU'LL CRY FOR ME/OZARK MT. BLUES(2)	VI	38071	E
STOPPIN'THE TRAFFIC/PROHIBITION	VI	38120	N
SCOTTY BLUES/400 HOP (3)	VI	38084	N
MARKET ST.STOMP/MISSOURI MOAN (3)	VI	38067	N
VINE STREET DRAG/I'VE GOT SOMEONE	VI	38103	N
200 SQUABBLE/SWINGIN' DEM CATS	VI	38145	N

MISSOURI JAZZ BAND

WHO'S GOT BLUES FOR YOU NOW	BA	6099	G

MIFF MOLE (ACC. SOPHIE TUCKER)

ONE SWEET LETTER/50 MILLION FRENCH.	OK	40813	N

MIFF MOLE & MOLERS

SHIM-ME-SHA-WABBLE/AFTER YOU'VE GONE	OK	41445	V

J. NEAL MONTGOMERY

ATLANTA LOW DOWN/AUBURN AVE STOMP	OK	8682	N

JULIA MOODY

THE COOTIE CRAWL/JADA BLUES	BS	14122	V

BABY MOORE

DROP DOWN/EVERYBODY HAVE THE BLUES	VI	20553	N

MONNETTE MOORE

I WANNA JAZZ SOME MORE/TEXAS MAN BL	VO	14903	E

SAM MORGAN'S JAZZ BAND

MOBILE STOMP/STEPPIN' ON THE GAS (LATTER SIDE FIVE GROOVE CHIP)	CO	14258	N

THOMAS MORRIS & 7 HOT BABIES

THE MESS/(REV.N.O. BLUE 5)	VI	20364	N
CHARLESTON STAMPEDE/GEORGIA GRIND(2)	VI	20108	N
P.D.Q. BLUES/BLUES FROM EVERGLADES	VI	20330	N
WHO'S DIS STRANGER/(N.O.B.5 "ZULUS")	VI	20316	N

LEE MORSE (ED LANG,ETC. ON MANY TITLES)

AIN'T HE SWEET/MOLLIE MAKE UP YOUR(2)	CO	939	N
SIDE BY SIDE/MY IDEA OF HEAVEN	CO	974	N
SOMEBODY SAID/I HATE TO SAY GOODBYE	CO	1063	N
OLD FASHIONED ROMANCE/OID YOU MEAN	CO	1199	N
GIVE ME KISS/KEEP SWEEPING THE COB(3)	CO	1276	N
SILVER LINING/LET A SMILE BE(2)	CO	1303	N
POOR BUTTERFLY WAITS/AFTER WE KISS	CO	1328	N
WHEN I LOST YOU/LONESOME FOR YOU	CO	1434	N
BE SWEET TO ME/DON'T KEEP EM	CO	1466	N
I MUST HAVE MAN/MISSISSIPPI MUD(5)	CO	1584	N
OLD MAN SUNSHINE/DON'T BE LIKE THAT	CO	1621	N
IF YOU WANT RAINBOW/LET'S DO IT	CO	1659	N
WHERE SHY VIOLETS/YOU ARE MY OWN(3)	CO	1716	N
SUSIANNA/MAIN STREET (2)	CO	1752	N
DOING WHAT I'M DOING FOR LOVE	CO	1866	N
MISS YOU/IN THE HUSH OF NIGHT(2)	CO	1896	N
SWEETNESS/MOANIN' LOW (2)	CO	1922	N
LOVE ME/SWEETHEART'S HOLIDAY	CO	1972	N
LOOK WHAT YOU'VE DONE/IF I CAN'T	CO	2012	N
MY FATE IS IN YOUR HANDS/TO BE	CO	2037	N
I LOVE YOU/LITTLE KISS EACH MORN.	CO	2063	N
BLUE TURNING GREY/UNTIL LOVE COMES	CO	2101	N
TAIN'T NO SIN/I'M FOLLING YOU(2)	CO	2136	N
SEEMS TO ME/SWINGING IN HAMMOCK	CO	2225	N
STILL GET A THRILL/JUST YOU & I	CO	2270	N
LITTLE WHITE LIES/NOBODY CARES IF	CO	2248	N
ORGAN PLAYED AT TWILIGHT/LIT.WHILE	CO	2308	N
TEARS/THE LITTLE THINGS IN LIFE	CO	2365	N
BLUE AGAIN/I'M ONE OF GOD'S CHILD.	CO	2388	N
TUNE NEVER GROWS OLD/BY MY SIDE	CO	2436	N
THRU WITH LOVE/LET'S GET FRIENDLY	CO	2474	N
IT'S THE GIRL/I'M UNEMPLOYED SWEET.	CO	2497	N

JELLY ROLL MORTON

CLIMAX RAG/WEST END BLUES	BB	10442	E

JELLY ROLL MORTON (CONTINUED)

DON'T YOU LEAVE ME/BALLIN' THE JACK	BB	10450	E
MICH.WATER BLUES/THE NAKED DANCE	GR	4002	E
KING PORTER STOMP/DON'T YOU LEAVE	GR	4005	N
KING PORTER STOMP/DON'T YOU LEAVE	GR	4005	E
FINGER BUSTER/CREEPY FEELING	JM	12	E
THE CHANT/BLACK BOTTOM STOMP	VI	20221	N
DOCTOR JAZZ(REV.,DIXIE JUG BLOWERS)	VI	20415	N
BLUE BLOOD BLUES/(REV.,KING OLIVER)	VI	22691	N
LOOKING FOR BLUEBIRD/MUSHMOUTH SH.	VI	23004	V+
FREAKISH/SEATTLE HUNCH	VI	38527	E
PEP FRANCES	VI	38627	N

TOM MORTON

BROADWAY BABY DOLLS	DI	2937	V

BENNIE MOTEN

CRAWDAD BLUES/ELEPHANT'S WOBBLE	OK	8100	N
MISSOURI WOBBLE/MIDNIGHT MAMA	VI	20422	E
DEAR HEART/SUGAR (2)	VI	20855	N
MOTEN STOMP/(REV.,CLIFF HAYES)	VI	20955	N
KANS.CITY BREAKDOWN/GET LOW DOWN	VI	21693	N
YA GOT LOVE/I WANNA BE AROUND (2)	VI	22680	N
WISH I COULD BE BLUE/WHEN I'M ALONE	VI	22734	E
OH EODIE/(REV.,WASHBOARD RHYTHM K)	VI	22958	E
LIZA LEE/GET GOIN'	VI	23023	N
BLUE ROOM/MILENBURG JOYS	VI	24381	V
SOUTH/SHE'S NO TROUBLE	VI	24893	N
THAT'S WHAT I'M TALKING/TERRIFIC	VI	38081	N
NOW GOOFY DUST RAG/KANS.CITY SQUAB(4)	VI	38091	N
RITE TITE/THAT CERTAIN MOTION (4)	VI	38104	N
EVERYDAY BLUES/BOOT IT	VI	38144	N

BUSTER & BENNIE MOTEN/BENNIE MOTEN ORCH.

LOOSE LIKE A GOOSE/WON'T BE LONG(4)	VI	38123	N

MOUND CITY BLUE BLOWERS

GETTIN'TOLD/PLAY ME SLOW	BR	2849	N
ONE HOUR/HELLO LOLA	BB	10037	E
WHAT DO I CARE/NERVOUS PUPPIES	BR	3483	E
INDIANA/FIREHOUSE BLUES	CO	1946	V+
INDIANA/FIREHOUSE BLUES	CO	1946	N
BLUE BLUES/ARKANSAS BLUES	BR	2581	N
ARKANSAW BLUES/BLUE BLUES	BR	2581	N
SAN/RED HOT	BR	2602	N
TAILSPIN BL/NEVER HAD A REASON (2)	VI	38087	N

SPUD MURPHY

MY LITTLE GIRL/TRANS-CONTINENTAL	OE	1853	V

MUSICAL STEVEDORES

HONEYCOMB HARMONY/HAPPY RHYTHM	CO	14406	N

PHIL NAPOLEON

GO JOE GO/TAKE YOUR FINGER OUT	VI	20605	E
GO JOE GO/TAKE YOUR FINGER OUT (6)	VI	20605	N
MEAN TO ME/MY KINDA LOVE	VI	38057	N
ANYTHING/YOU CAN'T CHEAT CHEATER	VI	38069	V

DAVE NELSON & KING'S MEN

WHEN DAY IS DONE/I AIN'T GOT	VI	22639	N

JEWELL NELSON

JET BLACK SNAKE BLUES/BEATING ME BL	CO	14390	N

NEW ORLEANS BLACK BIRDS

PLAYING THE BLUES/RED HEAD (3)	VI	38027	N

NEW ORLEANS BLUE FIVE

MY BABY DOESN'T(REV.,THOS.MORRIS)(3)	VI	20364	N
KING OF ZULUS(REV.,THOS.MORRIS)	VI	20316	E

NEW ORLEANS FEETWARMERS

INDIAN SUMMER/PREACHIN'BLUES	BB	10623	N

NEW ORLEANS OWLS

DYNAMITE/PRETTY BABY	CO	1045	N
BROTHERLY LOVE/BLOWIN' OFF STEAM	CO	823	N
THE NIGHTMARE/ECCENTRIC	CO	943	N
THROWIN'THE HORNS/GOOSE PIMPLES	CO	1261	N
THAT'S A PLENTY/THE NEW TWISTER(2)	CO	1547	N

NEW ORLEANS RHYTHM KINGS

TIN ROOF BLUES/THAT'S A PLENTY	GE	5105	G
TIN ROOF BLUES/SAN ANTONIO SHOUT	OE	161	V
WEARY BLUES/WOLVERINE BLUES	GE	5102	V

FRANKIE NEWTON

WORLD IS WAITING FOR SUNR/ROSETTA	BB	10176	E

NEW YORK SYNCOPATORS

WHAT WONDERFUL WEDDING/I'VE BEEN	OK	41003	N
ONE THAT I LOVE/NOW I'M IN LOVE	OK	41264	N
DREAM TRAINCARESSING YOU	OK	41202	N

NEW YORK TWELVE

YOU'RE DRIVING ME CRAZY/	HOW	1121	E

RED NICHOLS

PRETTY GIRL/POOR BUTTERFLY	BB	10522	N
THAT'S NO BARGAIN/WASHBOARD BLUES	BR	3407	G
IMAGINATION/ORIGINAL DIXIELAND	BR	3989	E
STRIKE UP THE BAND/SOON	BR	4695	E
SUGAR/MAKE MY COT WHERE COT COT (5)	VI	21056	N
FIVE PENNIES/HARLEM TWIST (4)	VI	21560	N
BUDDY'S HAVITS/BONEYARD SHUFFLE	VO	15573	N

REO NORVO

MY LOVE FOR YOU/IN MIDDLE OF DREAM	VO	4953	E
CIGARETTE & SILHOUETTE/AFTER DINNER	BR	8171	N
LADY BE GOOD/(REV.,BOB CROSBY)	OE	3884	N
BLUES IN E FLAT/BUGHOUSE	BR	8208	E

O'BRYANT'S FAMOUS BAND

SUGAR BABE/MILENBERG JOYS	PARA	12321	G
GEORGIA BREAK DOWN/(REV.,L.AUSTIN)	PARA	12277	V

KING OLIVER

FAREWELL BL/SOBBIN' BLUES	BR	3741	F
FOUR OR FIVE TIMES/GOT EVERYTHING	BR	4028	N
FOUR OR FIVE TIME/GOT EVERYTHING	BR	4028	G
CALL OF FREAKS/(REV.,FESS WILLIAMS)	BB	6546	N
SHAKE IT & BREAK IT/STINGAREE	BB	10707	N
WHEN YOU'RE SMILING/ST.JAMES INF.	VI	22298	E+
WHEN YOU'RE SMILING/ST.JAMES INF.	VI	22298	N
STRUGGLE BUGGY/DON'T THING I LOVE	VI	23001	N
WHAT'S THE USE OF LOVING/PASSING (2)	VI	23011	N
WHAT'S THE USE OF LOVING/PASSING	VI	23011	E
CAN'T STOP LOVING YOU/I'M LONESOME	VI	23029	N
CAN'T STOP LOVING YOU/I'M LONESOME	VI	23029	V
CALL OF FREAKS/THE TRUMPET'S PRAY.	VI	38039	N
TOO LATE/WHAT YOU WANT ME TO DO (2)	VI	38090	N
MY GOOD MAN SAM/CAN'T I TELL YOU	VI	38049	V
I WANT YOU MYSELF/SWEET LIKE THIS	VI	38101	N
FRANKIE & JOHNNY/EVERYBODY DOES	VI	38109	N
I'VE GOT THAT THING/FREAKISH LIGHT(3)	VI	38521	N

ORIOLE ORCHESTRA

SHIM-ME-SHA-WABBLE/RITZI MITZY	BR	2466	N

ORIGINAL DIXIELAND FIVE

BLUIN'THE BLUES/CLARINET MARMALADE	VI	25525	E

ORIGINAL DIXIELAND JAZZ BAND

LIVERY STABLE BL/DIXIELAND JASS(2)	VI	18255	V
SENSATION RAG/BLUIN'THE BLUES	VI	18483	E
OSTRICH WALK/AT JAZZ BAND BALL	VI	18457	N
MARGIE/PALESTEENA	VI	18717	N
ROYAL GARDEN BLUES/DANGEROUS BLUES	VI	18798	V

ORIGINAL JAZZ HOUNDS

LUCY LONG/ALL THAT I HAD IS GONE	CO	14207	N

ORIGINAL INDIANA FIVE

MOTEN STOMP/(REV.,NATHAN GLANTZ)	BA	7084	F
MEAN MEAN MAMA/STAVIN'CHANGE	PAT	021070	V
ST.LOUIS GAL/TIN ROOF BLUES	PAT	036019	F

ORIGINAL MEMPHIS FIVE

ST.LOUIS GAL/SHUFFLIN' MOSE	CO	50	N
JACKSONVILLE GAL/TAIN'T COLD	CO	502	N
ST.LOUIS GAL/MY HONEY'S LOVING ARMS	CO	2577	N
TAIN'T COLD/CHINESE BLUES	BR	3039	N
MEANEST BLUES(REV.,5 BIRMINGHAM B)	PAT	036142	N
MILITARY MIKE/BASS ALE BLUES	VI	19805	N
TAMPEEKOE/STATIC STRUT (3)	VI	20039	N
TAMPEEKOE/STATIC STRUT	VI	20039	E

ORIGINAL NEW ORLEANS RHYTHM KINGS

GOLDEN LEAF STRUT/SHE'S CRYING FOR	OK	40327	G

TONY PARENTI

WHEN YOU AND I WERE PALS/IN DUNGEON	CO	1548	N
GUMBO/YOU MADE ME LIKE IT BABY	BR	4184	N
WEARY BLUES/AFRICAN ECHOES (2)	CO	1264	N
UP JUMPED DEVIL/NEW CRAZY BLUES	CO	836	N

TINY PARHAM

SNAKE EYES STOMP/CLARICE	VI	21659	N
NOW THAT I'VE FOUND YOU/SUD BUSTER	VI	22778	E
STUTTERING BLUES/JOGO RHYTHM	VI	38009	N
VOODOO/SKAG-A-LAG (4)	VI	38054	N
LUCKY 3 6 9 /JUNGLE CRAWL (2)	VI	38082	N
LUCKY 3 6 9 /JUNGLE CRAWL	VI	38082	E

PARHAM'S FORTY FIVE

LITTLE BIT CLOSER/JIM JACKSON'S KC	PARA	12586	N

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JACK PETTIS

DOIN' THE NEW LOW DOWN/SPANISH OR. VI 21559 V
IT ALL DEPENDS ON YOU/MUDDY WATER BA 1927 E
DOIN' THE NEW LOW DOWN/SPANISH OR(2) VI 21559 N
BAG OF BLUES/FRESHMAN HOP VI 21793 N

PIEDMONT DANCE ORCHESTRA

FATE (REV., CASINO ORCH.) PAR 020918 N

WALTER PICHON

DOGGIN'THAT THING/YO YO (2) VI 38544 N

PINEWOOD TOM

NO MORE BALL & CHAIN/SILICOSIS IS ME 60551 N
BLACK GAL/MILK COW BL(CLARENCE WMS) PE 0316 N

PIRON'S NEW ORLEANS ORCHESTRA

NEW ORLEANS WIGGLE/MAMA'S GONE VI 19233 E

PLANTATION ORCHESTRA

THINK OF ME/THE HULA BLUES EM 10281 G

STEW PLETCHER

THE TOUCH OF LIPS/I HOPE GABRIEL LI BB 6345 E

PODS OF PEPPER

GET OFF STUFF/YOU'VE HAD YOUR WAY CO 14590 N

BEN POLLACK

THEN CAME THE DAWN/SENTIMENTAL B. VI 21827 N
SALLY OF DREAMS/(REV.,WARING PENNA) VI 21857 N
YOU'RE ALWAYS IN MY ARMS/SWEETHEART VI 22101 N
WAITIN'FOR KATIE/MEMPHIS BL(3) VI 21184 N
SONG OF THE BLUES/(REV.,SMITH BALLEW VI 22147 N
SWEET SUE/SINGAPORE SORROWS VI 21437 N
ONE SWEET SHOWGIRL/BUY BUY (7) VI 21743 N
ONE SWEET SHOWGIRL/BUY BUY (2) VI 21743 E
SENTIMENTAL BABY/THEN CAME DAWN VI 21827 N
SALLY OF DREAMS/(REV.,WARING'SPENNA) VI 21857 N
FUTURISTIC RHYTHM/LET'S SIT & TALK VI 21858 N
ALWAYS IN ARMS/SWEETHEART WE NEED(3) VI 22101 N
WON'TCHA IN THE HUSH OF NIGHT(5) VI 22071 N
SONG OF BLUES/SAME OLD MOON VI 22147 N
FROM NOW ON/YOU'VE MADE ME HAPPY(3) VI 22158 N
I'D LIKE TO BE TYPSY/UNDER TEXAS VI 22252 N
WHAT WOULD I CARE/KEEP YOUR UNDER(2) VI 22267 N
WHAT WOULD I CARE/KAPP YOUR UNDER. VI 22267 E

PROFIT MAKING

COLUMBIA'S ROYAL BLUE PROFIT MAKING RECORD, PARTS 1 & 2 CO ——— N

RADERMANS ORCHESTRA

MAKE TROMBONE LAUGH GE 9031 N

CROONING ANDY RAZAF

EMPTY ARMS/ALL THE WORLD IS LONE(3) CO 14265 N

RED & MIFF'S STOMPERS

FEELING NO PAIN/(REV.,STEELE) (2) VI 21183 N
SLIPPIN' AROUND/(REV.,COON-SANDERS) VI 21397 V
SLIPPIN' AROUND/(REV.,COON-SANDERS) VI 21397 N

RED & HIS BIG TEN

AT LAST I'M HAPPY/IF YOU HAVEN'T(3) VI 23033 N
AT LAST I'M HAPPY/IF YOU HAVEN'T VI 23033 E

THE RED HEADS

BROWN SUGAR/ALABAMA STOMP PE 14708 P

DON REDMAN

SHIM-ME-SHA/CHANT OF THE WEED BB 10765 N
LITTLE BIT LATER ON/I GOTCHA ME 60802 V

RED BRUSH ROWDIES

HARBOR OF HOME SWEET HOME/MIDNIGHT PARA 3150

BLIND ALFRED AND ORVILLE REED

BEWARE/THERE'LL BE NO DISTINCTION VI 23550 V

HARRY F. RESER (BANJO SOLOS)

LOLLY POPS/THE CLOCK AND THE BANJO VI 20439 N

ETHEL RIDLEY

DON'T LET NO ONE MAN WORRY ME CO 3965 N

JOSEPH ROBECHAUX

RING DEM BELLS/SLEEP COME ON AND (2) VO 2575 E

CARSON ROBINSON'S KANSAS JACK RABBITS

STUFF/NONSENSE (2) VI 38074 N

ELZADIE ROBINSON (ACC.JESSE CRUMP)

BACK DOOR BLUES/WHISKEY BLUES PARA 12509 N

WILLARD ROBISON

MY BLUE HEAVEN/I'M IN HEAVEN PE 14875 G
A GARDEN IN RAIN/BLUE HAWAII (2) CO 1772 N
PEACE OF MIND/HEAD LOW (3) CO 1818 N
HARLEM BLUES/BEALE ST.BLUES CO 1948 N
TAIN'T SO HONEY/DEEP RIVER BLUES(2) VI 21651 N

GIL RODIN

RESTLESS/WHAT'S THE REASON ME 13377 E
RESTLESS/WHAT'S THE REASON PE 16107 E

ADRIAN ROLLINI

1000 GOOD NIGHTS/BUTTERFINGERS VO 2672 E

ROSS DE LUXE SYNCOPATERS

BELIEVE ME DEAR/DON'T YOU VI 21537 N
LADY MINE/MARY BELL (2) VI 20952 N

LUIS RUSSELL

DOCTOR BLUES/SAVOY STOMP VO 3480 V
MY BLUE HEAVEN/PRIMITIVE ME 13366 E
FREAKISH BLUES/(CHIP TO GROOVE) VI 22815 N
GOIN' TO TOWN/SAY THE WORD VI 22789 N
YOU RASCAL YOU/(REV.,BENNY MOTEN) VI 22793 E

SAVOY BEARCATS.

STAMPEDE/HOT NOTES (4) VI 20460 N
NIGHTMARE/SENGALESE STOMP (2) VI 20182 N
HOW COULD I BE BLUE/BEARCAT STOMP VI 20307 N

LLOYD SCOTT

HAPPY HOUR/SYMPHONIC SCRONCH (N) VI 20495 N

BOYD SENTER

JUST SO SO/SISTER KATE(LAM.CR; LANG) OK 41018 N
DOWN HEARTED/STACK O'LEE(LANG) OK 41115 E
DOIN'YOU GOOD/SHINE VI 21912 N
NOT MAYBE/BLUIN' THE BLUES VO 2937 E
NOT MAYBE/BLUIN' THE BLUES VO 2937 V
BOSS OF STOMPS/ENIALE BLUES VO 3061 G

SEVEN GALLON JUG BAND

WHAT IF I DO/WIPE 'EM OFF CO 2087 E

SEVEN HOT AIR MEN

LOW DOWN RHYTHM/GOTTA FEELIN' FOR CO 1850 E
LOW DOWN RHYTHM/GOTTA FEELIN' FOR CO 1850 N
LOW DOWN RHYTHM/GOTTA FEELIN' FOR CO 1850 V

ARTIE SHAW

BACK BAY SHUFFLE/ANY OLD TIME BB 7759 V
NIGHTMARE/NON-STOP FLIGHT BB 7875 V

LEE SIMS

TENDERLY/TALKING TO THE MOON BR 3202 N

NOBLE SISSLE

ROYAL GARDEN BLUES/MY MAMMY'S TEARS EM 10367 N

SIX BLACK DIAMONDS

ALL MUDDLED UP/SWANEE SMILES BA 1131 V
CUT YOURSELF PIECE OF CAKE/HI LEE RE 0512 E

SIX BROWN BROTHERS

MOANING SAXOPHONE RAG/(REV.,VAN EPPS) VI 17677 V

SIX BLACK DIAMONDS

CHARLESTON/SWEET GEORGIA BROWN DO 3510 G

SLOPPY HENRY

HOBO BLUES/BEST CHEAP CAR IN MARKET OK 8683 N

BESSIE & CLARA SMITH

I'M GOING BACK/FAR AWAY BLUES CO 13007 G

BESSIE SMITH

(#): INDICATES FLAG LABEL.

GULF COAST BLUES/DOWN HEARTED BL CO 3844 G
GULF COAST BLUES/DOWN HEARTED BL CO 3844 N
OH DADDY BL/BABY WON'T YOU PLEASE CO 3888 V
(#)KEEPS ON RAININ/NOBODY'S BIZNESS CO 3898 N
MIDNIGHT BLUES/BLEEDING HEARTED CO 3936 N
(#)ST.LOUIS GAL/SAM JONES BLUES CO 13005 V
(#)FAR AWAY BL/GOING BACK TO MY CO 13007 F
ROCKIN'CHAIR BL/SORROWFUL BLUES CO 14020 N
(#)TICKET AGENT/PINCHBACKS CO 14025 V
TICKET AGENT/PINCHBACKS CO 14025 N
WORK HOUSE BLUES/HOUSE RENT BLUES CO 14032 N
BYE BYE BLUES/WEEPING WILLOW BL CO 14042 N
DYING GAMBLER/SING SING PRISON (6) CO 14051 N
(#)SOBBIN'HEARTED/RECKLESS BLUES CO 14056 V+
FOLLOW DEAL/SINFUL BLUES CO 14052 N
DIXIE FLYER/YOU'VE BEEN GOOD WAGON CO 14079 N
HE'S GONE BLUES/CARELESS LOVE CO 14083 N
J.C.HOLMES BL/I AIN'T GOT NOBODY CO 14095 N
NEW GULF COAST/FLORIDA BOUND (2) CO 14109 N
GOLDEN RULE/LONESOME DESERT BLUES CO 14123 N
I WANT EVERY BIT OF IT/WHAT'S THE(2) CO 14129 N
ALEX.PAGTIME BAND/HOT TIME IN THE(2) CO 14219 N
MONEY BLUES/HARD DRIVING PAPA CO 14137 G
HAS BEEN BLUES/BABY DOLL (3) CO 14147 N

(BESSIE SMITH CONTINUED NEXT COLUMN)

BESSIE SMITH (CONTINUED)

TROMBONE CHOLLY/LOCK AND KEY (2) CO 14232 E
TROMBONE CHOLLY/LOCK AND KEY CO 14232 N
THEM'S GRAVEYARD WORDS/SEND ME CO 14209 N
GOOD MAN HARD TO FIND/BED BUG BL(2) CO 14250 N
SWEET MISTREATER/HOMELESS BLUES (4) CO 14260 N
FOOLISH MAN/DYIN'BY THE HOUR CO 14273 N
PUT IT RIGHT HERE/SPIDERMAN BL CO 14324 V
YES INDEED HE DO/DEVIL'S GONNA (2) CO 14354 N
YOU OUGHT TO BE/POOR MAN'S BLUES CO 14399 N
I GOT WHAT IT TAKES/KITCHEN MAN CO 14435 N
TAKE IT RIGHT BACK/NOBODY KNOWS(2) CO 14451 N
IT MAKES MY LOVE/HE'S GOT ME GOIN' CO 14464 N
DON'T CRY BABY/YOU DON'T UNDER. CO 14487 N
WORN OUT PAPA BLUES/BLUE SPIRIT BL CO 14527 N
LOOKIN'FOR MY MAN/HOT SPRINGS BL CO 14569 E
LOOKIN' FOR/HOT SPRINGS(LAM.CRACKS) CO 14569 N

BESSIE SMITH & BESSEMER SINGERS

ON REVIVAL DAY/MOAN MOURNERS CO 14538 N

CLARA SMITH

AWFUL MOANIN'BL/I NEVER MISS SUNS. CO 4000 F
HOT PAPA/IT WON'T BE LONG NOW(FLAG) CO 14006 N
GONNA TEAR PLAYHOUSE/YOU DON'T KNOW CO 14013 N
WEST INDIES BLUES/CLEARING HOUSE BL CO 14019 N
WEST IND/CLEARING(FLAG LABEL) CO 14019 N
BACKWOODS BL/MEAN PAPA TURN IN CO 14022 N
GOOD LOOKING PAPA(FLAG LABEL) CO 14026 N
FREIGHT TRAIN/DONE SOLD SOUL CO 14041 N
PRESCRIPTION FOR BL/DEATH LETTER(2) CO 14045 N
PRESCRIPTION/DEATH LETTER(FLAG LAB.) CO 14045 N
HE'S MINE/STEEL DRIVIN' SAM (2) CO 14053 N
L & N BLUES/COURT HOUSE BLUES(LOUIS) CO 14073 N
KITCHEN MECHANIC/2 TIMING PAPA (3) CO 14097 N
MY MAN BLUES/NOBODY'S BLUES BUT CO 14098 N
MARKET STREET/IT TAKES LAWD TO CO 14108 N
YOU GET MAD/DISAPPOINTED BLUES (2) CO 14126 N
YOU DON'T KNOW WHO'S SHAKIN' YR TREE CO 14192 E
WHERE SUN DONE GONE/ROCK CHURCH(3) CO 14138 N
FREIGHT TRAIN/SOLD MY SOUL TO DEVIL CO 14041 N
WHIP IT TO JELLY/HOW'M I DOIN (2) CO 14150 N
GET ON BOARD/LIVIN'HUMBLE (2) CO 14183 N
EASE IT/PERCOLATIN'BLUES(2) CO 14202 N
BLACK WOMAN'S BL/WHY UNDERTAKERS(5) CO 14223 N
BLACK CAT MOAN/STRUGGLIN' WOMAN'S(2) CO 14240 N
YOU CAN'T GET IT NOW/TROUBLESOME(2) CO 14256 N
RACE TRACK/JELLY BEAN BLUES (3) CO 14294 N
JELLY LOOK WHAT/IT'S ALL COMING (4) CO 14319 N
STEAMBOAT MAN/SOBBIN'SISTER (2) CO 14344 N
AIN'T GOT NOBODY TO GRIND/WANNA GO(2) CO 14368 N
TIGHT LIKE THAT/DADDY DON'T PUT TH. CO 14398 E
TIGHT LIKE THAT/DADDY DON'T PUT(2). CO 14398 N
YOU CAN'T STAY HERE/LET'S GET LOOSE(2) CO 14497 N
EMPTY HOUSE/TELL ME WHEN CO 14409 N
GOT MY MIND ON THAT THING/GIN MILL CO 14419 N
TIRED OF WAY YOU DO/PAPA I DON'T CO 14462 N
OH MISTER MITCHELL/WHERE IS MY MAN(3) CO 14536 N
WOMAN TO WOMAN/LOW LAND MOAN(LAM.CR) CO 14580 N
GOOD TIMES COME ON BACK/I WANT A CO 14592 N

ELIZABETH SMITH

POLICE TORE PLAYHOUSE/(A.HUNTER,REV) VI 21539 N

LAURA SMITH

HATEFUL BLUES/MY MAN JUST WON'T OK 8445 E
MISSISSIPPI BLUES/LONESOME REFUGEE(2) VI 20775 N
FIGHTIN'BLUES/RED RIVER BLUES VI 20945 E
IF YOU DON'T LIKE IT/I'LL GET EVEN OK 8316 N

LEROY SMITH

BROKEN HEARTED/ST.LOUIS BLUES VI 21472 N

MAMIE SMITH & HER JAZZ HOUNDS

FARE THEE HONEY/ROAD IS ROCKY(3) OK 4194 N
IF YOU DON'T WANT ME/MEMRIES OF YOU(16) OK 4228 N
DON'T CARE BL/LOVIN' SAM FROM (2) OK 4253 N
ROYAL GARDEN BL/SHIM-ME-KING'S BL OK 4254 N
'U'NEED SOME LOVIN/JAZZBO BALL (2) OK 4295 N
THAT THING CALLED LOVE/OLD TIME BL(4) OK 4296 N
SAX-O-PHONEY BL/DADDY YOUR MAMA(2) OK 4416 N
MEAN DADDY/DEM KNOCK OUT BL(2) OK 4631 N
THAT DA-DA STRAIN/WISH I COULD OK 4689 N
DARKTOWN FLAPPERS'BALL/SIGHIN' AR. OK 4767 N
GOIN'CRAZY WITH BL/ONCE WAS YOURS VI 20210 N

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DON WILSON

2138 S.E. 48TH AVE., PORTLAND 15, OREGON

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STUFF SMITH
MAN WITH THE JIVE/SERENADE WEALTHY Vo 3316 N
DON'T WANT TO MAKE HISTORY/NO USE Vo 3200 E

WILLIE THE LION SMITH
I CAN SEE YOU ALL OVER THE PLACE DE 1291 N

SNDDKS & MEMPHIS RAMBLERS (OR STOMPERS)
I'M HAPPYWHEN YOU'RE HAPPY/LOVE IS Vi 22629 N
I'M CRAZY BOUT BABY/SMILE DARN YA(2)Vi 22662 E+
YOU DON'T NEED GLASSES/BUILDING(3) Vi 22704 N
DIP YOUR BRUSH/LET BUSINESS INTER(2)Vi 22720 N
I'M BLUE BUT NOBODY CARES Vi 22737 N
SOME OTHER TIME/SWEET GEORGIA BROWN Vi 22779 E
KISSABLE BABY/CUTEST KID IN TOWN(2) Vi 22813 E
HELLO BEAUTIFUL/WHAT'DJA DO TO ME(3)Vi 23038 E

EDDIE SOUTH
MY OHIO HOME/VOICE OF SOUTHLAND Vi 21155 N
WHAT I CALL KEEN/(REV.,ALL STAR DRCH)M 21605 N
HEJRE KATI/MARCHETA Vi 22847 N

SOUTHERN SERENADERS
MISS MY SWISS/(REV.,MANHATTAN DANCE)HA 4 G

SOUTH STREET TRIO
MEAN OLD BED BUG/DALLAS BLUES (3) Vi 21135 N
SOUTH STREET STOMP/BIG FOUR (3) Vi 38509 N

MUGGSY SPANIER
AT SUNDOWN/BLUIN' THE BLUES BB 10710 V

VICTORIA SPIVEY
SPIDER WEB BL/HOOOOO MAN BLUES DK 8370 N
NO. 12 LET ME ROAM/T B BLUES DK 8494 N
BLOOD THIRSTY BL/DOPE HEAD BL DK 8531 E
NEW BLACK SNAKE BL/PARTS 1 & 2 DK 8626 N
MOANING THE BLUES/TALEPHONING (3) Vi 38546 N
BLOOD HOUND BL/DIRTY T.B. BLUES (2) Vi 38570 N
FROM 1 TO 12/GOOD CABBAGE Vo 3639 E

MARY STAFFORD
IF YOU DON'T WANT ME/STRUT MISS LIZ Co 3418 N

AILEEN STANLEY
BOW WOW BLUES/GRANNY OK 4524 N

STATE STREET BOYS
SHE CAUGHT THE TRAIN/DON'T TEAR MY Vo 3002 N

JOE STEELE
COAL YARD SHUFFLE/TOP & BOTTOM (3) Vi 38066 N

FRANK STOKES
HOE LONG/I GOT MINE Vi 38512 N

JESSE STONE
BOOT TO BOOT/STARVATION BLUES DK 8471 N

JOE SULLIVAN
JUST STROLLING/MY LITTLE PRIDE & J PAE 02136 E
GIN MILL BLUES/HONEYSUCKLE ROSE UHCA 32/31 N

WILBUT SWEATMAN
GOT'EM BLUES/BATTLESHIP KATE Vi 23254 N

TAMPA BLUE JAZZ BAND
I'VE GOT THE JOYS DK 4425 N

TAMPA RED & GEORGIA TOM
IT'S TIGHT LIKE THAT/GRIEVIN' ME Vo 1216 N
GEORGIA HOUND BL/NEW STRANGLERS BL ME 70167 N

CARROLL TATE
RACE HORSE MAMA/THERE'S GOIN' TO(2) Vi 38563 N

ART TATUM
SOPHISTICATED LADY/TEA FOR TWO DE 6553 G

EVA TAYLOR
IF I COULD BE WITH YOU/I WISH YOU DK 8444 E
SHE'S GONE TO JOIN THE SONG-BIRDS OF HEAVEN/
MAY WE MEET AGAIN FLORENCE MILLS DK 8518 V

TAYLOR'S DIXIE SERENADERS
EVERYBODY LOVES MY BABY/WABASH BL Vi 23277 N

EVA TAYLOR
CHLOE/BACK IN YOUR OWN BACK YARD DK 8585 E
HAPPY DAYS/IF YOU WANT THE RAINBOW DK 8665 E
SENORITA MINE/CHARLESTON HOUND DK 40655 N
YOU DON'T UNDERSTAND/WHAT MAKES ME Vi 38575 N

JACK TEAGARDEN
YOU'RE SIMPLY DELISH/(REV.,CLEVELAND)PE 15361 G

TENNESSEE TEN
GULF COAST BL/DOWN HEARTED(A.HUNTER)Vi 19094 G

HOCIEL THOMAS (WITH ARMSTRONG JAZZ FOUR)
WASHWOMAN BL/GAMBLERS DREAM DK 8289 F

LEROY TIBBS
I GOT WORRY/ONE O'CLOCK BLUES Co 14309 N

UNIVERSITY SIX
LAZY WEATHER/SLOW RIVER HA 433 G

THE TRAVELERS
AM I BLUE/(REC.,ED LOYD) DK 41259 V

TRAM, BIX, AND LANG
NO REASON IN C/(REV.,WHITEMAN) Co 35667 N

FRANKIE TRUMBAUER
JUBILEE/I'M MORE THAN SATISFIED DK 41044 V
BLESS YOU SISTER/DUSKY STEVEDORE(VOC) DK 41100 N
JAPANESE SANDMAN/CRYIN' ALL DAY PAE 2176 V

BESSIE TUCKER
KEY TO BUSHES BLUES/BOGY MAN BL Vi 23385 N
MY MAN HAS QUIT ME/BLACK NAME Vi 21692 N
FT.WORTH & DENVER/THE DUMMY (2) Vi 21708 N
BLACK NAME MOAN/MY MAN QUIT ME (2) Vi 21692 N

AL TURK'S ORCHESTRA
SNAG IT/HI HENRY STOMP DK 40653 V

LAVINIA TURNER
NOSE SPITE YOUR FACE/HOW CAN I BE DK 8042 G
HOW MANY TIMES/CAN'T GET LOVIN' BL PAT 020544 N

JOE TURNER & MEMPHIS MEN
FREEZE AND MELT/MISSISSIPPI MOAN Co 1813 N

UNIVERSITY SIX
SAN/TIGER RAG HA 224 N

VARSITY EIGHT
YOU'RE DRIVING ME CRAZY/BYE & BYE PE 15386 F

VARSITY SEVEN
SCRATCH MY BACK/SAVE IT PRETTY Vs 8135 E
POM POM/HOW LONG HOW LONG BLUES Vs 8173 E

JOE VENUTI GROUPS
MAN FROM CAROLINE/I LIKE LITTLE (2) Vi 23015 N
WILD CAT/DOING THINGS (6) Vi 21561 N
THE WILD DOG/REALLY BLUE Vi 23021 E
BLACK & BLUE BOTTOM/STRINGING Co 914 N
LITTLE GIRL/TEMPO DI MODERNAGE Co 2488 N
BEATIN'THE DOG/KICKIN'THE CAT DK 40853 G
A MUG OF ALE/CHEESE & CRACKERS DK 40897 F
RUNNING RAGGED/APPLE BLOSSOMS DK 41361 E
PROMISES/DANCING WITH TEARS IN MY DK 41427 E

MINNIE WALLACE
THE OLD FOLKS STARTED IT/DIRTY BUTTER Vi 38547 N

SIPPIE WALLACE/LILLIAN MILLER
I MUST HAVE IT/KITCHEN BLUES DK 8381 N

FATS WALLER & BENNIE PAINE (PIANO DUET)
ST.LOUIS BLUES/AFTER YOU'VE GONE Vi 22371 N

FATS WALLER
THE MORE I KNOW YOU/I JUST MADE UP HMV 5159 V
ROSETTA/S'POSIN' BB 10156 N
I AIN'T GOT NOBODY/RED HOT DAN (2) Vi 21127 E
TAKE ME OUT OF JAIL/HE'S GONE AWAY Vi 21202 N
PARDON MY LOVE/WHAT'S REASON Vi 24889 E
SUGAR/HOG MAW STOMP (2) Vi 21525 N
VIPER'S DRAG/CLOTHES-LINE BALLET(SOLO)Vi 25015 N
VIPER'S DRAG/CLOTHESLINE(SOLOS) Vi 25015 N
CHRISTOPHER COLUMBUS/US ON A BUS Vi 25295 V
YOU'RE NOT THE KIND/WHY DO I LIE Vi 25353 V
PASWONKY/BLACK RASPBERRY JAM Vi 25359 E
MEANEST THING YOU DID/BACK UP TO ME Vi 25536 V
IN THE GLOAMING/THE SHIEK OF ARABY Vi 25847 V
MY FEELINS ARE HURT/SMASHING 3RD(SOLO)Vi 38613 N

BERT HOWELL (TENOR WITH GRAND ORGAN ACCOMPANIMENT BY THOMAS WALLER)
BYE BYE FLORENCE/FLORENCE (2) Vi 21062 N

WALTER AND BYRD/REV.EMMET DICKENSON
WASN'T IT SAD ABOUT LEMON/
DEATH OF BLIND LEMON(SERMON) PARA 12945 N

EDDIE WALTERS
SINCE THEY'RE ALL PLAYING MINIATURE Co 2290 E

WASHBOARD RHYTHM KINGS
PORTER'S LOVE SONG/EVERY MAN FOR(2) Vi 22719 N
SHOOT'EM/MANY HAPPY RETURNS Vi 22814 N
PEPPER STEAK(REV.,B.MOTEN) Vi 22958 N
GEORGIA ON MIND/BLUES IN MY HEART Vi 23301 N
BOOLA BOO/THRILL ME Vi 23303 N
UNDERNEATH HARLEM MOON/HOW DEEP IS Vi 23373 N
FIRE/NICKLE FOR A PICKLE Vi 23375 G

WASHBOARD RHYTHM KINGS (CONTINUED)
SOMETHING'S GOT TO BE DONE/SWEET TH.Vo 1730 E

WASHBOARD SERENADERS
KAZOO MOAN/WASHBOARDS GET TOGETHER Vi 38127 E

WASHINGTONIANS
TAKE IT EASY/(REV.,7 POLAR BEARS) CA 2970 V
BLACK BEAUTY/TAKE IT EASY BR 4009 E

ETHEL WATERS
SWEET GEORGIA BROWN/NO ONE CAN Co 379 N
AM I BLUE/BIRMINGHAM BERTHA (2) Co 1837 N
TRUE BLUE LOU/SECOND HANDED MAN (2) Co 1871 N
KNOW WHAT I'M DOING/SHOO BOGIE (2) Co 1905 N
WONTCHA/I'D FALL IN LOVE Co 1914 N
WAITING AT END OF ROAD/TRAV'LIN Co 1933 N
LITTLE BY LITTLE/COLLEGIATE SAM Co 1969 N
BE SOME CHANGES MADE/ONE MAN MAN BS 2021 F
PORGY/WHAT DID I DO TO BE BLACK Co 2184 N
MY KIND OF MAN/BROUGHT NEW KIND Co 2222 N
3 LITTLE WORDS/I GOT RHYTHM (2) Co 2346 N
WITHOUT THAT GAL/YOU CAN'T STOP Co 2481 N
GO BACK WHERE YOU STAYED LIST NITE(2)Co 14093 N
MAKE ME A PALLET/BRING YOUR GREEN(2) Co 14125 N
CAN'T HOLD THE MAN/I WONDER WHAT'S Co 14134 N
BROUGHT JOY TO MY SOUL/COMING VA. Co 14170 N
EVERYBODY MESS AROUND/HEEBIE JEEB Co 14153 N
SUGAR/YOU'LL WANT ME BACK(LAM CR.) Co 14146 E
AFTER ALL YEARS/SATISFYIN'PAPA Co 14199 N
SMILE/I WANT MY SWEET DADDY(3) Co 14229 N
SOMEDAY SWEETHEART/SOME OF DAYS Co 14264 E+
SAVING IT ALL FOR YOU/HOME Co 14297 N
GUESS WHO'S IN TOWN/MY HANDY(JAS.P) Co 14353 N
GUESS WHO'S/MY HANDY MAN(JAS.P.) Co 14353 G
GET OFF YOUR KNEES/DO WHAT YOU (2) Co 14380 N
LONESOME SWALLOW/BABY SURE KNOWS HOW Co 14411 N
BACK BITIN'MAMA/PLEASURE MAD (2) Vo 14860 E+

SYLVESTER WEAVER
DEVIL BLUES/BLACK SPIDER BLUES OK. 8534 N

CHICK WEBB
LITTLE SPANISH TOWN/AIN'T GOT NO. DE 1513 E
DIPSY DOODLE/MIDNIGHT IN MADHOUSE DE 1587 V

TOMMY WEIR
BESIDE OPEN FIREPLACE/IN SWEETHEART QRS 1010 E

DOC WHEELER
HOW'BOUT THIS MESS/FOO-GEE BB 11314 N

LULU WHIDBY (HENDERSON ORCH. ACC.)
STRUT MISS LIZZIE/HOME AGAIN BL(2) BS 2005 N

PAUL WHITEMAN
BECAUSE MY BABY DON'T MEAN MAYBE(4) Co 1441 N
BECAUSE MY BABY DON'T MEAN MAYBE Co 1441 E
BECAUSE MY BABY DON'T MEAN MAYBE Co 1441 V
LONESOME IN MOONLIGHT/CHIQUITA Co 1448 N
MOTHER GOOSE PARADE/FELIX,CAT (2) Co 1478 N
GEORGIE PORGIE/YOU HAVE NO IDEA Co 1491 N
GEORGIE PORGIE/YOU HAVE NO IDEA Co 1491 V
I'D RATHER CRY OVER YOU/IS IT GO(4) Co 1496 N
HOW ABOUT ME/CRADLE OF LOVE Co 1723 N
REACHING FOR SOME-ONE/WHEN MY (3) Co 1822 N
S'POSIN/LAUGHING MARIONETTE Co 1862 N
LITTLE PAL/I'M IN SEVENTH HEAVEN(4) Co 1877 N
LOVE ME/WAITING AT END OF ROAD Co 1974 N
BODY & SOUL/SOMETHING TO REMEMBER Co 2297 N
SONG OF THE WANDERER/SO BLUE Vi 20570 E
MARY/CHANGES (2) Vi 21103 N
SENSATION STOMP/WHITEMAN STOMP Vi 21109 N
RAMONA/LONELY MELODY(3) Vi 21214 N
SUNSHINE/BACK IN BACK YARD Vi 21240 N
FROM MONDAY ON/MISSISSIPPI MUD Vi 21274 N
DOLLY DIMPLES/COQUETTE (8) Vi 21301 N
WINGING HOME/WHEN YOU'RE WITH S. (5)Vi 21365 N
MY PET/I'M AFRAID OF YOU (5) Vi 21389 N
YOU TOOK ADVANTAGE/DO I HEAR YOU(3) Vi 21398 N
LOUISIANA/DIXIE DAWN (3) Vi 21438 N
IT WAS DAWN OF LOVE/CHURCH BELLS (3)Vi 21453 N
THERE AIN'T NO SWEET MAN/SUGAR (7) Vi 21464 N
JAPANESE SANDMAN/WHISPERING Vi 21731 N

PAUL WHITEMAN(GOLD LABEL; 33 R.P.M.)
SORRY DEAR/OLD PLAYMATE/
GOOD NIGHT SWEETHEART Vi L-16002 N

DON WILSON

PAUL WHITEMAN'S RHYTHM BDYS
THAT'S GRANDMA/WA-DA-DA Co 1455 N
RHYTHM KING/MY SUPPRESSED DESIRE(2) Co 1629 N
BLUEBIRDS & BLACKBIRDS/LOUISE Co 1819 N
BENCH IN PARK/(REV.,EDDIE WALTERS) Co 2223 N
ANNABELLE LEE/(REV.,4 ARISTOCRATS)(6) Vi 21104 N
FROM MONDAY ON/WHAT PRICE LYRICS(6) Vi 21302 N
THE WHOOPEE MAKERS
SISTER KATE/SOMEBODY STOLE MY GAL Co 14367 N
BERT WILLIAMS
WOOOMAN SPARE THAT TREE/GOING SOME Co 1321 N
GONNA QUIT SATURDAY/MY LAST DOLLAR Co 3356 N
BRING BACK DAYS/OH LAWDY SOMETHING Co 2710 N
BORROW FROM ME/ON THE RIGHT ROAD Co 1354 N
INDOOR SPORTS/I'M NEUTRAL Co 1817 N
NO PLACE LIKE HOME/TWENTY YEARS Co 2438 N
DEATH WHERE IS THY STING/WHEN I (2) Co 2652 N
OH LAWDY/BRING BACK WONDERFUL DAYS Co 2710 E
SOMEBODY/MOON SHINES ON MOONSHINE Co 2849 N
SOMEBODY/MOON SHINES ON MOONSHINE Co 2849 G
CHECKERS/I'M SORRY I AIN'T GOT IT Co 2877 N
UNLUCKY BLUES/TEN LITTLE BOTTLES(2) Co 2941 N
SAVE LITTLE GRAM FOR ME/LONESOME Co 2979 N
CLARENCE WILLIAMS (PIANO SOLOS)
TOO LOW/A PANE IN THE GLASS Vi 38524 N
CLARENCE WILLIAMS (HIMSELF)
SHOOTIN'THE PISTOL/WHEN I MARCH IN Co 14241 N
CLARENCE WILLIAMS (ACC. BY JAS.P.JOHNSON)
FARM HAND PAPA/MY WOMAN DONE ME WR. Co 14341 N
CLARENCE WILLIAMS AND HIS ORCHESTRA
HIGH SOCIETY/I LIKE TO GO BACK Vo 25010 V
SAVIN'UP FOR BABY/JUNGLE CRAWL Vo 2909 E
I'M NOT WORRYING/TOUCH DOWN Vi 38630 N
ORGAN GRINDER BL/I'M BUSY & YOU CAN'T OK 8617 N
CLARENCE WILLIAMS' WASHBOARD FIVE
CUSHION FOOT STOMP/TAKE YOUR BLACK B DK 8462 E
CLARENCE WILLIAMS' BLUE FIVE
EVERYBODY LOVES BABY/OF ALL WRONGS DK 8181 V
BLACK SNAKE BL/OLD FOLKS SHUFFLE DK 8465 N
BALTIMORE/(REV.,5 HARMANIACS)(2) Br 3664 N
CLARENCE WILLIAMS' WASHBOARD BAND
LAZA MAMA/IN OUR COTTAGE OF LOVE(2) Vi 38063 N
LAZY MAMA/IN OUR COTTAGE OF LOVE Vi 38063 E
WANTED/CRYIN' MOOD BB 6932 G
SHOUT SISTER SHOUT/WHERE OL MAN DK 8821 N
CLARENCE WILLIAMS & BOTTOMLAND ORCH.
ZULU WAIL/SLOW RIVER Br 3580 N
CLARENCE WILLIAMS'JAZZ KINGS
HAVE YOUR EVER FELT/IF YOU LIKE ME Co 1735 N
HAVE YOU EVER FELT/IF YOU LIKE ME Co 1735 E
YOU'LL LONG/I'M GOING BACK TO BOT(2) Co 14244 N
ANY TIME/SWEET EMMALINE (2) Co 14314 N
KEYBOARD EXPRESS/WALK THAT BROAD(3) Co 14348 E
MOUNTAIN CITY BL/BREEZE BLOW MY(2) Co 14422 N
WHOOP IT UP/I'M NOT WORRYING(3) Co 14447 N
FREEZE OUT/PANE IN THE GLASS Co 14460 N
GOT TO BE MODERNISTIC/ZONKY (2) Co 14488 N
RIGHT HERE FOR YOU/MISERY Vi 22717 N
DOUGLAS WILLIAMS
SLOW DEATH/ROADHOUSE STOMP (2) Vi 21269 N
SLOW DEATH/ROADHOUSE STOMP Vi 21269 E
BEALE STREET SHEIK/DARKTOWN JUBILEE Vi 23264 N
KIND DADDY/LATE HOURS Vi 21695 N
FESS WILLIAMS
DINAH/IDA SWEET AS APPLE CIDER Vi 23005 E
MUSICAL CAMPMEETING/BUTTONS(2) Vi 38095 N
SELL IT/BETSY BROWN Vi 38062 N
PHANTOM BLUES/VARIETY STOMP Vo 15550 N
GEORGE WILLIAMS AND BESSIE BROWN (ALEXANDER BROWN AT THE PIANO)
YOU AIN'T QUITTIN' ME WITHOUT TWO WEEKS NOTICE/IT TAKES A BROWNSKIN MAN Co 14011 N
TIRED OF BEGGING YOU/HARD HEADED Co 14030 N
A WOMAN GETS TIRED OF ONE MAN Co 14002 G
PAPA DON'T YOU MEAN YOUR MAMA NO G. Co 13006 F
TEDDY WILSON
LIZA/ROSETTA (SOLOS)(CHIP NOT IN GR)Br 7563 V
REGAL DANCE ORCHESTRA(1ST DK PRESSING?)
THE VAMP/(REV.,GREEN BROS XYLOPHONE)DK 4000 V

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Bob Spretta, TP-25.
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Bill Stegemeyer, A-6,7.
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Art Tatum, P-2.
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George Thompson, P-4.
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Floyd Williams, AS-19.
Mary Lou Williams, P-26.
Howard Wilson, P-18.
Shadow Wilson, 15.
Trummy Young, 16.
George Zack, P,V-22.

Numbers refer to recordings below. TP-trumpet; TB-trombone; CL-clarinet; SS-soprano sax; TS-tenor sax; AS-alto sax; BS-baritone sax; P-piano; G-guitar; B-bass; H-harp; V-vocal; A-arranger.

1. Cozy Cole's Band (Guild) March 19. Hallelujah, The Habanera, Through for the Night, Stompin' at the Savoy.
2. Art Tatum solos (Asch) April. Fine and Dandy, Danny Boy, Ja-Da, It Had to be You, Sweet and Lovely, Where or When.
3. James P. Johnson solos (Asch) April. Daybreak, Liza, Sweet Lorraine, Twilight Rag, Jersey Sweet, Aunt Hagar's Blues, and Theme.
4. Coleman Hawkins Orch. (Asch) April. Lady's Lullaby, Sportsman's Hop, Ready for Love, Untitled Original.
5. Benny Goodman Orch./Sextet (Columbia) April 27. It's Gotta be This or That, 1 & 2 (12").
6. Mitchell Ayers Orch. (Columbia) Apr.24. St. Louis Blues, Tired, Fifteen Years, He Dion't Ask Me.
7. Bill Stegemeyer Octet (Signature) April 17. Sentimental Journey, Swingin' Up and Down, Bosco and His Doghouse(bass solo), Frantic Rhapsody, I Can't Believe That You're in Love with Me.
8. Frank Sokolow Orch (Duke) May 2nd. September in the Rain, Man I Love, two untitled originals.
9. Joe Marsala Orch(Musicraft) May 4. It's Gotta be This or That, Southern Comfort, Lover, Don't Let it End.
10. Bill Stegemeyer Orch (Schirmer) May 8. Lazy Bones, Heart & Soul, I Get Along, Rhumba Jumps, Hong Kong Bl, Skylark.
11. Connie Boswell & Orch (Decca) April 17. Four sides.
12. Connie Boswell & Rhythm(Decca) May 2. Four sides.
13. Bob Haggart Orch(Schirmer) April. Stormy Weather, Down with Love(with Ernie Caceres, CL), Got the World on a String, Between Devil & Deep Blue Sea.
14. Bob Haggert Orch (Schirmer) April. You Said It, Let's Fall in Love, Moanin'in the Mornin', Fun to be Fooled.
15. Kansas City Seven(Duke) May 7. I'm in Mood for Love, I'll Never by the Same, Get Lucky, Sugar Hips.
16. Trummy Young Orch (Duke) April 18. I'm Loving for Today, Shake Rattle & Roll, Behind the 8-Bar, Good and Groovy.
17. Flip Phillips (Keynote) April. Mean to Me, She's Funny That Way. Cross Country, Goodnight Sweet Panic.
18. Bro. John Sellers (Cincinnati) God's Gonna Separate the Wheat from the Chaff, Sing On.
19. Floyd (Horse Collar) Williams Orch. (Harlem). Wake up Baby, You Ain't Nothin' Daddy, The Years We Been Together, How Do You Like That.
20. Cozy Cole's All-Stars, feat.Don Byas (Keynote). Lover Come Back to Me, Smiles, All of Me, They Dion't Believe Me.
21. Barney Bigard Quintet (Keynote). Rose Room, Bojangles, Quette, Borobudor.
22. George Zack solos, acc.Danny Alvin (Commodore). Blue and Sentimental, Black and Blue, Everybody Loves My Baby, an untitled blues.
23. Sam Price Orch (Decca). Don't Be Late, Wee Small Hours, Just Call on Me, Mad about You.
24. Miff Mole Molers (Manhattan). Original Dixieland One-Step, I Can't Give You Anything But Love, Three Little Words. (Sub. Allen Hanlon, guitar, for Sharp, next three sides): I'm Sorry I Made You Cry, Livery Stable Blues, Miff Blues
25. Brick Fleagle's Rehearsal Band (HRS Transcriptions). Swampmist, Nightwind, K.C. Boogie, Frost on the Moon, True to You, Carnival in Rhythm, and others.
26. Josh White & Mary Lou Williams (Asch) Froggy Bottom, The Minute Man.
27. Mike Lo Scalzo & Dixieland Woodshedders (Black and White). Tin Roof Blues, Muskrat Ramble, Indiana, Sister Kate, Royal Garden Blues, Jazz Band Ball, Someday Sweetheart, That's a Plenty.

Recent Releases

Eddie Heywood Orchestra (March 22)
Begin the Beguine/Lover Man — DE 23398

Ella Fitzgerald & Inkspots (March 29)
Beginning to See the Light/That's the Way — DE 23399

Charlie Barnet & Orch (March 29)
Skyliner/West End Blues — DE 18659

Mills Brothers (April 5)
Put Another Chair at the Table/I Wish — DE 18663

Louis Jordan & Tympany Five (April 19)
Caldonia/Somebody Done Changed the Lock — DE 8670

Lucky Millender Orch (May 10)
Who Threw Whiskey in Well/Shipyard Funct. — DE 18674

Lionel Hampton (April 26)
Loose Wig/Overtime — DE 18669

Trummy Young (May 11)
Good and Groovy/I'm Living for Today — Duke 110

Coleman Hawkins
(Album #355; three 10" records) — Asch 355

Art Tatum
(Album #360; three 10" records) — Asch 360

SEDELIA, MISSOURI
Cradle of Ragtime

Second of Two Parts

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By S. Brunson Campbell and R. J. Carew

Sedalia was a going concern musically in 1897. About that time the town could boast of two good band outfits: the Sedalia Military Band, a reed and brass band of eighteen members, with an orchestra of fourteen members in connection with it, and the Independent Band, a brass band of twelve members. For a town of around 15,000, that was a very good showing. These were white outfits, but with a substantial negro population, there is little doubt that they had their counterparts among the negroes. There were a number of negro piano players in that locality, with out of town players dropping in with regularity. One notable character who visited Sedalia was Blind Boone, a negro pianist, who toured Missouri and the surrounding states giving concerts. A black, chubby negro, he could play any number called for, grand opera selections or popular tunes, although he was stone blind. He had a manager, and his performance caused a sensation. Among the local boys were Arthur Marshall and Scott Hayden, both of whom collaborated with Joplin later on several ragtime numbers. Another Sedalia player was Otis Saunders, a pianist with some technical training, who became Joplin's special pal. Louis Chauvin, who also wrote a number with Joplin in Chicago some years later, spent some time in Sedalia, and Tom Turpin, who knew Joplin in Chicago, made visits there. It was a friendly group, and making friends as he did, Joplin was always accompanied by a few of his cronies when he strolled about the streets, or idled on a corner. He and Otis Saunders were inseparable; if one were seen, the other wouldn't be far off.

It turned out that Joplin was fortunate in having Saunders for a good friend. Although there were plenty of players around Sedalia, Joplin had no trouble in getting himself a comfortable berth. With twenty restaurants, thirty-one saloons and eight hotels in operation, some with gambling tables running, music had a definite part in the setup. Throughout the ages gambling, drinking and roistering have called for an accompaniment of music, and it wasn't long before Joplin had a steady job playing piano in a tavern, which, among its other attractions, had a gambling establishment upstairs. The customers were white, but it seems that they were entirely satisfied with the quality of music being furnished by the dark negro. Certainly there was no need in this western tavern for that famous sign which read:

> Don't shoot the pianist; he is doing the best he can.

Joplin was very fortunate in getting work in this tavern, for the proprietor was a musician himself, and he recognized in his professor potential ability far out of the ordinary. Even in those early days, Joplin had developed a piano style that was unusual, and his chords and harmonies sounded different from those of the ordinary pianist; he had the gift of perfect pitch, and could recognize and identify any chord he heard, even though he couldn't see the player. The tavern keeper saw the possibilities, and advised the young player to study music seriously and really make something out of himself. Otis Saunders added his advice to that of Joplin's boss, and together they convinced him that he should get some good instruction. Here again Joplin had good fortune, for in Sedalia there was the Smith School of Music. It seems that this school was a department of the George R. Smith College for colored people, which was located in the suburbs of Sedalia, being installed in a substantial three-story brick building with stone trimmings, placed upon a twenty-four acre tract of ground. The land for this college had been donated by two daughters of General George R. Smith, the founder of Sedalia. Here was Joplin's opportunity, and he took it; he enrolled as a student in the Smith School of Music.

Musical America was changing drastically during the 1890's,—a revolution was on. Popular dances were changing also, with the two-step supplanting the polka, schottische, and other earlier dancing forms. Right along with the two-step, came a dance of American negro origin, that had a tremendous vogue,—the cake-walk. The name "cake-walk" was applied to the dance and likewise to the music for it, although the dance could be done to any good two-step music. However, we believe it is of historical importance that the cake-walk music was syncopated systematically,—deliberately. Syncopation had been used much earlier, but usually incidentally, in songs and accompaniments. Also generally only a bar or two would be syncopated. The cake-walk, however, was a *syncopated* piece of music, and it caught the public fancy, which the earlier samples had failed to do. Originated by the negroes and first performed by them, the dance and music were appropriated by the whites and became the rage of all classes, in all sections. Located in the midwest, with a substantial negro element in the population, Sedalia was right up in the front with the cake-walk. The dance enjoyed great popularity in the town. Joplin was a pioneer in the new musical form, and made the claim that he composed one of the first cake-walks, *The Black 400 Ball.* Seemingly the number never was published, but in view of his record it is not hard to credit the statement.

The Sedalia negroes went in for cake-walks in a big way, and, in the summer, when the weather was favorable, a big cake-walk would provide the grand finale for an all day outing. Well advertised in advance, a grand picnic at one of the parks or picnic grounds would feature games, exercises, contests and drills, followed by a feast of fried chicken, watermelons, etc., in the afternoon. Then, in the evening, the cake-walk would be the big feature, with possibly a piano playing contest. Sometimes the

whole affair would wind up in a fight, but what a time they all had! On the musical side, Joplin doubtless had an active part; he had played before the public, was familiar with the dances, and with his self-assurance and recognized ability, we may be sure that he was one of the active managers of the affairs. (In later years, Joplin promoted ragtime playing contests in Sedalia that were pretentious, creating at least state-wide interest; players would show up from Kansas City and St. Louis, probably bringing with them loyal supporters and "rooters." At these times the regular boys of the home town would all be rallying behind Joplin, and when it came to choosing the winner of the contest, he always won by acclaim.)

It can be readily understood that Joplin's studies at the Smith School of Music came at a very propitious time; the new forms of popular music were coming into favor, and it was along those lines that Joplin had some revolutionary ideas of his own. With the cake-walk pretty well established, it is natural that a musical genius would see many possibilities in the syncopation field. The new form was beginning to be called "ragtime," on account of the uneven time of the treble or melody part of the composition. Joplin had some material of his own that he thought he could do something with, and as soon as "rag" numbers began to appear in published form, in 1897, he began to put his ideas into manuscript form. He was probably encouraged by the fact that his good friend, Tom Turpin of St. Louis, had been successful in having his *Harlem Rag* published. If the *Harlem Rag* was worth publishing, he knew that he had something a little more advanced that he should be able to place. So he took a trip to Kansas City, where he was successful in selling his *Original Rags* to Carl Hoffman, a music publisher in that city. Evidently Joplin's arrangement wasn't quite in the proper shape, for the title page of *Original Rags* carries the wording "Picked by Scott Joplin, Arranged by Chas. N. Daniels." Returning to Sedalia, he continued at the school. and proceeded to put into manuscript form several other ragtime compositions; it was while he was at Smith's, probably sometime in 1898, that he worked up his first manuscript of the *Maple Leaf Rag.* (Incidentally, it is probable that the name for this rag was suggested by one of the principal shade trees of Sedalia, the maple.) Later with the help of his good pal, Otis Saunders, he rearranged the composition, and gave it the form which most of the world knows today. Little need be said of the *Maple Leaf Rag,*—it is the popular ragtime classic of all time. One of the first rags written, it has never been surpassed, and seldom equalled, except by the old master himself. About this time Joplin was collaborating with Arthur Marshall on *Swipesy Cake Walk,* and with Scott Hayden on *Sunflower Slow Drag.* He then took one of those rare steps that turn out to be moves with destiny; he took his manuscripts to John Stark and Son, a Sedalia music house. Mr. William P. Stark of the firm looked over the numbers and immediately recognized their merit and possibilities. He bought the numbers from Joplin, and made a contract with him to write only for the Stark firm for five years. The Starks then proceeded to publish *Maple Leaf Rag,* and a little later *Swipesy* was published. From the time of the publication of the *Maple Leaf* things began to hum in the ragtime field, although the sale of the sheet music was slow for some time. All the boys, white or black, who had been playing in Sedalia began to exploit the new style for all it was worth, spreading it wherever they went. Louis Chauvin and Otis Saunders were the first negroes to carry Joplin ragtime to Oklahoma City and Memphis; one of the authors of this article, S. Brun Campbell, a white pianist, introduced Joplin numbers among white people all through Missouri, Kansas, Nebraska, Colorado, Oklahoma and Texas. Campbell enjoys the distinction of being the only white player to receive instruction from Joplin personally, having learned the *Maple Leaf Rag* from him as it was first written. Joplin himself was playing his ragtime in bigger and better places. In Warrensburg, Missouri, a short distance from Sedalia, Joplin played his music for the college students, and was favorably received; there should be old students from those days who remember such events.

Those must have been happy days for Joplin; things were coming his way and the future looked bright. As the popularity of the *Maple Leaf Rag* increased, he saw his own reputation spreading far and wide. The composition was used by performers as a show piece, and traveling outfits carried it up and down the country. Amateurs practised it with persistence, and played *at* it with pride. In various communities Joplin fans organized *Maple Leaf Clubs,* and popularized his numbers. In those Sedalia days Joplin couldn't foresee that in later years his *Maple Leaf Rag* would become a standard teaching number, that musicians' unions would use it as a qualifying test for admittance, that Les Copeland, the great ragtime pianist with minstrel shows, would play Joplin rags at a command performance before the King of England. Scott couldn't foresee these things, but he knew he was on the right track. He had known all along he could do things with music, and he knew he could do even better—he would prove it—he would write *Opera, Ragtime Opera* that would put ragtime right up on a level with the best of music.

John Stark and Son had ideas too. With such compositions as Joplin's numbers in their catalogue, Sedalia wouldn't be large enough for them; they would expand and publish their sheet music in a bigger town and a richer territory. A short time later they moved their outfit to St. Louis. All of which was satisfactory to Scott Joplin; he could hold his own in a bigger field. So he packed his belongings and said good-bye to Sedalia, the Cradle of Ragtime. He was bound for St. Louis and greater fame.

CATEGORICAL

(*Continued from Page* 5)

From this point on we can consider any development as homogeneous. If the beginning is significant and the development continually encouraging any future integrity will greatly depend upon how homogeneous it remains.

Let me quote Ernest Borneman (Record Changer May '44): "The best musician is the one who shows the least compromise with alien forms of music; who gives the widest development to the traditional framework; who shows the greatest variety within the unity of his chosen idiom." There is nothing homogeneous in the art of our present arranging. Before jazz had hardly acquired its first real magnitude, the magnitude it had in the 'teens of this century, the arrangement was flourishing.*

So jazz had to buck such entertainment as was given by such bands as Prince's Band, the music that was the backbone of accepted dance music. The Whiteman's, the Lopez's were influenced by the aura around jazz. The

* Whatever we may say against the arrangement, it is the arrangement that has supported the jazz musician and subsequently jazz. The people would have nothing to do with jazz in its raw state. A few hot spots will not support a nation of jazz. A few isolated players of the old school will not inoculate a new generation with the new dialect of musical expression unless this new expression is somehow, however diluted, a part of musical America.

Henderson's and Noble Sissle's went further, and used much more of the jazz idiom. But none of them used any arrangement that had a homogeneous growth. The arrangements of those days and of today are a complete borrowing of the classic procedure. The material became more jazz, and *was* jazz for that matter, but the putting together was classic. The large orchestra could do nothing else.

The homogeneous growth of jazz gives us two elements: the solo improvisation and the ensemble improvisation. The outline of the solo is not too difficult to follow. The ensemble, consisting of many outlines, is most difficult to follow and for the layman is not much more than a pleasant—though undistinguishable collection of sounds. The arranger has disregarded the ensemble tradition altogether but has used the solo "as is" in contrast to the arranged ensemble passages. It is used just as an intimate jazz touch to the body of the whole arrangement.

Looking at the whole procedure from a practical point of view the arrangers could have done nothing else. To arrange an improvised ensemble, although it could have been clearer to an audience and surer in its presentation, would still have been far beyond the average public understanding. Besides jazz had not arrived at any subtlety in ensemble, and the people do not want a constant blare continually given them. We notice in the past *and* today that the ensemble passages are always forte, whereas the solos may be in any dynamic register.

Solos do not have to be written for the poor players as anything which is spotted here and there need only be in solo style and nothing more. Besides, every musician can do it, whereas the reading of solos is most difficult. So our arranger takes fragments of jazz, riffs for the most part, and builds his arrangements with them. Haydn and all subsequent composers did the same. Although what they did is wholly satisfying and seems correct, any such use in the jazz arrangement seems a far cheaper music than the improvised ensembles. I am sure that if Jazz could have existed in an insulated state, and still live, that out of the ensemble improvisations an entirely different arrangement would have appeared, an arrangement that would have cleared up the ensemble improvisation without letting down the esthetic feel of the whole piece.

It seems that arrangers have not been satisfactorily able to have instruments play in unison. An arranged rhythmic section does not sound bad but when an orchestra of large proportions only uses this sort of an arrangement in order to back up a solo we have too much of a contrast between the rhythmic section and the solo. This contrast is exciting but we can see that there would be little purpose in having an orchestra of such proportions relegated to accompanying a soloist.

I find that the real let-down of jazz significance occurs when the orchestra tries to take over the exposition of melody. Whether it be an orchestration of a hot solo or the orchestration of a simple blues, the augmentation devitalizes anything it touches. Symphonic orchestration of classic music seems right while jazz orchestration does not. Whether the material is not ripe for orchestration or whether the arrangers are not composers or that jazz needs another *kind* of orchestration, is hard to say. The material is as significant as classic material, in fact more so than the music of the romantic era.

One thing we know and that is that our classic music is a slow evolution in melody, musical form and orchestration. They have all progressed from the simple to the complex. There was orchestration for a few instruments before there was for the many. There was a period of planning in which the instruments had a certain amount of liberty. Jazz orchestration is too complete. It either leaves a soloist absolutely free with an ad lib. chorus or it allots every part to the men to the last note. Therefore we can speak of the present category of arrangement as a part of the jazz field but something that has been grafted, and without much success. There has been no homogeneous growth nor a complete digestion of the grafted material.

But to dismiss arrangements, per se, as not jazz is not musically realistic. We can speak of the weak parts as being so, but only if we are thinking of current arrangements. To build up a theory on the impossibility of arrangement as something outside of jazz, is wrong. To say that jazz is improvisation is wrong. All music is improvisation and any music in its earlier stages is as much spot improvisation as is jazz. In other words arrangements at this time are in disfavor and naturally the name of anything that is in disfavor carries with it, odium.

QUESTIONS

(*Continued from Page 7*)

III

"JAZZ MUSIC"—Jazz music is a type of vocal or instrumental *improvization* (over a *regular unaccented* bass with an *even* time signature), as first played by New Orleans Negroes like Buddy Bolden, Louis Payton, Happy Galloways, William Daley, Sullivan Sproul, Sylvester Cousto, Fice Quiyrit, Bellevue Lanair, James and George Williams, Homer Harrison, Fred Landry, Anthony Page, Marble Gibson, Albert Gleny, George Filhe, Gilbert "Bab" Frank, Tig Chambers and their contemporaries. It can be played solo or ensemble, and on many types of instruments, but at its most characteristic it is played in a *free three-part counterpoint* by cornet or trumpet, clarinet and trombone over a *percussive bass* of drums, guitar or banjo, and tuba or double bass. Its *form* consists of statement of theme followed by variations which preserve the metrical and harmonic structure of the theme. Its *melody, harmony, rhythm and timbre* are derived from Afro-American rather than from European or white American sources. Its *phrasing* therefore shows a characteristic quality which is shared by such Afro-American music as blues, spirituals, Negro work songs, but is not shared by the folk music of such other racial or regional groups as North American Indians, Western cowboys, Southwestern mountaineers. This quality can perhaps be defined as a tension between the *implied* and the *stated* note, chord, beat or timbre. "Blue notes" or "blue" chords, i. e., notes or chords which differ by less than a half tone from the note or chord apparently aimed at; rhythmical accents which are placed slightly behind or ahead of the metrically proper beat; timbre or tone color effects which deviate slightly and, as it were, *teasingly* from the pure tone: these are the four characteristic qualities which jazz shares with the bulk of Afro-American folk music and with no other music aside from the latter.

IV

"SWING MUSIC"—Swing music is one of the derivatives of jazz music. It consists of four basic adulterations of the characteristics defined above:

1. The replacement of improvized counterpoint (Panassie's "collective improvization") by written scores or carefully rehearsed "head arrangements" which leave only small room for solo improvization.

2. The replacement of a horizontal polyphony by vertical harmonization.

3. The replacement of folk themes, or of the performers' own compositions, by commercially manufactured songs.

4. The reduction of the six-piece band to a quartet or trio, or, inversely, the enlargement of the band by means of duplication or triplication of each of the two brass instruments and by the addition of a full section of saxophones, so as to permit chord scoring within each of the sub-sections of the orchestra.

V

"RAGTIME"—Ragtime is an early stage of Afro-American music, initially meant for piano, but later adapted to other instruments and whole orchestras. *Rhythmically,* it consists of shifted treble accents over a regular bass. *Harmonically,* it is European rather than Afro-American. *Rhythmically* again, it is Afro-American in that its polyrhythm is metrical rather than accentual. This leads to a three-over-four or three-over-two pattern in which the third beat of the treble coincides with the second beat of the bass, while the second beat of the treble's next measure meets the third beat of the bass so that by the time the bass has reached the last beat of the first bar, the treble has reached the first beat of the third bar. This is the principle of "secondary rag."

VI

"BLUES"—*Structurally,* the blues is an Afro-American folk song in 4/4 time and of 8, 12, or 16 measures' length according to whether the first stanza of four measures is repeated once or twice before the last stanza of four measures is introduced. Twelve measures is the traditional and most frequent length, but many eight and sixteen measure variants have appeared without any loss of authenticity. *Modally,* the blues is based on a variant of the diatonic scale in which the third and seventh are partly flattened. *Harmonically,* its chord succession is based on the simple tonic-subdominant - dominant progression which contains all the notes of the scale within its three chords, but as the performer progresses from chord to chord, he flattens the interval of the third and diminishes that of the seventh. *Rhythmically,* the blues partakes of the African practice of delayed and anticipated accents, and *in timbre* it partakes of the African use of "significant tone," i. e. a controlled hoarseness of voice or instrumental tone, a controlled vibrato, and controlled breathing effects used for rhythmical and dynamic punctuation as well as for variations of tone color. In nucleus, the blues form contains all the characteristics of jazz and must therefore be considered as the fundamental and most characteristic material of jazz—melodically, harmonically, rhythmically and tonally.

VII

"BOOGIE WOOGIE" — Boogie woogie is a term first applied in the mid-twenties by Clarence "Pinetop" Smith to a form of piano blues which is at least half a century older than that appellation. It was first known, among other names, as "fast western" blues and was practised mainly by the boarding house pianists in the lumber and turpentine camps west of the Mississippi as an accompaniment to the vocal blues. Its basic departure from the bottom blues consists in the application of "secondary rag" to the blues pattern and in the use of a treble bass with the melody in the left hand followed by a lead to the bass with no melody or harmony; in the attempt to balance these free runs with a more powerfully percussive bass, the 4/4 meter of the blues had to be changed to an 8/8 signature with frequent use of dotted eighths and sixteenths, and the delayed accents of the blues had to be shifted forward to become anticipated accents giving a feeling of great urgency and exhilaration. The "walking bass" of the blues thus became a "rolling bass" with consequent alterations of the solemn blues harmony to a somewhat gayer chromatism which changed the second and tenth bars of the blues from tonic and dominant to the subdominant triad and subdominant respectively.

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3. You may sign your name to your card, but we will print only your initials.
4. Deadline: 7th of the month.

In the event space does not permit printing all communications, a selection will be made solely on the basis of the initials of the writers (and will not necessarily start at "A").

Congratulations to Orin Blackstone for his wonderful work on INDEX TO JAZZ. It's the book that we needed for a long time. Record collectors should all have it; their information or library would not be complete without it.

How soon will we get the rest of the volumes? I am anxiously awaiting it, so get it along to us quick...AFMR,Trenton, N.J.

(Vol. 2, now in perparation, will be available about July 15...Ed.)

* * *

FS is right about space wasted on bickering and Feather. All critics,from Feather through Dodge to even myself, have some good ideas and more bad ones. A large number of us like our CMS's and Gennetts equally well...It's all jazz. The Moynahan article is grand! It should serve as a standard for your future material...BS, Lubbock, Tex.

* * *

Don't think St. Louis has been given enough credit for jazz. 20 years ago guring the summer such great bands as Fate Marable, Charlie Creath, Dewey Jackson played the riverboats here. In the winter at the Arcadia ballroom Bix, Trumbauer, Manonne, Pee Wee Russell, Eddie Ward did their stuff. How about an artical by Marable on his great bands. And Trumbauer on Bix?...EC, St.Louis,Mo.

* * *

Here's an appeal to all Jazz Hounds. Back up Bill Russell by buying AM Records as they are released. This is the only way we can encourage this man to give us more of the best in jazz. At $1.75 a throw these discs are a steal, and a new clarinet king will be found to replace Johnny Dodds. Buy them and listen...FH, St.Louis,Mo.

* * *

To the readers of the Changer: For some time the editor has ignored my persistent suggestion to present articles in one section so that the ads will not break up their continuity. I urge you who read the Changer for its articles as well as its ads to bombard its stubborn editor with demands that he depart from static policy and be more flexible in making changes to improve the Record Changer...HF, Los Angeles,Calif.

* * *

The portion of Blesh's article which Gleason uprooted from the Hearld Tribune (May Record Changer) is mighty damned good writing. It's intelligent stuff and nicely arranged. Personally, if this article is typical of Blesh's work, I must say that I look forward with a keen anticipation to the issuance of Mr. Blesh's new book. If Gleason can't understand it, I'll be glad to dig up a college freshman to explain it to him... IJ, Jamaica,N.Y.

* * *

I find it hard to keep up with jazz here in the Army. With a good collection packed away at home for the duration how does a guy manage to hear good jazz records? Maybe some other service men have suggestions...JBB, Langley Field,Va.

* * *

On page 5 of the March Record Changer you carry an ad for the Hollywood Premium Record Guide. On page 11 of this guide, Jimmy Bertrand, Vo 1060, is listed at $3.00; on page 58, NORK, Ge 5219, is listed at $3.50. But in the March Changer, the guy that peddles this guide puts the following minimum bids on these items: Vo 1060 "G", $5.00, and Ge 5219 "V", $6.00. That ain't right Mr. G... JEH, Los Angelee.

(That's a fact...Ed.)

* * *

Ens. W.C. Love's article on Mike Bernard, whose ragtime piano records of 1912 are possibly the first recorded jazz, interested me. I happen to have the Co. 2577 mentioned, and the titles are: BLAZE AWAY (his own composition) and THEY WERE ALL OUT OF STEP BUT JIM, a medley. He was strictly in a barrelhouse groove on both sides...JLB, Milwaukee,Wisc.

* * *

A Garfield,N.J. subscriber is dubious about the advertising of current records along with reissues. Reply is easy. Current records aren't current everywhere; and the R.C. is circulated where some records are not. As for reissues, show me the man who would prefer a Ben Selvin or Emerson Gill original to a King Oliver or Jelly Roll Morton of Armstrong reissue...JPM, Brooklyn, N.Y.

* * *

The Japanese have a propaganda station in Java which is beamed into our area. Every night they play records from Harry Lim's collection which he lost when they invaded Batavia. None of the boys pay any attention to the propaganda but we do hear some swell records...JW, U.S.M.C., South Pacific.

* * *

Record collectors who advertise should state whether a record is original or reissue. This makes much difference when bidding. I found myself bidding sky high for a record thinking that it was original but receiving a reissue instead...VM, Brooklyn, N.Y.

* * *

The good news of the RCA Victor Albums was tempered by their price. There is no doubt that the very capable attorneys of RCA have ruled that the use of a green label instead of a black one and the references to "educational" successfully evade technical ceiling price violation. However, the policy hardly comes up to the high ethical standards we have come to expect of a great corporation like RCA...WHS, Toledo,Ohio.

(I read somewhere about "high ethical standards of great corporations", but can't quite remember where it was...Ed.)

* * *

Tell Ens. W.C. Love (Record Changer, Feb.) that the missing Mike Bernard on his list, Co 2577, is: THEY WERE ALL OUT OF STEP BUT JIM/BLAZE AWAY. Tell Sid Parry that it is doubtful if there is any Bix on the Whiteman SAN, Vi 19381. On numbers 24078 and 25367, yes. By the way, Kid Ory says it is MUSKRAT RAMBLE although you can find various experts who hold out for MUSKAT...WMG, Los Angeles,Calif.

A JAZZ BAND BALL

by

George Montgomery

May 14

Sunday, April 22, 1945 was quite a day out here in Hollywood. We had a jazz band ball that afternoon, and New Orleans in its palmiest days would have had to go some to top the music that Kid Ory's Creole band played to the amazement and delight of the couple of hundred jazz fans who came to Ace Cain's cafe for the festivities. This band has produced some wonderful New Orleans music since its organization in March, 1944, playing on the Orson Welles air shows, the Standard School Broadcasts, at jazz concerts, and on records,but this was the first chance the band has had to stretch out and play for dancers, and before a completely friendly and enthusiastic audience. The restraining influence of the radio and recording studios was absent, and the music showed it; the result was three solid hours of incredibly exciting jazz.

The fireworks began promptly at 2:30 when Edward Ory, the eminent Creole trombonist,gathered his bandsmen,Thomas Carey, trumpeter, Joseph Darensbourg,clarinetist, Albert Wilson, pianist, Edward Garland, bassist, Arthur Scott, guitarist, and Minor Hall, drummer, and stomped off on MUSKRAT RAMBLE. Then, in order, the band played SISTER KATE, HIGH SOCIETY, THE GIRLS ARE GOING CRAZY ABOUT THE WAY I WALK,DRIFTING AND DREAMING, PANAMA, SOUTH, BLUES FOR JIMMY, and DO WHAT ORY SAY.

At this point the band recessed while Johnny Wittwer took over at the piano and played some amazingly fine rage, stomps and blues, including several Morton tunes like THE PEARLS, GRANDPA'S SPELLS, LONDON BLUES, as well as HONKY TONK TRAIN on request, and a catchy new rag called RAGGED BUT RIGHT. Johnny plays a righteous piano and makes every note count. Then the band resumed and played SAVOY BLUES, THE CREOLE SONG, FIDGETY FEET, I MET HER BY THE RIVER OF THE ROSES, BALLIN' THE JACK, I'M BUSY AND YOU CAN'T COME IN,and THAT'S A PLENTY. Wittwer came back for some more solos, after which the band played a repeat of THE CREOLE SONG, a repeat of DO WHAT ORY SAY, DIDN'T HE RAMBLE, a repeat of SAVOY BLUES, a repeat of HIGH SOCIETY; then they broke it up with GET OUT OF HERE AND GO ON HOME.

The music was consistently sensational. There were a couple of clinkers during the afternoon, but these musicians get so happy when they play that little things like that just add to the fun. The dynamic tension and spirit which the band generates is transmitted to the audience, and especially to the dancers, not only by the music, but by the personalities of the men themselves. Buster Wilson keeps shouting encouragement to everybody in the band; Ed Garland just grins contentedly; Bud Scott never stops smiling; Minor Hall has a private little jam session of his own; Carey and Darensbourg are stolid and solid; and Ory, Mr. Trombone himself, stands up there having more fun than anyone in the place. Listening to the music, it was hard to believe that the year was 1945, when New Orleans is considered practically extinct, even by some of its friends; for here was a band of mature, capable, sincere musicians playing the kind of jazz that was played in the golden days of New Orleans and Chicago, playing as well as any jazz band in history; and the crowd loved it.

A few notes on some of the unusual numbers played during the afternoon. DRIFTING AND DREAMING is a sweet melody, but was played with a lilt and plenty of punch. PANAMA was really in the barrel, and this observer's choice as the hottest of the day. DO WHAT ORY SAY is one of Ory's new tunes, a jivy number which the whole band sings. I MET HER BY THE RIVER OF THE ROSES is evidently a cowboy song,

and Buster Wilson, who was feeling pretty good, knocked himself out on the lyrics. Joe Darensbourg sang Jelly Roll's vocal on BALLIN' THE JACK, and Bud Scott did the honors on DIDN'T HE RAMBLE.

Some genuine New Orleans flavor was given the occasion when Barney Bigard, who was taking in the show with Harry Lim, and just happened to have his clarinet handy, was invited by Ory to Join the band. A good old fashioned cutting contest then began. Barney and Darensbourg both played on the repeat of MUSKRAT RAMBLE, with Darensbourg standing out; then Joe dropped out for a beer during CARELESS LOVE, on which Papa Mutt took a very beautiful solo, and WEARY BLUES. Some unruly patrons got impatient and loudly began calling for Darensbourg to return; so Joe came back for the repeat of SAVOY BLUES, and began cutting Bigard into small pieces. Joe's playing has improved steadily since he joined Ory, and Barney just can't make himself heard in a New Orleans ensemble. So with HIGH SOCIETY coming up, Bigard figured he had had enough, and headed for the storm cellar.

The spell of the afternoon was broken when Bud Scott sang the vocal on GET OUT OF HERE AND GO ON HOME,-- which everyone did. It must have reminded some of the band of Economy Hall at three o'clock in the morning.

As has been said before, by competent critics, this band of Ory's is a top notch New Orleans band. Ory is without question playing better music than at any time in his career. Carey is a perfect New Orleans trumpet, always playing the tune, always driving the band on. Scott's work is impeccable; he is also at the peak of his playing form. Ed Garland is such a capable bass player that he even takes a little solo once in a while. Darensbourg is just right for the band;he plays strongly, cleanly, and with feeling. Buster Wilson is the only member of the band who has not played around New Orleans, but he has played with Ory and Carey since the early twenties, and can rightly be called one of the last of the professors. Minor Hall was once good enough for King Oliver, and he still plays the same way.

In connection with the band, it is about time to point out that its existence is not an accident. The band would not be a band today if it were not for the sincere, unselfish and persevering activities of Marili Morden, who not only got the band together, and has acted as its spiritual adviser ever since, but who convinced Kid Ory three years ago that there was still a lot of wonderful music left in that old trombone in the closet of his home; the same trombone, incidentally, which he used in recording with Armstrong, Morton, Oliver and Dodds. Miss Morden also kept Papa Mutt interested in music when he was very discouraged about playing. Ask Carey and he will tell you that the credit for the success of the band belongs to her. So whoever enjoys the music of this band, in person or on record, should be glad that someone who loved New Orleans music had enough sense to get these few of the remaining New Orleans musicians together to again play their own music.

And someday when the names of the great jazz bands are inscribed in the Hall of Fame of Jazz, Kid Ory's Creole Jazz Band will be right up there with the greatest.

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JAZZ IN LOS ANGELES

by

George Montgomery

A quaint custom of big name band leaders observed here in recent months is the using of a substitute instrumentalist while the big name is pursuing extra-curricular activities. For example at the Esquire concert here in January, the piano in the Ellington band was mainly played by someone other than Duke, --who was busy explaining the significance of the music. Also, when Gene Krupa's band played at the Palladium last winter a junior drummer did most of the work, while Gene was resting up for his super-duper solos. Now if Kid Ory can just get a good trombone player to sit in for him while he is out tending to the red beans and rice, everything will be perfect.

* * *

Joe Sullivan is terminating his long and successful run at Cafe America, and will head for New York in June. Kid Ory also closed at the Tiptoe Inn, and is just taking it easy for a while, Sundays excepted. Capitol Records claim that they have recorded Leadbelly with most of his repertoire; none of the records released as yet. Eddie Heywood is still at Billy Berg's, and Wingy and band are at the Waldorf Cellar. The prize for the brightest remark for the month of March should go to Barney Bigard, who said in Esquire (March 1945) that Jimmy Noone and Johnny Dodds "stayed in a rut."

The Sunday afternoon Jazz Band Balls by Kid Ory's Creole Band are going strong, at least musically. Right now the band is as sharp as Cab Calloway's trousers, and the music is as hot as six lessons from Madam La Zonga. The April 29th session was as good as the first one, with the band playing a few new numbers like ORY'S CREOLE TROMBONE, TIGER RAG, and DIPPERMOUTH. On May 6th the locale was moved to the Jade Cafe; Mutt Carey was absent on account of his railroad job, and the music suffered somewhat. However, on May 13th, Papa Mutt was there in all his glory. The concert started off nicely, but along about 4:30 the band really got steamed up. They reached such a musical peak on numbers like BUGLE CALL RAG, DARKTOWN STRUTTERS BALL, and a march called 1919, that finally when Mutt began blowing a beautiful, brassy lead on MARYLAND MY MARYLAND, he drove the crowd so wild that they almost got up and marched down Hollywood Boulevard. And I'm not kidding. It sounded like the Eagle Band coming down Rampart Street on the Fourth of July. A couple of local die-hards still yearn for Bunk Johnson and Jim Robinson. Well, bring on Bunk and Jim Crow and our band will blow them right off the Isle of Capri. (Colburn, put down that hatchet.)

A hard blow was dealt the popular cause of New Orleans music here with the demise of the Saturday Swing and Hot recorded show over KSFO. A sustainer, jockeyed by Vernon White (now free-lancing in Los Angeles), of two years standing attracting a wide and varied audience and airing much of the finest stuff on wax, the show was stopped because of the prejudices of one man. Although stormed with letters and calls of protest and a petition containing dozens of names, Richard Oddie, the program director, clung steadfastly to the archaic idea that New Orleans music is uncivilized, unnecessarily emotional and out-dated and stubbornly refused to allow its airing over KFSO even in the face of an offer of free talent to run the show.

* * *

Lu Watters, now a Chief Petty Officer in the Navy, stationed at Pearl Harbor, has a large job in searching through the personnel of the Naval Air Station there for enough talent to keep a dance band operating. He also manages to keep a small jazz group active most of the time.

Turk Murphy, former tram with the Yerba Buena Band, also in the Navy, sits in with Bert Bales' small group down in Daly City occasionally when off duty from Alameda Air Station here.

Back in 1942 the members of Lu's band had made arrangements with the Navy to join as a unit but as is usually the case this plan went awry before it could materialize. Scobey was snatched up by the Army first, then Lu and Turk were accepted by the Navy, the others being turned down. They managed to hold the band together to a certain extent for a while playing at times when the boys in the service were on leave, but soon these became uncertain and they gave up the Dawn Club altogether. Today the Lu Watters band is just a memory, but most of the boys have great plans for a new, better Yerba Buena Jazz Band after the war.

* * *

Norman Granz, much publicized impresario of "Jazz at the Philharmonic" from down south, is invading the somewhat sacrosanct portals of the Geary Theatre with a bash featuring Illinois Jacquet, Willie Smith, Joe Guy, Howard McGhee, Corky Corcoran and other luminaries of the swing scene. We can only shake our heads and sadly recall the days when Bunk played there.

AS SEEN FROM NOB HILL

by

Leslie Smith

The trend in popular music in San Francisco today, in the main, is away from the contrapuntal root. A manifestation of this attitude prevails in the growing popularity of the small club with its pseudo-blues singer and swing combo. The local musicians themselves are becoming absorbed in this swing movement and the proponents of New Orleans music are becoming absorbed into smaller non-conforming groups where the influence of their style does not predominate.

LEMME TAKE THIS CHORUS

Charles Delaunay writes: "I am sending you a copy of the 1943 Edition of H. D. which is not as perfect as it could have been if I could have had all complete information directly from the States. Next edition will be the achievement of ten years of work, as complete and corrected as it can be, I hope."

Hot Discography of 1943 is certainly a terrific piece of work. 600 pages, paper bound, beautifully printed, the 1943 edition incorporates a feature that makes it a still greater reference book than former editions: —short biographies of prominent musicians appear throughout the book. The arrangement of material is similar to that of the previous editions.

The task of printing a book on a subject so obnoxious to the Herrenvolk who had overrun Paris must be a story in itself. But that's the way Delaunay operates, it seems,—the tougher the job the better he produces.

Until exchange restrictions are lifted, the best way to obtain a copy of H. D., 1943, is to write to Charles Delaunay, 14, Rue Chaptal, Paris 9e, and offer a trade of records for the book. Mentioning the Record Changer of course.

* * *

Sanford B. Campbell, in cooperation with Mrs. Scott Joplin, has been working on a fund to erect a memorial on Scott Joplin's grave. He has made good progress but has still some way to go. Mr. Campbell was well acquainted with Scott Joplin in Sedalia, Missouri, and in fact went to him for piano lessons. Campbell is offering a recording of his treatment of *Maple Leaf Rag* "played the way Scott Joplin taught me to play it 45 years ago." The price of the record is $2.00, all profit going to the memorial fund. Additional donations will also be appreciated. Address:

S. B. Campbell,
711 Venice Blvd.,
Venice, Calif.

For references, write Mrs. Scott Joplin, 212 West 138th, New York City.

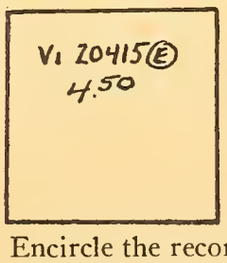
* * *

Les Schriber has sent me dubs on eight sides he is issuing of Mike Lo Scalzo and His Dixieland band, on his Black and White label. If you have a sweet tooth for Dixieland, as I do, you will have to get these records. They're really good. Les says *That's a Plenty* and *Tin Roof Blues* were played on Station WJZ at 1:30 a Sunday morning and drew 65 phone calls.

* * *

Don Wilson, circulation manager, emeritus, of the Record Changer, has moved his family to Portland, Oregon, and has decided to sell about a ton of his phonograph records rather than ship them west. In his auction he states that top bids will be shown in the August Record Changer. By this device he will be relieved of notifying bidders of low offers. We will be glad to extend this service without charge to other advertisers.

All advertisers who wish us to post the top bids on the records they auction may submit this information on paper slips one inch square. To facilitate filing, cut these slips as near to one inch square as possible, and present the data exactly as it is shown here. Encircle the record condition. Use only one side of the slip. ONE RECORD TO A SLIP. DEADLINE: 12th of each month.



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TIGER RAG

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Keith Purvis . . . . . Drums

(All these records will be issued as soon as pressings can be obtained. Pressings have been promised in June 1945. They will be available to retail stores for distribution. Previous inquiries have not been answered because exact information could not be supplied till we knew when pressings could be obtained.)

F. B. EXNER

509 OLIVE WAY, SEATTLE (1), WASHINGTON

BALLADEER FOR AMERICA

By MAX JONES

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Listeners who tuned in to "America Sings" on Thursday, September 7th last, will recall a fine program of U. S. folk-song recordings. And they will surely remember Huddie Ledbetter and Joshua White. These two splendid blues and ballad singers each claim a repertory of five hundred songs, mostly brought from the South to go far in making Northern metropolitan audiences folk-song conscious.

In all probability their repertories roughly correspond, for the careers of the men are in several ways matched (besides which it is allowed that White has profited from Ledbetter's unusual memory for old songs). In any case five hundred is a pretty impressive number.

Huddie and Josh are coloured, both from the South; both were at one time or another associated with a primitive-styled blues singer named Blind Lemon Jefferson. Lead Belly, to use his picturesque recording pseudonym, teamed with Jefferson in Dallas during the early nineteen-twenties and Josh White, later on, earned his keep leading the blind man around, looking out for him in general. Since Blind Lemon was a folk-artiste of rare ability, the relationship no doubt afforded Josh a most valuable introduction to the deep song of the Southern Negro.

Today, White and Lead Belly sometimes share a radio show; both are familiar figures at the "New Masses" social gatherings, at many clubs and parties, at concerts and union meetings.

Unlike in their vocal styles, except where Josh forces a resemblance in some of his work-songs and chain-gang ballads, they are none the less names to couple. Each plays prodigiously on the guitar, their styles again being dissimilar. Few would dispute that Ledbetter (considerably the older of the two) plays and sings in a manner which is nearer to the folk-concept. But White claims attention for his uncommon voice and instrumental prowess, also for the volume of socially expressive song he has created or promoted. At Downtown Cafe Society he has featured Lewis Allan's "Strange Fruit," tale of a lynching's aftermath. This fostering of the song allies him with Billie Holiday whose record made it famous.* Here are the words, relatively innocuous without the sinister melody:

Southern trees bear a strange fruit:
Blood on the leaves and blood at the root,
Black bodies swinging in the southern breeze,
Strange fruit hanging from the Poplar trees.

Pastoral scene of the gallant south,
The bulging eyes and the twisted mouth,
Scent of magnolias sweet and fresh,
Then the sudden smell of burning flesh.

Here is a fruit for the crows to pluck,
For the rain to gather, for the wind to suck,
For the sun to rot, for the tree to drop.
Here is a strange and bitter crop.

The "America Sings" broadcast showed off Josh White's versatility. Aside from some sophisticated blues he gave flawless versions of a labour song, one of the "Smoky Mountain Ballads," finally a social protest song. This last commented eloquently on the coloured sharecroppers' poverty and low status in regions below Mason and Dixon's Line. In imagery typical of Afro-American folk-song at its best, it nevertheless betrays conscious artistry in the lyric creation:

Went down home by the Yaz' Gor'.†
Things so bad, Lord, my heart was sore.
Folks had nothin', was a sin and a shame.
Everybody said hard times was to blame.

Chorus: *Well, Great God A'mighty, folks feelin' bad,*
Lost everything they ever had.
Great God A'mighty, folks feelin' bad,
Lost everything they ever had.

Sun was a-shinin' fourteen days and no rain,
Hoein' and plantin' was all in vain.
Hard, hard times, Lord, was all around,
Meal barrels and the crops burned to the ground.

Chorus: As before.

Skinny-lookin' children, bellies pokin' out,
That old pellagra without a doubt.
Old folks hanging 'round the cabin door
Ain't seen times as hard before.

Chorus: As before.

I went to the boss at the commissary store:
"Folks all starvin', please don't close your door.
Want more food, a little more time to pay."
Boss man laughed and walked away.

Chorus: As before.

Landlord comin' round when the rent is due,
You ain't got the money, take your home from you,
Take your mule and horse, he can take your cow;
Says: "Get off-a my land, you're no good nohow."

Chorus: As before.

Josh White's political feelings are not confined to song, but manifest themselves in his private and professional life; he is militant in the struggle against the colour bar which is raised even in New York's entertainment industry. Made jimcrow-conscious by his early southern environment, which provided him with first-hand experience of Ku Klux Klan terrorist methods, Josh declares: "I shall never do anything to degrade my race, in public or in private."

More than one stage and radio offer has been turned down by him because an "Uncle Tom" role appeared unlikely to redound to anything like the credit of his twelve-and-a-half million Negro compatriots. And two years ago, when working for Libby Holman, a "torch" singer with whom he recorded a blues album for DECCA,* he encoun-

* COMMODORE No. 526a.

† Possible contraction of Yazoo Gorge?—M. J.

* DECCA Album A-316, "Blues 'Til Dawn," Blues singing by Libby Holman: Guitar acc. by Josh White.
18304 "Baby Baby"/"Fare Thee Well."
18305 "Good Mornin' Blues"/"When the Sun Goes Down."
18306 "House of the Risin' Sun"/"'Hansom' Winsome Johnny" (&) "Old Smoky."

tered Boston's well-known brand of intolerance. Engaged for the floor show of the Somerset Hotel, Josh found himself obliged to disappear upon the completion of their act, coloured people being suffered only in the capacity of entertainers.

Outside the premises one day White observed Libby Holman picketing the hotel. She was protesting against unfair treatment of coloured employees, her shouted slogan being: "Take down the American flag and replace it with the Swastika!" They left the job that day.

Since then Josh has been mostly in New York; in fact, since the summer of 1943, he has graced the floor show of Café Society Downtown, in Sheridan Square. He broadcast weekly from station WNEW in New York, has appeared on OWI and on WMCA's series, "New World A-Comin'," and in "Dorie Got a Medal"—the radio program commemorating Dorie Miller, coloured American hero of Pearl Harbour. Lately his singing was featured in Langston Hughes' operetta, "The Man Who Went to War," which was put out here by the B.B.C. Josh sang "How Long, Johnnie," based on the old blues "How Long, How Long," and a lovely spiritual called "Sometimes I Feel Like a Motherless Child."

Oddly enough, Josh has played and sung at the White House and undertaken a Government-inspired tour of Mexico. The compatibility of White's outlook with governmental orthodoxy might well have been doubted; however, an explanation is probably to be found in Mrs. Roosevelt's celebrated sympathy for the coloured "tenth" and in the fact that White's uncompromising attitude towards jimcrow was calculated to dispel Mexican doubts of the U. S. Government's sincerity in colour-line affairs.

On May 7th a year ago, Josh attended the Unity and Action Rally held at New York's Golden Gate Auditorium under the auspices of the Associated Communist Clubs of Harlem. After the speaking, Josh entertained the crowd, assisted by Billie Holiday and Will Geer. There is no record of the songs he used, but his extensive repertory undoubtedly yielded something stimulating; almost certainly he obliged with several of his socially expressive blues and ballads. Some of these mirror the present situation, the emphasis naturally being upon war-time jimcrow and its impact on the Negro. One such—called "Defense Factory Blues"—has the following lyrics set to a traditional 8-bar melody:

Went to the Defense factory, tried to find some work to do,
Had the nerve to tell me, black boy—nothin' here for you.

My father died, died fightin' cross the sea.
Mama said his dyin' never helped her or me.

I'll tell you, brother, that it sure don't make no sense
When a Negro can't work for the national defense.

I'll tell you one thing, that boss-man ain't my friend,
If he was he'd give me some democracy to defend.

In the land of the free, called the home—home of the brave,
All I want is liberty; that is what I crave.

Print conveys but a scant impression of the song, however. Josh sings in a silky way, not lacking warmth, which is most attractive. His unorthodox gradations of pitch come to possess special appeal with familiarity; these, and his other vagaries, such as the sob employed in work-songs, are not the equipment of an untrained folk-singer but are calculated artistic effects, perfectly timed and executed. Also he furnishes exciting and varied backgrounds on his guitar, played Spanish fashion on the whole, though the scope of his guitar work seems limitless. Often the notes ring out, unbelievably sustained; others are long recurrent smears, while sometimes he prefers to punctuate his narrative with a series of sharply accented chords creating intensely dramatic effect.

When pauses in the song demand something more ostentatious he executes fast runs and flourishes with virtuosity. This ability is fully revealed by the solo guitar chorus which adorns nearly every number.

A good deal of space must be devoted to Josh White's recordings. Earliest of his records, issued in June, 1932, and presumably made the same year, were those released by PERFECT and (in many cases) reissued on BANNER and MELOTONE. Titles were:

PERFECT 0208 "Bad Depression Blues"
"Howling Wolf Blues"

0209 "Things About Coming My Way"
"So Sweet, So Sweet"

0213 "Lazy Black Snake Blues"
"Downhearted Man Blues"

0219 "Black and Evil Blues"
"Little Brother Blues"

0243 "Double-Crossing Women"
"Crying Blues"

0244 "Baby, Won't You Doodle-Doo-Doo?"
"High Brown Cheater"

0257 "Blood-red River"
"Low Cotton"

Josh's next batch of recordings appeared under the "Sacred" heading, and for all these he was listed as "The Singing Christian":

PERFECT 0258 "Jesus Gonna Make Up My Dyin' Bed"
"Motherless Children"

0263 "Pure Religion Hallilu"
"I Don't Intend to Die in Egyptland"

0264 "Lay Some Flowers On My Grave"
"There's a Man Going Round Taking Names"

0277 "You Sinner, You"
"Down on Me"

0285 "Can't Help But Crying Sometime"
"Lord, I Want to Die Easy"

0292 "Death's Coming Back After You"
"Four and Twenty Elders"

0311 "My Father Is a Husband Man"
"This Heart of Mine"

0324 "I Got a Home in That Rock"
"Paul and Silas Bound in Jail"

Half a dozen of these spirituals were released only on MELOTONE, the last named in April, 1936.

MELOTONE 51160 "Got a Key to the Kingdom"
"While the Blood Runs Warm in Your Veins"

60257 "How About You?"
"On My Way"

60457 "Did You Read That Letter?"
"My Soul Is Gonna Live With God"

Apart from his work with the record companies, Josh sang a good many of his songs to Alan Lomax—then custodian of the Folk-song Archives at Congress Library—who selected and recorded the best of them for the Library.

Despite this fair quantity of records Josh White's name remained little known outside the "Race" market. In part it can be explained by an accident to his hand, sustained just when he was knowing success, which prevented

his playing the guitar for several years. There is no reason why his singing should not appeal to the widest audience; only perhaps his choice of songs might be hard to take.

It seems it was the "Chain-Gang Album" (COLUMBIA, No. C-22), made with a quartet, which first drew decent notices. These work-songs, originally sung by labour gangs picking, shovelling, hauling and logging, have titles more or less self-explanatory: "Nine Foot Shovel," "Chain-Gang Boun'," "Goin' Home, Boys," "Cryin' Who? Cryin' You," "Told My Cap'n," and "Jerry (Lord, Dis Timber Got to Roll)."

Typical of the album's contents is "Told My Cap'n," in the best tradition of coloured America's body of social protest songs:

Told my Cap'n my hands was cold,
Said "Damn your hands, boy,
Let de wheelin' roll."

And later in the song, violence evoked by a brief, direct statement:

Raised my hand, wiped de sweat off my head;
Cap'n got mad, Lord, shot my buddy dead.

Josh followed up the Columbia album with another for MUSICRAFT entitled "Harlem Blues," though in this case again his material was drawn from folk-sources, the titles being "Careless Love" (among the oldest known blues), "Prison Bound," "Hard Times," "Monday, Tuesday, Wednesday," and "Motherless Children" (Album No. 3). The only real link with Harlem here is to be found in White's sophisticated interpretation of the tunes.

"Careless Love" he again chose for a BLUE NOTE recording on which he was supported by Wilson Myers, bass, and Sidney Bechet, clarinet; his guitar is prominent throughout both sides (backing "Milk Cow Blues"), and of a quality and fitness which suggest that the other musicians might well have been omitted from the date. Josh sings the "Careless Love" blues with a slurred expressiveness little short of hypnotic, the words sounding muted, as if sung from a distance, the tone despairing:

Don't you never drive a stranger from your door, (Repeat Twice)
It may be your best friend, you sure don't know.

Now I'm broke and I'm hungry, ragged and dirty too. (Repeat Twice)
I want you women to take me home with you.

His latest and probably finest collection is "Southern Exposure," half-a-dozen jimcrow songs written by Cuney and White with notes by Richard Wright, which is released by KEYNOTE records. Apart from a title-piece spotlighting existing conditions for agricultural workers south of the "Line," the album comprises "Bad Housing Blues," "Jim Crow Train," "Hard Times Blues," "Defense Factory Blues," and "Uncle Sam Says." The last-named is a biting comment on military jimcrow:

Well, airplanes flying 'cross the land and sea,
Everybody flying but a Negro like me,
Uncle Sam says: "Your place is on the ground;
When I fly my airplanes, don't want no Negro 'round."

After satirising Army and Navy jimcrow, the song concludes with a plea to outlaw colour bar.

If you ask me I think democracy is fine,
I mean democracy without the colour line,
Uncle Sam says: "We'll live the 'Merican way;
Let's get together and kill Jim Crow today!"

The title-song shows voice and guitar immaculately blended; to the tune of "Careless Love Blues" (surely a favourite of White's) he laments:

I ain't treated no better than a mountain goat, (Repeat Twice)
Boss takes my crop and a poll tax takes my vote.

And in "Bad Housing Blues":

Now there ain't no reason why I should live this way,
I done lost my job, cain't even get on the W.P.A.

Enjoyment of the album is maximised by first-class recording, reproduction of the guitar passages being unusually admirable.

The foregoing about covers White's records available at time of writing, though early this year (1944) he visited the studios of the ASCH company to make an album soon to be released. Huddie Ledbetter, who has made such wonderful sides for ASCH in the past, joined with Josh on a couple of songs: "Pretty Flower" (MA-60) and "Don't Lie, Buddy" (MA-63), both tunes much loved by Ledbetter.

Among Josh White's "specialties" off records are one or two blues of a type best described as "occupational songs," though these also are protest songs of an uncompromising sort. "Silicosis Blues" can be quoted as an example:

Now, silicosis, you made a mighty bad wreck of me,
I said, silicosis, you made a mighty bad wreck of me;
Robbed me of my right to live and I'm worried as I ean be.

Now I'm digging in that tunnel, making only six bits a day,
I'm digging in that tunnel making only six bits a day,
Didn't know I was digging my grave, silicosis eating my lungs away.

Two ballads associated with Josh White's name, and also with Lead Belly's, are "Cherry" and "House of the Rising Sun," the former not Don Redman's popular tune but a love song which Josh is reported to put over with sultry enthusiasm. Of "Rising Sun"—a much older ballad—the Lomaxes wrote: "We have heard it sung only by Southern whites. 'Rising Sun,' as a name for a bawdy house, occurs in a number of unprintable songs of English origin." * (This writer is familiar with one version which is indeed unprintable.)

Despite its white origins the song has been introduced to most of today's collectors by Lead Belly. Josh was one who took it from Huddie to adopt it as his specialty. In the "American Music Festival" program broadcast over WNYC in May last year, and put out over here one Sunday night a little after that, Josh and Huddie sang folk-songs solo and together. "Rising Sun" was a solo for Josh, and most listeners found it his best number. As with other folk-pieces its shape is not standardised, though the majority of stanzas are traditional, at any rate to certain regions. The words that Josh sang over the radio are identical with four verses collected by Professor Lomax * and they exhibit a degree of sophistication foreign to true folk-song:

There is a house in New Orleans, they call the Rising Sun,
It's been the ruin of many poor girl, and me, O God, for one.

If I had listened what Mama said, I'd 'a' been at home today,
Being so young and foolish, poor boy, let a rambler lead me away.

Go tell my baby sister never do like I have done,
To shun the house in New Orleans they call the Rising Sun.

Going back to New Orleans, my race is nearly run,
Going back to spend the rest of my life beneath that Rising Sun.

When this program was re-broadcast by Charles Chilton on his Radio Rhythm Club, listeners were given a welcome second hearing of what must be the B.B.C.'s earthiest music half-hour. Besides allowing fuller appreciation of

* From *Our Singing Country*, by John A. and Alan Lomax. The Macmillan Co., 1941.

the singing, it enabled listeners to take in the informality of the presentation. Once when a title nounced, White mumbled, in reply to a "Ready, "All right, but I thought it was going to be something else." Over preliminary strumming he queried, "You don't mind a little tunin'?" ; and his announcement of the opening number went: "Well, since Huddie likes it—'Don't lie, Buddy.'" Of special interest was his version of the Emancipation song, "There's a Man Going Round Taking Names," the words of which imply that the Lord remembered the fine work done by "honest Abe."

Along with Huddie he sang, "Pretty Flower," "Careless Love," and "Why Don't You Do Right?" The latter, since publicised by the Goodman Band and by Lil Green, originated with "Race" singers. Herb Morand of the Harlem Hamfats claims its composition, though under another name. It was amusing to hear our local transmitter emitting: "Get out of here, fetch me some money, too!" ordered in a male voice.

When the commentator allowed the two singers to use up the last couple of minutes on anything they liked, the result was that humorous blues, "Bottle It Up and Go," which Tommy McClennan recorded for BLUEBIRD.

Further illustrations of Josh White's living music spring to mind, but enough should have been given to point the importance of his contribution to contemporary American culture. He is no "natural" after the manner of some of the cruder folk-artistes, his being a studied, extremely self-conscious artistry. But that is not to suggest his folkisms are wholly spurious, for he was in contact with a good deal of Negro deep song during his childhood in Greenville, South Carolina, and his knowledge of it was gained, to a large extent, at any rate, first hand. And if his presentation is cleaned up he at least gives the good old songs in their pure form, eschewing emasculated concert versions.

As for his new songs, in common with those of Ledbetter, Big Bill Broonzy, and the better "Race" singers, they are usually live, expressive ballads which ring out with refreshing honesty, particularly when compared with today's quota of barren "pop-song."

Josh White's manner of presenting his numbers, allied to an elegant appearance, makes a strong impression even on white metropolitan audiences. One critic wrote:

> "I find myself in an inarticulate position trying to tell you why Josh White is one of the great singers of our day. Certainly it's not the quality of his voice alone that's responsible, warm and rich as that voice may be. Nor can the basic chord guitar backgrounds that he plays take the praise. His songs are simplicity itself, the best of them folk tunes like 'Molly Malone' and 'Waltzing Matilda.'"

This simplicity is perhaps the clue to Josh's success, coupled with the fact that the songs he sings have meaning beyond that of ordinary popular music. And though they are directed to an exclusive audience nine-tenths of the time, the majority of his songs are genuinely of the people (a few being written *for* the people), so that when Josh plays and sings what really comes through is the common voice of coloured America at work and play.

* * * *

I am indebted to Stanley F. Dance and Ken Brown for their assistance in compiling the record data.—M. J.

(We wish to thank Max Jones for permission to reprint *Balladeer for America*. It originally appeared last February in "Folk," a collection of essays published by Jazz Music Books, 140 Neasden Lane, London, N. W., 10, England. The book also includes: *The English Hymn* by George Woodcock; *English Songs of Revolt* by Reg Groves; *The Revolutionary Origins of English Folk-Song* by A. L. Lloyd; *The Calypso Singers* by William C. White; *Negro Music in Porto Rico* by Maud Cuney Hare; and *Poetry of Afro-American Folk Song* by Denis Preston and Albert McCarthy. The book is 36 pages handsomely printed on heavy coated paper. Price: two shillings and sixpence.—Ed.)

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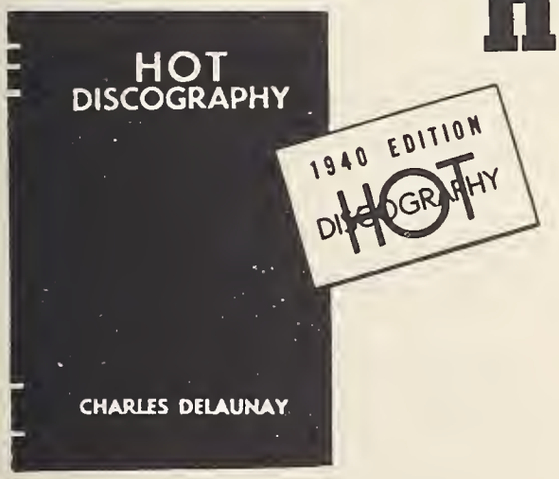

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QUESTIONS AND ANSWERS

by ERNEST BORNEMAN

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ERNEST BORNEMAN
National Film Board, Ottawa, Canada

I

Mr. Theodore Chandler, Jr., HQ Btry., 149 FA Bn APO 31, c/o PM, San Francisco, Cal., writes:

" You say that instrumental jazz is a transposition of Negro music from a vocal ensemble. I assume that you are referring to spirituals, work songs, etc. Now, you will note that in spirituals (for example the Hall Johnson Choir, the Hampton Institute Quartet—I realize they are not exactly it, but for purposes of illustration they would suffice) a solo voice will often take a definite solo, supported by subdued vocal accompaniment, and, also, at various and frequent intervals, an unaccompanied vocal 'break' will follow an ensemble passage. Following this, then, is not the instrumental solo proper to jazz if used in similar conjunction with the contrapuntal ensemble? Examples would be Louis' chorus on the King Oliver *Dipper Mouth Blues* or Fazola's solo on *High Society Rag* accompanied by Santo Pecora on trombone. We all recognize the validity of censuring soloists of the Harry James-Les Young-Art Tatum school, but I for one cannot accept the theory that no solos are jazz.

" Again, I find myself in agreement with Roger Pryor Dodge concerning the ability of jazz to maintain its authenticity in notation. In fact, *East St. Louis Toodle-Oo, Black and Tan Fantasy* and countless other Ellington compositions have been proving Dodge's point for some years now. Truth to tell, Ellington, perhaps, is the only one who has been able to notate jazz, and God knows, he's the only band leader who can play his stuff; but the point remains that he has proved jazz *can* be notated.

" One last thing, I can't help but feel that much of your argument constitutes an attack on Chicago style jazz. To me, the Nicksieland boys are living proof that white men can play jazz. What if Pee Wee isn't serene? I wouldn't call Sid Bechet or Sid De Paris or Kid Ory serene either, but they are certainly great jazz men. And while admitting that Pee Wee sometimes gets rather confused, we can

remember *Hello Lola, One Hour* and many of the Commodore series on which he certainly showed little sign of the where - do - we - go - from - here style."

II

Harmonized passages, solo passages, parallel voicing—all three of them occur in Negro vocal and instrumental music alike. The point I was trying to make was derived from a comparison of the number of times these three characteristics occur in white American folk music and in American Negro folk music, and to compare these frequency data with others derived from white folk music in Europe and Negro folk music in West Africa. The answer was overwhelmingly in support of the suggestion that African music was largely heterophonic while European music was largely unaccompanied or harmonized. Harmonization or solo voicing over harmonized obbligato in American Negro folk music was invariably accompanied by a loss of other tonal, rhythmical and scalar characteristics of African origin. From this, I drew the conclusion that if the Afro-American tradition was to be kept alive at all, it could only be done by developing the heterophonic, or, if you wish, contrapuntal elements at the expense of the harmonic ones.

Of course, all this purist argument is more than a little spurious in terms of the practising musician who wants to play the music he vaguely *feels* to be right, and who doesn't care a hang about the "preservation of the Afro-American tradition" or even about "counterpoint" and "heterophony." Yet the individual musician's unawareness of the historical tendencies, which are at work within his own vague feelings of right and wrong, do not make the slightest difference to the actual trend of music which, like a parallelogram of forces, is a compound of innumerable musicians' unconscious strivings for the good life and the right kind of music. In this sense, I think, we can maintain the argument that jazz is, and should be, first and foremost, an improvised contrapuntal music without solos or harmonized scores.

III

As for notation in general and Ellington in particular; I've been lucky enough to have been present at the "composition" or "notation" of one or two Ellington stand-bys, and what I saw amounted to a series of collective improvisations upon themes suggested by Ellington or any other member of the band which were played over and over again by various subsections of the band and were finally "frozen" for a recording but were immediately "thawed up" again when the band played them over for themselves the same night and have been refrozen and unthawed again innumerably often since then. Thus a state of fluidity was preserved which was and is the reason why "Ellington is the only one who has been able to notate jazz." The answer, of course, is that Ellington is the only one of the "arrangers" who *didn't* notate jazz; unlike Henderson, Carter, Redman and the boys who arranged for Basie and Lunceford, Ellington succeeded in integrating collective improvisation into his scores. That was and is the secret of his superiority over all the other bandleaders.

IV

As for "Chicago Style," I doubt whether there is or ever was any such thing. The Austin High School group and their friends obviously had many qualities in common, but these qualities were much less pronounced and much more short-lived than those which were shared by almost all New

(*Continued on Page* 33)

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NEW YORK

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1945, Gordon Gullickson. $2.00 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

Ae	Aeolian Vocalion	Cap	Capitol	Elec	Electradisk	JI	Jazz Information	PaE	English Parlophone	SD	Steiner-Davis
Aj	Ajax	Ch	Champion	Em	Emerson	JM	Jazz Man	PaF	French Parlophone	Se	Session
AM	American Music	CI	Collectors Item	Ex	Excelsior	Key	Keynote	Pana	Panachord	Sil	Silvertone
Ap	Apex	Cl	Clarion	Ge	Gennett	KP	Keith Prowse	Para	Paramount	Sig	Signature
As	Asch	Clax	Claxtonola	GG	Grey Gull	Li	Lincoln	Pat	Pathe	Su	Sunshine
Au	Autograph	Co	Columbia	GI	General	Mas	Master	PatA	Pathe Actuelle	Sw	Swing
Ba	Banner	Com	Commodore	GrF	French Gramophone	Mad	Madison	PatF	French Pathe	Tele	Telefunken
BB	Bluebird	Cq	Conqueror	Ha	Harmony	Max	Maxsa	Pe	Perfect	Tri	Triangle
Bea	Beacon	Cr	Crown	Harmo	Harmograph	Me	Melotone	Ph	Philharmonic	UHCA	United Hot Clubs
BN	Blue Note	Cs	Crescent	Her	Herwin	MW	Montgomery Ward	Pu	Puritan	UI	Ultraphone
Br	Brunswick	De	Decca	HMV	His Master's Voice	Nor	Nordskog	Qrs	Qrs	VD	Van Dyke
BrE	English Brunswick	DeE	English Decca	HoW	Hit of Week	OdF	French Odeon	Re	Regal	Ve	Velvet Tone
BrF	French Brunswick	DeF	French Decca	HRS	Hot Record Society	OdG	German Odeon	Ro	Romeo	Vi	Victor
BS	Black Swan	Di	Diva	Hy	Hytone	OK	Okeh	Roy	Royale	Vo	Vocalion
Bu	Buddy	Do	Domino	Im	Imperial	Or	Oriole	RZ	Regal Zonophone	VoE	English Vocalion
Bwy	Broadway	Ed	Edison	Je	Jewel	OrE	English Oriole	Sa	Salabert	Vr	Variety
Ca	Cameo	El	Elite					SA	Solo Art	Vs	Varsity

Condition of each record for disposition is shown by the following abbreviations:

N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.

E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling, easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

"SAL": The record is for sale at the price indicated. First offer takes the record.

"AUC": The record is at auction. The highest bid takes record. Bid only what the record is worth to you.

"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

Advertising Rates

CLASSIFIED "WANTED" AND "FOR DISPOSITION" SECTIONS:

Wants ..... 10c each Items for disposition ..... 10c each

Note: The above rates apply only to advertising submitted on our special ad forms. The rate for classified advertising not submitted on these blanks is

15c PER ITEM

For a supply of these blanks, drop us a card.

RECORD LISTS

1 Column (1/3 page; 78 lines) $8.00
2 Columns (2/3 page; 156 lines) 15.00
3 Columns (full page; 234 lines) 23.00

Record lists less than 1 column (1/3 page) must be shown in our classified "Wanted" and "For Disposition" section.

For **COMMERCIAL RATES**
SEND FOR OUR RATE CARD

Subscription Rate $2.00 Per Year

The Record Changer
Fairfax, Va.

ABRA: Jerry Abrams, 293 E. 45th St., Brooklyn 3, New York.
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HASS: Dale Hassell, 2174 North Talbot St., Indianapolis, Ind.
HENS: Floyd Henson, 5894 Delmar, St. Louis 12, Missouri
HOLL: Vernon Hollis, c/o Margaret Bishop, 518 E. 42nd St., Chicago 15, Ill.
HOLZ: Charles Holzman, 3811 Hilton Road, Baltimore 15, Maryland. (All records originals; look for other wants in June Record Changer.)
HURN: John Hurn, 2536 Polk St., San Francisco 9, Calif.
IDER: J. Van Iderstine, Box 146, Wortendyke, N. Jersey.
IVEY: Henry F. Ivey, 75 Magazine St., Cambridge 39, Mass. (Please state prices).
JACO: Irving L. Jacobs, 155-01 90th Ave., Apt. 4-S, Jamaica 2, N. Y.
JOOS: Dick Joos, 205 Main, Emmaus, Penna.
JORD: Henry F. Jordan, 1302 Second Ave., Schenectady, New York.
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KINN: Lloyd J. Kinne, 1 Wheeler Place, Liberty, New York.
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MINE: R175190 LAC Minett, C. R., No. 5 R.E.M.U., Picton, Ontario.
NEW: Tod New, 1030 Benton Blvd., Kansas City 1, Missouri.
NEWT: Jack Newton, 1106 West Reynolds, Plant City, Florida.
PARR: Sid Parry, 574 W. 176 St., New York 33, N. Y.
PENS: Kenneth Pensoneault, No. 14502, Box 145, Wethersfield 9, Conn.
RICE: Lt. Eddie Rice, U. S. S. Ancon, c/o F.P.O., San Francisco, Calif.
RIDD: Bill Riddle, 2132 Mount Royal Terrace, Baltimore, Maryland.
RONE: David J. Ronecker, 108 Roseborough, San Antonio 4, Texas.
SCHA: Dick Schaeffer, 1220 Oxford Road, Cleveland Heights 21, Ohio.
RUSK: Roy Ruskin, 39 West 70th St., Kansas City, Missouri.
SHAC: Norman Shacker, 5079½ Pickford St., Los Angeles, Calif.
SMIT: Bob Smith, Jr., 203 West 2nd St., Frederick, Maryland.
STET: John B. Stetson, 80 Dedham St., Newton Highlands 61, Mass.
STUR: Ralph J. Sturges, 131 Washington St., Hartford 6, Conn.
TATE: Lois & Gene Tate, 708 E. 11th St., Indianapolis 2, Ind.
TRS: Technical Recording Serv., P. O. Box No. 5911, Chicago, Ill.
TINL: G. H. Tinley, Jr., 2900 Presbury St., Baltimore 16, Md.
TUCK: Lt. Comdr. H. C. Tucker, 17 Greenway Road, New London, Conn.
WANG: Irving Wangrow, 2533 Buena Vista, Detroit 6, Mich.
WEIN: Robert Weinstock, 324 West 83rd St., New York 24, N. Y. (Postage paid on orders over $3.00.)
WINT: M. N. Winton, 2501 Ivy Drive, Oakland, Calif.

CLOSING DATE FOR BID
On all Records advertised for auction in this issue will be AUG. 10
UNLESS OTHERWISE STATED.

Vol. I
of
THE INDEX TO JAZZ
by Orin Blackstone

NOW AVAILABLE

ORDER YOUR COPY NOW

VOL. I—$1.00

The Record Changer, Fairfax, Va.

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 11.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1 2 3 4

IRVING AARONSON
YOU SWEET OLD WHACHAMA CALL IT (N) — Vi 21778 2.50 RICE

ALABAMA RED PEPPERS
(ANY) — — — MADI

AIRPORT BOYS
YOU ARE MY SUNSHINE — BB 10939 2.00 FONG

ANDY BOY
HOUSE RAID BLUES — BB 6858 — BRDO

LOUIS ARMSTRONG
I CAN'T GIVE YOU ANYTHING BUT LOVE — OK 8669 — RUSK
SHINE/JUST A GIGOLO — OK 41486 — RUSK
MEDLEY OF ARMSTRONG HITS (12") — Vi 36084 — RUSK
SAVOY BLUES — ANY — — HURN
(HOT FIVES, NOT REISSUED) — OK — — HURN
DRY'S CREOLE TROMBONE/LAST TIME — Co 35838 — IVEY

LOVIE AUSTIN
TRAVELIN' BLUES — PARA — — RIDD

DON AZPIAZU ORCH.
PEANUT VENDOR/TRUE LOVE(E+) — Vi 22843 — KRAT

COUNT BASIE
ONE O'CLOCK JUMP — OK 6634 — SMIT
JUMPIN' AT THE WOODSIDE — DE — — SMIT

CHARLIE BARNET
FLYING HOME — BB 10794 — JODS

SIDNEY BECHET
SHAG — BB 10022 — BROO
OLD MAN BLUES — Vi 26640 — BROO
WILD MAN BLUES — Vi 26663 — BROO

BIX BEIDERBECKE
AT THE JAZZ BAND BALL/JAZZ ME BLUES — Co 36156 — KR,R

BUNNY BERIGAN
I CAN'T GET STARTED — Vo 3225 — RUSK

JIMMY BERTRAND
(ANY WITH DODDS) — VO — — HURN

JIMMY BLYTHE
(ANY WITH DODDS) — — — HURN

SHARKEY BONANO
HIGH SOCIETY/I'M SATISFIED — Co 35678 — ESMA

CAB CALLOWAY
MISS OTIS REGRETS/NAGASAKI — Br 7504 — TATE
MISS OTIS REGRETS/NAGASAKI — Br 7504 — TATE

JOE CANOULLO
ALL ALONE MONDAY — PE 14720 — GENT

CANDY AND COCO
BUGLE CALL RAG/CHINA BOY — VO 2849 3.00 AVER

CANNON'S JUG STOMPERS
(ANY) — ANY — — EDMI

CAROLINA CLUB ORCHESTRA
HOW I'LL MISS YOU/CAROLINA — OK 41337 — RONE
(ALL OTHERS) — — — RONE

CASA LOMA ORCH.
I CRIED FOR YOU — DE 1864 — SMIT

MAURICE CHEVALIER
(MANY) — — 1.50 MADI

CHICAGO FOOTWARMERS
ORIENTAL MAN — OK 8548 — RIDD

CHICAGO HOT FIVE
STARDUST — Vi 23285 — CHAM
WAKE 'EM UP — Vi 23300 — CHAM
YOU CAN DEPEND ON ME — Vi 23326 — CHAM

CHICAGO RHYTHM KINGS
CHANGES MADE/I FOUND A NEW BABY — ANY — — TATE

LILLIE DELK CHRISTIAN
SWEETHEARTS ON PARADE — OK 8650 4.00 HURN
BABY — OK 8660 4.00 HURN

LARRY CLINTON
STUDY IN BLUE — Vi 25897 — JCOS

JERRY COLONNA
HECTOR THE GARBAGE COLLECTOR — — — KRAT

ANN COOK
HE'S THE SWEETEST BLACK MAN IN TOWN — Vi 20579 2.00 BLAI

COOKIE'S GINGERSNAPS
LOVE YOU FOUND FOR ME — OK 40675 — RIOD

COOK'S DREAMLAND ORCH.
SPANISH MAMA — Co 727 — RIDD

COON-SANDERS
WHAT A GIRL (E+) — Vi 21803 1.00 TRS
I NEED LOVIN' (E+) — Vi 20408 1.00 TRS
SLUEFOOT (E+) — Vi 21305 1.00 TRS
HERE COMES MY BALL AND CHAIN(E+) — Vi 21812 1.00 TRS

CREATH'S JAZZ-O-MANIACS
PLEASURE MAD — OK 8201 — RIOD
KING PORTER — OK 8210 — RIOD

BING CROSBY
(MANY; SEND FOR LIST) — — — FIEL

BING CROSBY (CONTINUED)
"BLOW UP" RECORD — — — MADI
(MANY; ANY LABEL) — — — MADI
ONE MORE TIME — Vi 22700 — KR,R
LOVE YOU FUNNY THING(E+) — Br 1304 4.00 FLYN
CAN'T WE TALK IT OVER(E+) — Br 6240 4.00 FLYN
LOVE ME TONIGHT(E+) — Br 6351 5.50 FLYN
I FOUND YOU/SNUGGLED SHOULDER — Br 6248 — LEVI
HAPPY-GO-LUCKY-YOU/LAZY DAY — Br 6306 — LEVI
CABIN IN THE COTTON/SUMMER — Br 6329 — LEVI
I'LL FOLLOW YOU/SOMEDAY — Br 6427 — LEVI
STREET OF DREAMS/IT'S WITHIN — Br 6464 — LEVI
YOU'VE GOT ME CRYING AGAIN — Br 6515 — LEVI
MOONSTRUCK/LEARN TO CROON — Br 6594 — LEVI
I'VE GOT TO SING A TORCH SONG — Br 6599 — LEVI
CABIN IN THE PINES/GOT TO PASS — Br 6610 — LEVI
MY LOVE/I WOULD IF I COULD — Br 6623 — LEVI
LOVE IN BLOOM/STRAIGHT FROM — Br 6936 — LEVI
JUST A GIGOLO/WRAP TROUBLES — Vi 22701 — RICE
I'LL GET BY/ROSE MANDALAY (N) — Co 1694 4.00 RICE
LET'S DO IT/SPELL OF THE BLUES (N) — OK 41181 4.00 RICE
SUZIANNA/I'M CRAZY OVER YOU (N) — OK 41228 4.00 RICE
I FOUND YOU/SNUGGLED SHOULDER — Br 6248 — RICE
STARLIGHT/HOW LONG WILL IT LAST — Br 6259 — RICE
WHAT DO I CARE IT'S HOME — Br 6515 — RICE
MOON WAS YELLOW/THE VERY THOUGHT — DE 179 — RICE
PECKIN' (JIMMY DORSEY) — DE 1301 — RICE
GOLDMINE IN THE SKY/MISSION BY THE S. — DE 1565 — RICE
NEW SAN ANTONIO ROSE/IT MAKES — DE 3590 — RICE
MISS YOU/BLUES IN THE NIGHT — DE 4183 — RICE
I WANT MY MAMA/THINKING TONIGHT — DE 18316 — RICE
NOT FOR ME/BY THE LIGHT — DE 18460 — RICE

XAVIER CUGAR ORCHESTRA
CHINOSOY/JALOUSIE (E+) — Vi 25184 — KRAT

DIXIELAND FIVE
DIXIELAND ONE STEP — Vi 25502 — RIDD
BLUIN' THE BLUES — Vi 25525 — RIOD

DIXIELAND JUG BLOWERS
HEN PARTY BLUES — Vi 20649 15.00 EDMI
HOUSE RENT RAG — Vi 20420 7.00 EDMI

DIXIELAND JUG THUMPERS
SOCK THAT THING — PARA 12594 — EDMI
(ANY) — ANY — — EDMI

JOHNNY DODDS
(MANY; STATE WANTS OR PRICE) — — — HOLZ
(ANY EXCEPT DECCA) — — — COHA

JIMMY DORSEY
BODY AND SOUL(E+) — DE 2735 1.50 JODS

TOMMY DORSEY
TWILIGHT IN TURKEY(ORIG.LABEL ONLY) — Vi 25568 — NEWT
(OTHER ORIGINAL LABELS BEFORE Vi 25600) — Vi — — NEWT
EAST OF THE SUN (E+) — BB 10726 6.00 FLYN
DEEP NIGHT/STARLITE HOUR — Vi 26445 — IDER
THE ONE I LOVE/AND SO DO I — Vi 26660 — IDER

LOUIS DUMAINE
FRANKLIN STREET — Vi — — STUR

DUKE ELLINGTON
(MANY; EARLY AND FOREIGN) — — — HOLL
HARLEM SPEAKS/IN THE SHADE — Co 36195 — KINN
BIG HOUSE BLUES/ROCKY MOUNTAIN BL(E+) — Co 35682 — DORF
MISTER MORNING/BLUES WITH FEELING(E+) — Vo 3229 — DORF
JUBILEE STOMP/COUNTRY GAL(E+) — Co 35776 — DORF
(MANY ON ORIGINAL LABELS) — — — HOLZ
AZURE/CARAVAN — Co 36120 — JOOS
IN A SENTIMENTAL MOOD — Co 36112 — JOOS
THREE LITTLE WORDS/RING DEM BELLS(E+) — Vi 22528 2.50 RICE
NEW ORLEANS LOW DOWN(N) — Vo 1086 25.00 JACO
IMMIGRATION BLUES(N) — Vo 1077 20.00 JACO
RED HOT BAND (N) — Vo 1153 15.00 JACO

RUTH ETTING
(ANY COLUMBIA; E+) — — — MEND

FREDDIE FISHER
OCEANIC ROLL — — 1.25 MADI

FRIARS SOCIETY
PANAMA (V+) — GE 4968 4.00 TRS

BILLY GLADSTONE
(ANY XYLOPHONE SOLOS) — — 2.00 KRAT

BENNY GOODMAN
ROYAL GARDEN BLUES/WHOLLY CATS — Co — 1.75 COHA
BLUES IN MY FLAT — Vi — 2.00 COHA
BEI MIR BIST DU SHOEN — Vi — 2.00 COHA
OPUS ½/SWEET GEORGIA BROWN — Vi — 1.85 COHA
(MANY BLUE COLUMBIA) — — — COHA
(ANY V-DISCS) — — — COHA
(ANY FOREIGN LABELS) — — — COHA
(MANY OTHERS; SEND LIST) — — — COHA
SING SING SING — V-Disc 7 — CHAM
KING PORTER/ONE O'CLOCK JUMP — V-Disc 15 — CHAM
BUGLE CALL RAG/SOMETIMES I'M — V-Disc 38 — CHAM
ON THE ALAMO/BUCKLE DOWN WIN. — V-Disc 55 — CHAM
DINAH/HENDERSON STOMP — V-Disc 159 — CHAM
A SMOOTH ONE — V-Disc 187 — CHAM
MILL STREAM/JUMPIN' WOODSIDE — V-Disc 205 — CHAM
PERFIDIA/WHY DON'T YOU DO RIGHT — V-Disc 233 — CHAM

(BENNY GOODMAN CONTINUED NEXT COLUMN)

BENNY GOODMAN (CONTINUED)
GOOD ENOUGH TO KEEP — V-Disc 253 — CHAM
THREE LITTLE WORDS — V-Disc 88 — CHAM
OPUS ½ — V-Disc 180 — CHAM
HALLELUJAH/THESE FOOLISH THINGS — V-Disc 302 — CHAM
POPCORN MAN/OH BOOM — Vi 25808 7.50 CHAM
(MANY UNDER DIFFERENT NAMES) — ANY — — COHA
CLARINETITIS/THAT'S A PLENTY — ME 12073 — COHA
WOLVERINE BLUES/JAZZ HOLIDAY — Vo 15656 — COHA
(Vi 25009, 25011, 25021, 25024) — — — COHA
(Vi 25081, 25136, 25193, 25195) — — — COHA
(Vi 25320, 25683, 25808, 25814) — — — COHA
(Vi 25840, 26088, 26130, 26187) — — — COHA
(CO ALL EXCEPT 2914, 2542, 2845;BLUE LABEL) — — — COHA
(CO ALL EXCEPT 2835, 2927) — — — COHA
ZAGGIN' WITH ZIG/BUSY AS A BEE — Co 35356 — COHA
CRAZY RHYTHM/MR. MEADOWLARK — Co 35497 — COHA
BLUES IN YOUR FLAT/ MY FLAT — Vi 26044 — COHA
OPUS ½/SWEET GEORGIA BROWN — Vi 26091 — COHA
(Vi 25115, 25345, 25529, 25725) — Vi — — COHA
CHINA BOY/LADY BE GOOD — Vi 25333 — COHA
ROYAL GARDEN BLUES/WHOLLY CATS — Co 35810 — COHA

GLEN GRAY
MIDNIGHT LULLABY/SHINE ON — DE — — NEWT

HALFWAY HOUSE ORCHESTRA
BARATARIA/PUSSY CAT RAG — OK 40318 — STUR

FLETCHER HENDERSON
STARDUST — ANY — — CHAM

WOODY HERMAN
FORT WORTH JAIL/TOO LATE — DE — — JOOS
FAN IT/SOUTH — DE 3761 — KR,R

WILLIE HIGHTOWER
(ANY) — BLACK PATTI — — RIDD

BERTHA CHIPPIE HILL
PRATT'S CITY BLUES — HRS Div 4.85 HURN
KIDMAN BLUES — OK 8273 20.00 EDMI
LONESOME ALL ALONE AND BLUE — OK 8339 20.00 EDMI
(MANY WITHOUT ARMSTRONG ACC.) — ANY — — EDMI

RICHARD HIMBER
CHAPEL IN THE MOONLIGHT/YOU'RE — Vi 25— — NEWT
(OTHER VICTOR 25000 SERIES) — Vi — — NEWT
SEVERAL RHYTHMIC PYRAMIDS — Vi 26— — NEWT

JACK HYLTON
MY DARLING (E+) — Vi — 2.50 TRS

FRANKIE HALF-PINT JAXON
(MANY) — — — MADI

BUNK JOHNSON
(MANY, EXCEPT JI) — — — MADI

CHARLIE JOHNSON
BOY IN THE BOAT/WALK THAT THING — ANY — — TATE

SPIKE JONES
(MANY) — — — MADI

LOUIS JORDAN TYMPANY FIVE
YOU GOT TO GO/AFTER SCHOOL SWING — DE 7729 1.25 PARR

HAL KEMP
HEART OF STONE — Vi 26165 — BARR
WILL LOVE FIND/LOVE AND A DIME — Br 7334 — RONE
(OTHERS) — — — RONE

WAYNE KING
(MANY; E+) — Vi — — KRAT

TOMMY LADNIER
WEARY BLUES — BB 10086 — BROD
REALLY THE BLUES — BB 10089 — BROD

SAM LANIN
I DON'T WANT YOUR KISSES — PE 15246 — GENT

LEADBELLY
PIG MEAT PAPA — ME 60455 — RIDD
NEW BLACK SNAKE BLUES — ANY — — RIOD
ALL OUT AND DOWN — PE 0314 — RIDD

MEADE LUX LEWIS
YANCEY SPECIAL/CELESTE BLUES — DE 819 — ESMA

TED LEWIS
DALLAS BLUES/ROYAL GARDEN — Co 2527 — IDER

CRIPPLE CLARENCE LOFTON
MONKEY MAN BLUES/STRUT THAT THING(E+) — Vo 02951 — DORF

BERT LOWN
(MANY V+) — — — KINN

JIMMIE LUNCEFORD
SOPHISTICATED LADY/UNSOPHISTICATED SUE — DE 129 — RUSK
BLACK AND TAN FANTASY/BEST GAL — DE 453 — RUSK

DORA LUZ
CALLA (MEXICAN SERIES) — Vi — — KINN

WINGY MANNONE
TORMENTED — BB 6359 — BROD
PANAMA — DE 182 — BROD
BASIN STREET BLUES — BB 6411 — BROD
SENSATION — DE 464 — BROD
OSTRICH WALK — DE 229 — BROD
ROYAL ORINDER BLUES — OK 41570 — BROD
JUST ONE GIRL — ANY — — BROD

PAUL MARES FRIARS SOCIETY ORCH.
MAPLE LEAF RAG — Co 35686 — RIDD

MARLBOROUGH MELODY SYNCOPATORS
YELLOW DOG BLUES — CLOVER 1581 45.00 GENT

WANTED

RED MCKENZIE				
(MANY)	DE	—	—	WANG
RUSS MORGAN				
DOES YOUR HEART BEAT FOR ME(E+)	—	—	2.50	TRS
JELLY ROLL MORTON				
SMOKE HOUSE BLUES/STEAMBOAT STOMP	VI	20296	—	RUSK
GRAND PA'S SPELLS/CANNON BALL BLUES	VI	20431	—	RUSK
CANNON BALL BLUES	VI	20431	—	RIOO
(ANY GE EXCEPT PEARLS)	—	—	—	RIOO
DOCTOR JAZZ (E+)	BB	10255	2.00	TRS
(MANY, EXCEPT REISSUES AND GENERAL)	—	—	—	HOLZ
WININ' BOY/DION'T HE RAMBLE	BB	10429	—	IVEY
HIGH SOCIETY/BUDDY BOLDEN	BB	10434	—	IVEY
MDUNO CITY BLUE BLOWERS				
DNE HOUR/HELLO LOLA	VI	38100	—	RUSK
CLIFF NAZZARD				
I'LL REMEMBER/HOW TO TAP(E+)	BB	10433	—	KRAT
NEW ORLEANS BLUE NINE				
YELLOW DOG BLUES (N)	GG	1282	2.25	MCKU
NEW DRLEANS BOOT BLACKS				
FLAT FOOT/MAD DOG	CO	—	—	HURN
I CAN'T SAY/MIXED SALAD	CO	—	—	HURN
NEW DRLEANS RHYTHM KINGS				
THAT DADA STRAIN	GE	5106	4.50	HURN
SWEET LOVIN' MAN	GE	5104	3.00	HURN
GOLDEN LEAF STRUT	DK	40327	4.50	HURN
BABY	OK	40422	4.50	HURN
WEARY BLUES	GE	5102	3.50	HURN
(EITHER ON OKEH)	OK	—	—	STUR
(MANY; PLEASE SEND LISTS)	—	—	—	COHA
(MANY; SEND LISTS)	—	—	—	HOLZ
RAY NDBLE				
TURKISH DELIGHT	VI	24427	—	KRAT
IN THE BUSHES AT BOTTOM OF GARDEN	VI	24149	—	KRAT
JUST ONCE FOR ALL TIME	VI	22954	—	KRAT
HANG OUT THE STARS IN INDIANA	VI	24357	—	KRAT
TURKISH DELIGHT	VI	24427	—	KR,R
JIMMIE NOONE				
CHICAGO RHYTHM	VO	1267	—	STUR
RED NORVD				
(BR 6906,6562)	BR	—	—	COHA
(CO 2977,3059,3079,36158)	CO	—	—	COHA
KING OLIVER				
DIPPERMOUTH	UHCA	—	2.65	HURN
DIPPERMOUTH	HRS		4 5.00	HURN
HIGH SOCIETY	HRS	—	5.00	HURN
(MANY ON ALL LABELS)	—	—	—	HOLZ
DIPPERMOUTH	UHCA	77/78	—	ESMA
CHIMES BLUES/CANAL STREET BLUES	UHCA	67/68	—	ESMA
HIGH SOCIETY	OK	4933	—	ESMA
(ANY ON GENNETT OR OK)	—	—	—	SHAC
(MANY; SEND LIST AND PRICES)	—	—	—	COHA
OLE OLSON				
SADIE GREEN/SNAG IT	PE	14669	—	GENT
OLYMPIC DANCE ORCHESTRA				
I'M SO ASHAMED(N)	GG	1282	2.25	MCKU
ORIGINAL DIXIELAND JAZZ BAND				
(MANY)	—	—	—	MADI
ORIGINAL TUXEDO JAZZ ORCH.				
BLACK RAG	OK	8198	—	RIOO
BLACK RAD	OK	8198	22.50	EDMI
ORIGINAL TUXEDO RAG	OK	8215	—	EDMI
PARADISE ISLAND TRIO				
MASQUERADE/JEANNINE	DE	2502	—	GENT
BEN POLLACK				
IN A SENTIMENTAL MOOD (E+)	VR	556	5.50	FLYN
CLARENCE PROFIT TRID				
TEA FOR TWO/CHANGES MADE	BR	8341	—	TATE
BODY AND SOUL/I DIDN'T KNOW TIME	CO	35378	—	TATE
KID RENA				
(MANY)	—	—	—	MADI
RHYTHMAKERS				
YES SUH	ANY	—	—	BROO
BUGLE CALL RAG	ANY	—	—	BROO
ANYTHING FOR YOU(ME,BA,PE)	—	—	—	STUR
HARRY ROSENTHAL				
YOU'RE THE TOP	CO	2986	—	CHAM
LUIS RUSSELL				
MUGDIN' LIGHTLY	OK	—	—	HOLL
SAVANNAH SYNCDPATDRS				
(MOST)	VO	—	3.00	HURN
BOYD SENTER				
(MANY)	—	—	—	MADI
ART SHAW				
(ANY BRUNSWICKS WITH STRING SECTION)	BR	—	—	NEWT
COMIN' ON/I CAN'T	BB	7772	—	JOOS
DINAH SHORE				
(MANY)	—	—	—	MADI
BESSIE SMITH				
DO YOUR DUTY/DOWN IN THE DUMPS	DK	8946	—	COHA
GIMME A PIGFOOT/TAKE ME FOR BUGGY	OK	8946	—	COHA
CLARA SMITH				
(ARMSTRONG ACCOMPANIMENTS)	—	—	4.00	HURN
KATE SMITH				
(COLUMBIA; E+)	—	—	—	MENO
SOUTHAMPTDN SOCIETY DRCHESTRA				
ME AND MY BOY FRIEND	PE	14336	—	GENT
MUGGSY SPANIER				
RELAXIN' AT THE TOURO	BB	10532	—	HURN
CHARLIE SPIVAK				
CHARLIE HORSE/SUN COMES	DK	6246	—	JOOS
REX STEWART				
TEA AND TRUMPETS	VO	3831	—	RUSK
THREE JDLLY MINERS				
(ANY)	—	—	—	MADI
PAUL TREMAINE				
STEAMBOAT BILL(E+)	—	—	—	KR,R
FRANKIE TRUMBAUER				
RIVERBOAT SHUFFLE	ANY	—	—	TATE
RUDY VALLEE				
(SOME COLUMBIA'S, E+)	—	—	—	MENO
YOU'LL DO IT SOME DAY	—	—	—	MENO
DREAM SWEETHEART	VE	1728	—	MENO
(ANY UNUSUAL RECORDS)	—	—	—	MENO
DOIN' THE RACCOON	—	—	—	MENO
JDE VENUTI				
FAREWELL BLUES	ANY	—	—	BROO
(DUETS WITH RUSS MORGAN)	GO	—	—	WANG
FATS WALLER				
I NEED SOMEONE LIKE YOU	VI	38086	—	RUSK
RIDIN' BUT WALKIN'	VI	38119	—	RUSK
WHEN I'M ALONE	VI	38110	—	RUSK
(VI 24737, 24742; N)	VI	—	—	STUR
WASHBOARD RHYTHM KINGS				
TIGER RAG	BB	6084	—	KR,R
(ANY)	—	—	—	MADI
LU WATTERS				
(MANY)	—	—	—	MADI
TED WEEMS				
(ANY NOVELTY OR INSTRUMENTAL NUMBERS)	VI OR DE		—	KR,R
SLAPPIN' THE BASS	VI	—	—	KRAT
PAUL WHITEMAN				
METROPOLIS, 1 & 2 (PRE-WAR ONLY)	VI	35933	—	NEWT
METROPOLIS, 3 & 4 (")	VI	35934	—	NEWT
GRAND FANTASIA (")	VI	36065	—	NEWT
HIGH WATER (")	VI	36186	—	NEWT
RHAPSODY IN BLUE (")	VI	35822	—	NEWT
CAPRICE FUTURISTIC (")	VI	36044	—	NEWT
MISSOURI WALTZ/BEAUTIFUL OHIO	VI	20973	—	RICE
IT WAS THE DAWN OF LOVE	VI	21453	—	RICE
POOR BUTTERFLY	VI	24078	—	RICE
YOU'RE TELLING ME	VI	24140	—	RICE
MARCHING ALONG TOGETHER	VI	24364	—	RICE
NIGHT OWL	VI	24400	—	RICE
SITTIN' ON A BACKYARD FENCE	VI	24403	—	RICE
A NIGHT WITH PAUL WHITEMAN	VI	39000	—	RICE
ALEC WILDER				
(MANY)	CO	—	—	WANG
CLARENCE WILLIAMS				
(ANY WITH LOUIS)	—	—	—	HURN
CDDTIE WILLIAMS				
DIGA DIGA DOO(NEW ONLY)	VO	3818	3.50	JACO
WYNN'S CREDLE BAND				
(ANY EXCEPT RE-ISSUES)	—	—	—	HOLZ
BILLIE YDUNG				
YOU, DONE PLAYED OUT	VI	23339	2.00	BLAI
NEW ORLEANS BANDS				
(MANY BY DODDS, NOONE, DLIVER, ETC.)	—	—	—	COHA
(MANY; SEND LIST)	—	—	—	HOLZ
ANY ARTIST OR RECDRDING GROUP				
BLUIN' THE BLUES	—	—	—	MADI
WISH I COULD SHIMMY LIKE MY SISTER KATE	—	—	—	MADI
ALEXANDER'S RAGTIME BAND	—	—	—	MADI
CLARINET MARMALADE	—	—	—	MADI
HOT LIPS	—	—	—	MADI
MUSKRAT RAMBLE	—	—	—	MADI
WOLVERINE BLUES	—	—	—	MADI
PANAMA	—	—	—	MADI
CECILIA	—	—	—	MADI
DLD MAN OF THE MOUNTAIN	—	—	—	GENT
WE'D MAKE A PEACH OF A PAIR	—	—	—	GENT
IT'S A LONESOME OLD TOWN	—	—	—	GENT
BRAZILIAN WILLIE(RIO CARNIVAL SONG)	—	—	25.00	GENT
ALBUMS				
ANTHOLOGY OF COLORED JAZZ	DE	182	—	JORD
BOOGIE WOOGIE, VOL II	DE	235	—	JORD
ALTO SAXOLOGY	DE	246	—	JORD
SLIPHORN	DE	254	—	JORD
KANSAS CITY JAZZ	DE	214	—	JORD
KID RENA	DELTA	801-7	—	JORD
SOUTHERN EXPOSURE	KEYNOTE	—	—	JORD
ALTO SAXOLOGY	SAVOY	—	—	JORD
BDDKS				
AMERICAN JAZZ MUSIC, BY W. HOBSON	—	—	—	IVEY
CATALDGS				
VICTOR CATALOG, 1939 – 1940	—	—	—	NEWT
BRUNSWICK CATALOG, 1938	—	—	—	NEWT
VICTOR, 20000 TO 25000 SERIES	—	—	—	KR,R
ALL LABELS, 1925 TO 1938	—	—	—	MENO
WANT-TRADE LISTS				
SEND ME YOUR WANT LISTS AND TRADE OFFERS	—	—	—	IDER

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6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 11.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, SEE PAGE 11. "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

ALABAMA RED PEPPERS
SAN/MY OHIO(LANIN) CA 8109 E AUC 2.50 NEW
ALBERT AMMONS ORCH.
BOOGIE WOOGIE STOMP/NAGASAKI DE 749 N AUC —— JORD
LIL ARMSTRONG
OR LEAVE ME ALONE/BROWN GAL DE 1092 N AUC —— MATT
LOUIS ARMSTRONG
DING DONG DADDY PAE 796 N T-S 1.50 HURN
STRUTTIN' WITH SOME BARBECUE PAE 2829 N T-S 3.00 HURN
MEDLEY OF ARMSTRONG HITS VI 36034 E AUC —— CAMP
MARIE/W.P.A. DE 3151 N AUC —— JORO
YES SUH/I'LL GET MINE DE 3900 N AUC —— JORO
ST. LOUIS BLUES/AFTER YOU'VE DK 41350 N T-A —— SHAC
GEORGIA BO BO/WILOMAN BRE 2065 E+TRA —— WINT
DROP THAT SACK BRE 2502 E+TRA —— WINT
ORY'S CREOLE TROMBONE/LAST PAE 2792 E+T-A —— WINT
SWING YOU CATS/SNOWBALL BB 10225 N AUC —— BEAR
MEXICAN SWING/SO LITTLE TIME DE 1822 E STA —— PARR
SAVOY BLUES OK 8535 N T-A —— RIOO
MAHOGANY HALL/YOU CAN DEPENO VO 3055 V T-A —— KRAT
SNOWBALL BB 10225 N T-A —— BROO
GUS ARNHEIM (WITH BING CROSBY)
THEM THERE EYES/LITTLE VI 22580 V AUC —— TUCK
FRED ASTAIRE & ORCH.
NO STRINGS/CHEEK TO CHEEK(N/E) BR 7486 - AUC —— JORO
THE PICCOLINO/TOODLING ALONG BR 7488 N AUC —— JORO
LET YOURSELF GO/LET'S FACE BR 7608 N AUC —— JORO
BOJANGLES HARLEM/NEVER GONNA(N/E) BR 7718 - AUC —— JORD
RATHER LEAD BANO/I'M BUILDING BR 7610 N AUC —— JORO
BUSTER BAILEY
SHOULD I?/APRIL VS 8337 N T-A —— FIEL
MILDRED BAILEY
RIGHT OR WRONG VO 3758 V AUC —— PENS
IT'S LOVE I'M AFTER VO 3367 V AUC —— PENS
TRUST IN ME VO 3449 G AUC —— PENS
I HAVEN'T CHANGED A THING VO 4282 E AUC —— PENS
HOLD ON CO 35248 N AUC —— PENS
DON'T BE THAT WAY/I CAN'T FACE VO 4016 E T-A —— RUSK
HONEYSUCKLE ROSE DE 18108 E+T-A —— BROO
BAR HARBOR SOCIETY ORCH.
SWEETHEART OF SIGMA CHI/HOURS DI 2553 E SAL 1.25 NEWT
CHARLIE BARNET
WONDERFUL WORLD/BUSY BEE BB 10610 E AUC —— TUCK
(MANY; SEND WANT LIST) — —— - —— — COHA
(MANY; SEND FOR SALE LIST) BB —— N SAL —— WEIN
CHEROKEE/ALL NIGHT RECORD MAN BB 10373 E AUC —— SCHA
COUNT'S IDEA/DUKE'S IDEA BB 10453 V+AUC —— SCHA
JUMP SESSION/SWING STREET BB 10172 N AUC —— SCHA
COMANCHE WAR DANCE/TAPPIN' BB 10584 N AUC —— SCHA
COUNT BASIE
THE DIRTY DOZENS DE 2498 G AUC —— PENS
HONEYSUCKLE ROSE DE 1141 V AUC —— PENS
FEEDING THE BEAN OK 6180 V AUC —— PENS
TAKE ME BACK BABY OK 6440 E AUC —— PENS
MINNIE THE MOOCHER OK 6634 E AUC —— PENS
(MANY; SEND WANT LIST) — —— - —— —— COHA
ROCK-A-BYE BASIE/BABY DON'T VO 4747 N T-A —— ESMA
DOGGIN' AROUND/BLUE & SENT. DE 1965 E STA —— PARR
PLATTERBRAINS DK 6508 N T-A —— RUSK
ONE O'CLOCK JUMP DE 1363 E T-A —— BROO
DOGGIN' AROUND/BLUE & SENT. DE 1965 E+T-A —— BROO
SIDNEY BECHET
BLUES IN THE AIR/THE MOOCHE VI 201510 N SAL 2.00 WEIN
STOMPY JONES/SAVE IT VI 27240 V SAL 2.50 NEWT
BECHET-WILLIE LION SMITH
MAYOTTE/MAGIC ISLAND VS 8399 N SAL 1.00 BUCK
BIX BEIDERBECKE
I'LL BE A FRIEND WITH PLEASURE VI 23008 E T-A —— RIOO
TIA JUANA/ROYAL GARDEN HRS 26 N STA —— STUR
SORRY/SINCE MY BEST GAL OK 3149 N T-A —— STUR
BUNNY BERIGAN
LET 'ER GO/TURN ON VI 25646 V T-A 1.00 JOOS
IMAGE OF YOU/I'M HAPPY VI 25587 E T-A 1.00 JOOS
I'M COMING VIRGINIA/BLUES DE 18116 E T-A —— RUSK
CHICKEN & WAFFLES/YOU TOOK AO. DE 18117 E T-A —— RUSK
TREES/BLACK BOTTOM VI 26138 E AUC —— EPST

HENRY BUSSEE ORCH.
MELANCHOLY BABY/ALEX.RAGTIME DE 1015 V+AUC —— BEAR
BROADWAY BELL-HOPS
SEVILLA/MY BARCELONA HA 202 V+T-A —— KELS
BARCELONA/LOSIN' SUGAR HA 223 E T-A —— KELS
UNDER THE MOON/SA-LU-TA HA 429 E T-A —— KELS
GET OUT UNDER MOON/CRY OVER HA 644 V+T-A —— KELS
GET OUT UNDER MOON/CRY OVER DI 2644 V+T-A —— KELS
SHARKEY BONANO
WHEN YOU'RE SMILING/MR.BROWN VO 3400 V+T-A —— KELS
BLOWING OFF STEAM/WASH IT VO 3410 E T-A —— KELS
PERRY BRADFORD'S JAZZ PHOOLS
LUCY LONG/SECOND FIDDLE VO 15165 N TRA —— HURN
WILL BRADLEY & RAY MCKINLEY
ALL THAT MEAT/GET THEE CO 36248 N T-A 1.50 JOOS
BROADWAY BROADCASTERS
MARVELOUS RO 470 V T-A —— MADI
ALBERTA BROWN
LONELY BLUES/HOW LONG CO 14321 E T-A —— KRAT
CLEO BROWN
LATCH ON/SLOW POKE DE 795 E T-A —— ESMA
HENRY BUSSE
HOT LIPS/WANG WANG BLUES DE 198 N AUC —— JORO
WAY DOWN YONDER IN N.O./DARKT. DE 440 N AUC —— JORO
WHEN DAY IS DONE/ON ALAMO DE 774 N AUC —— JORO
MY MELANCHOLY BABY/ALEXANDER'S DE 1015 E+AUC —— JORO
CALIFORNIA RAMBLERS
(MANY, E+; SEND FOR LIST) CO —— - AUC —— MINE
CAB CALLDWAY
BUGLE CALL RAG/MAN FROM HARLEM BA 32866 N AUC —— JORD
NOBODY'S SWEETHEART/HARLEM HOL. BA 30074 N AUC —— JORO
REEFER MAN/MINNIE THE MOOCHER BA 33944 N AUC —— JORO
JOE CANDULLO
SADIE GREEN/ME TOO HA 235 F AUC —— MADI
THE CAROLINERS
NO NO NORA CA 391 V AUC —— MADI
WINGY CARPENTER
PREACHIN'TRUMPET BLUES DE 8519 E+STA —— TATE
BENNY CARTER
POM POM/SERENADE DE 3262 N T-A —— ESMA
NIGTH HOP/OK FOR BABY DE 3294 N T-A —— ESMA
CASA LOMA ORCHESTRA
RHYTHM MAN/THANKSGIVIN' BR 6463 E AUC —— TINL
GOING GOING/SUGAR BROWN VI 24254 E AUC —— TINL
FIVE INDIAN/WASHBOARD(12") BR 20108 N AUC —— TINL
INDIANA/I NEVER KNEW BR 6337 E AUC —— TINL
NEW ORLEANS/LADY FROM ST. BR 6486 E AUC —— TINL
CHINATOWN/WHEN WILL I KNOW DE 199 N AUC —— MADI
EXACTLY LIKE YOU/(REV.,LANIN) DO 36076 N AUC —— MADI
CASA LOMA
AVALON/CHINA GIRL BR 7532 E+T-A —— WANG
NOCTURNE/NARCISSUS BR 7321 E T-A —— WANG
BOB CAUSER
IT'S YOU/TELL THAT TO ALL GIRLS ME 19097 N AUC —— MADI
CHARLESTON CHASERS
FAREWELL BLUES/MY GAL SAL CO 1539 V AUC —— JORD
DAVENPORT BLUES CO 909 V T-A —— HOLL
FEELIN' NO PAIN(½" CRACK) CO 1229 V T-A —— HOLL
MY GAL SAL CO 1539 E T-A —— HOLL
IMAGINATION CO 1260 E+T-A —— HOLL
MAURICE CHEVALIER
IT'S A HABIT/ON TOP OF WORLD(E/E) VI 22007 - AUC 2.00 NEW
CHICAGO RHYTHM KINGS
RANDOLPH ST.BAG/SUGAR SIG 105 N T-A —— SHAC
LARRY CLINTON
BACK TO BOOGIE/NARCISSUS VI 27510 N STA —— PARR
RUSS COLUMBO
CALL ME DARLING/YOU TRY. VI 22861 E AUC —— EPST
COZY COLE'S ALL STARS
BODY AND SOUL(FEAT.B.WEBSTER) SAVOY 501 N SAL 1.50 WEIN
KING COLE TRIO
RIFFIN' AT THE BAR-B-Q D & S 111 E AUC —— BLAI
TA-DE-AH D & S 110 E AUC —— BLAI
I LIKE THE RIFF/SUNNYSIDE OF AAM 108 E AUC —— BLAI
BLACK SPIDER/BY RIVER ST.MARIE AAM 109 E AUC —— BLAI
SWEET LORRAINE/THIS SIDE UP DE 8520 N T-A —— TATE
BILL COLEMAN (REINHARDT)
GOT NOBODY/BABY PLEASE COME SW 14 N SAL 6.00 WEIN
EDDIE CONDON
GONNA STOMP/SERIOUS THING BB 10168 V T-A —— BUCK
NOBODY'S SWEETHEART DE 18040 V T-A —— BROO
SOMEDAY SWEETHEART DE 18041 E T-A —— BROO
CONNIE'S INN ORCH.
SUGAR FOOT STOMP/LOW DOWN CR 3194 V AUC —— KINN
YOU RASCAL YOU(1 INCH CHIP) CR 3180 V AUC —— KINN
ODC COOK
HOT TAMALE MAN CO —— V T-A —— HOLL
HIGH FEVER OK 8369 V T-A —— HOLL
COON-SANDERS
MINE ALL MINE/GIRL FRIEND VI 21148 E AUC 2.50 NEW
SITTIN' AROUND/(REV.,FIORITO) VI 20015 E AUC —— BEAR
COTTON PICKERS
WHITE WAY BLUES/MY BE YR MAN BR 2380 E AUC 2.00 NEW
CHARLES CREATH
MY DADDY ROCKS ME OK 8217 V T-A —— HOLL

BING CROSBY
YOUR COMMAND/MANY HAPPY BR 6145 G+AUC —— TUCK
THRU WITH LOVE/MILLION DOLLAR BR 6140 E T-A —— AVER
LET'S TRY AGAIN/SWEET GEORGIA BR 6320 G T-A —— AVER
BLUE PRELUDE OK 2868 E T-A —— FIEL
GABRIEL'S HORN/LAST ROUND-UP VO 2879 N T-A —— BUCK
MOON BURN/JOB SULLIVAN)/TREAS. DE 617 N AUC —— JORO
MR.GALLAGHER,MR.SHEAN/SMALL FRY DE 1960 N AUC —— JORO
PARADISE/YOU'RE STILL IN MY BR 6285 E AUC —— EPST
BLUE PRELUDE/WE'LL MAKE HAY VO 2868 N AUC —— CHOY
BIRTH BLUES/WAITER,PORTER(TEA) DE 3970 E AUC —— CHOY
BOB CROSBY
BLUE SURREAL/BLACK ZEPHYR DE 4415 N AUC —— STET
MOURNIN' BLUES DE 2482 N T-A —— HURN
ROYAL GARDEN BLUES DE 3339 N T-A —— HURN
YOU'RE MY DARLING(BOB CATS) DE 4346 N AUC —— JORD
PRECIOUS MEMORY(BOB CATS) DE 4398 N AUC —— JORO
BIG TOM(N)/WAY DOWN(F)(BOB CATS) DE 4403 - AUC —— MADI
LEANIN'ON TOP RAIL/SHAKE DOWN DE 3027 V AUC —— MANN
TECH TRIUMPH/VMI SPIRIT DE 3080 N AUC —— MANN
FOOLS RUSH IN/SYMPATHY DE 3154 G AUC —— MANN
COME BACK SWEET PAPA/SMOKEY DE 3336 N AUC —— MANN
SUGAR FOOT STRUT/AT THE JAZZ DE 3337 E AUC —— MANN
ELMER'S TUNE/THE ANGELS CAME DE 3929 N AUC —— MANN
HONKY TONK TRAIN DE 2208 V+T-A —— BROO
ROSE OF WASHINGTON SQUARE DE 2464 V T-A —— BROO
TAKE ME BACK AGAIN DE 3576 N T-A —— BROO
I'LL BE TRUE DE 4357 E T-A —— BROO
DIXIELAND BAND DE 3335 E T-A —— BROO
BIG FOOT JUMP/FIVE POINT DE 2108 E+AUC —— SCHA
DIGA DIGA DO, 1 & 2 DE 2275 N AUC —— SCHA
WHO'S SORRY NOW/MARCH OF BOB DE 1865 E AUC —— SCHA
DOWN YONDER N.O./BIG TOM DE 4403 E SAL 1.50 CHOY
SO.RAMPART ST.PARADE/SMOKEY M. DE 2569 E SAL 1.50 CHOY
COW COW DAVENPORT
RAILROAD BLUES DE 7462 N T-A —— HURN
STEALIN' BLUES SD 104 N T-A —— FIEL
DIXIE DAISIES
CLAP HANDS/FRESHIE(VARS.8) CA 1701 V STA —— PARR
DIXIE JAZZ BAND
JACKASS BL/MY PAL JERRY OR 682 E STA —— PARR
MOANIN' LOW/YOU'RE GONNA OR 1663 V STA —— PARR
DIXIE JAZZERS WASHBOARD BAND
MEMPHIS SHAKE/MY OLD DADDY'S PE 136 E AUC —— JORO
DIXIELAND JUG BLOWERS
NATIONAL BLUES VI 20954 N T-S 2.00 HURN
MEM.SHAKE(DOODS)/(REV.,J.R.MORT.) VI 20415 V+T-A —— STUR
DIXIE MUSIC MAKERS
CRAZY WORDS/(REV.,ROMEO ORCH.) RO 343 V AUC —— MADI
DIXIE RHYTHM KINGS
EASY RIDER BR 7127 E+T-A —— HOLL
DIXIE STOMPERS (LADNIER)
BLACK MARIA/BALTIMORE DI 2526 N AUC —— JORO
FOUND NEW BABY/BELL HOPS HA 121 E AUC —— JORD
GOOSE PIMPLES/CORN FED HA 545 N AUC —— JORO
SPANISH SHAWL/CLAP HANDS HERE HA 70 V+AUC —— ABRA
JOHNNY DODDS
DH DADDY SD 102 N T-A —— FIEL
SAN/CLARINET WOBBLE BR 3574 E AUC —— CAMP
WILD MAN BLUES/29TH & DEARBORN DE 2111 N AUC —— JORO
MELANCHOLY(2 GROOVE DIG;NO SKIP) VO 1128 V AUC —— ABRA
JERRY DONOVAN
GONNA RAID CHICKEN ROOST DE 5137 - —— —— DONO
SPRINGTIME IN THE ROCKIES DE 5016 - —— —— DONO
JERRY DONOVAN'S FAVORITE DE 12004 - —— —— DONO
THE DONOVANS DE 12232 - —— —— DONO
PADDY KANE DE 12231 - —— —— DONO
WHOSE HONEY ARE YOU DE 399 - —— —— DONO
DORSEY BROTHERS
HOME TIES DE 340 N SAL .75 BUCK
NEVER SAY NEVER AGAIN DE 480 N SAL .75 BUCK
JIMMY DORSEY
TAIN'S NO GOOD, 1 & 2 DE 4262 N AUC —— JORD
COMES LOVE/LET'S MAKE MEMORIES DE 2745 N AUC —— MANN
MY PRAYER/YOU'RE THE GREATEST DE 2810 E AUC —— MANN
SWAMP FIRE/RIGAMAROLE DE 2918 N AUC —— MANN
CURLY HAIR IN HIGH CHAIR/BREEZE DE 3150 E AUC —— MANN
CAN'T RESIST YOU/I LOVE TO DE 3215 E AUC —— MANN
DUSK IN SANDUSKY/FLIGHT BUMBLE DE 3333 N AUC —— MANN
I UNDERSTAND/HIGH ON WINDY HILL DE 3585 V AUC —— MANN
AU REET/MAN THAT'S GROOVY DE 3721 E AUC —— MANN
BLUE CHAMPAIGNE/ALL ALONE DE 3775 V AUC —— MANN
I REMEMBER YOU/IF YOU BUILD DE 4132 E AUC —— MANN
I'VE GOT GAL IN KALAMAZOO DE 18433 G AUC —— MANN
THEY'RE EITHER TOO YOUNG OR DE 18571 F AUC —— MANN
TOMMY DORSEY
BARCAROLLE/CANADIAN VI 25887 E AUC —— TUCK
EASY DOES IT/AM I PROUD VI 26429 E AUC —— TUCK
QUIET PLEASE/SO WHAT BB 10810 N AUC —— TUCK
INDIAN SUMMER/LOVER VI 26390 E T-A 1.25 JOOS
YOU THINK OF/HONG KONG BLUES VI 26636 N T-A 1.25 JOOS
RUNNING THRU MY MIND/STOP VI 26325 N T-A 1.50 JOOS
DARK EYES VI 25556 E T-A —— BROO
WALKING STICK VI 25856 E AUC —— EPST
WHAT IS THIS THING CALLED LOVE VI 27782 N AUC —— SCHA

FOR DISPOSITION

MORTON DOWNEY
How about me/I'm sorry(E/V) Vi 21806 E T-A —— Buck
Hold your man/Love is Pe 12923 V T-A —— Buck

JOHNNY DUNN
Dunn's cornet blues Co 124 V+T-A —— Holl
He may be your man/Rules & reg. Co 3653 V AUC —— Maoi
Jazzin' babies blues Co 13004 V AUC —— Epst

ROY ELDRIDGE
After you've gone/Where or Vo 3458 E AUC —— Blai
That thing/Heckler's hop Vo 3577 E AUC —— Blai
Florida stomp/Wabash stomp Vo 3479 E AUC —— Blai
Farewell blues/Swingin' De 737 E AUC —— Blai
High society/Muskat ramble Vs 8154 E AUC —— Blai
High society/Muskat ramble Vs 8154 N T-A —— Rusk

CHARLES ELGAR
Cafe capers Vo —— G T-A —— Holl

DUKE ELLINGTON
Limehouse/Echoes Vi 22743 V AUC 2.00 New
Hop head Co —— G+T-A —— Holl
Swanee shuffle/Mystery song BB 6614 V+T-A —— Coha
Memories of you/I can't give BB 6280 V T-A —— Coha
Weely/Never felt this way Co 35353 V T-A —— Coha
Jubilee stomp/Country gal Co 35776 V+T-A —— Coha
Across track blues/Chloe Vi 27235 G T-A —— Coha
In a melotone/Rumpus in richm. Vi 26788 G T-A —— Coha
Ko ko/Conga brava Vi 26577 E+T-A —— Coha
Scrounch/If you were in my Br 8093 E SAL 4.00 Newt
Blue light/Slap happy Br 8297 E SAL 4.00 Newt
Ring dem bells Vi 22528 V AUC —— Hens
The mooche Vi 24486 N AUC —— Hens
I met my waterloo Vi 24719 E AUC —— Hens
So far so good Vi 26537 N AUC —— Hens
Pitter panther patter Vi 27221 N AUC —— Hens
Chicago/Harlem speaks De 800 E AUC —— Hens
Swanee shuffles BB 6614 N AUC —— Hens
Misty morning/Saratoga(G/E) Vi 3805B - AUC —— Hens
When a black man's blue Vi 22587 E AUC —— Hens
The river and me Vi 22614 E AUC —— Hens
Brown berries Vi 22791 E AUC —— Hens
Bugle call rag Vi 22938 N AUC —— Hens
Sam and delilah Vi 23036 E AUC —— Hens
Stompy jones Vi 24521 E AUC —— Hens
Tiger rag, 1 & 2 Br 6510 E AUC —— Hens
Double check stomp Br 6846 E AUC —— Hens
No greater love Br 7625 N AUC —— Hens
Kissin' my baby goodnight Br 7627 V AUC —— Hens
Shoe shine boy Br 7710 E AUC —— Hens
Black & tan fantasy Br 8063 E AUC —— Hens
Scrounch Br 8093 E AUC —— Hens
You gave me the gate Br 8169 N AUC —— Hens
Prelude to a kiss Br 8204 E AUC —— Hens
Prologue to black and tan Br 8256 N AUC —— Hens
New E.St.Louis toodle-oo Ma 101 E AUC —— Hens
Misty mornin' Ok 8662 N T-A —— Ridd
Cotton tail/Don't get a Vi 26610 N AUC —— Scha

PEGGY ENGLISH
Tomorrow morning/Wouldn't be. Vo 15180 N AUC —— Madi

WILL EZELL
Ezell's precious five Para 12729 N T-A —— Ridd

FLIPPEN & GANG
Is she my girl friend(chip) Pe 12400 G AUC 3.00 New

PAT FLOWERS
Beg borrow & steal/After sun De 8587 N AUC —— Joro

FISK JUBILEE SINGERS
Reign massa Jesus/Most done t. Co 2901 V AUC —— Madi

ELLA FITZGERALD
It's wonderful/I was doing De 1669 E STA —— Parr

GEORGIA COTTON PICKERS
Diddle-da-diddle/Coming back Co 14577 N AUC —— Maoi

GEORGIANS
My best girl/Everybody loves Co 252 E AUC 2.50 New
Ooodle doo/Savannah Co 142 G AUC —— Kinn
Maybe/Hula lou Co 70 G AUC —— Kinn

GEORGIA ORGAN GRINDERS
Georgia man/40,000 years ago Co 15445 N AUC —— Madi

GEORGIA STRUTTERS
Black bottom/Wasn't it nice Ha 311 V STA —— Parr

JEAN GOLDKETTE
Slow river (Bix solo) Vi 20926 E AUC —— Mine
One more kiss (Bix) Vi 20300 N AUC —— Maoi
A lane in spain(Bix) Vi 20491 N AUC —— Madi
Gonna meet my sweetie(Bix) Vi 20926 V AUC —— Maoi
Slow river (Bix) Vi 20926 N AUC —— Maoi
Honest and truly Vi 19528 N AUC —— Madi
She's funny that way Vi 21853 N AUC —— Maoi
Kentucky/Little white house Vi 20268 N AUC —— Madi
Eileen Vi 19327 N AUC —— Maoi
My sweetheart Vi 19313 N AUC —— Madi
Drifting apart Vi 19975 N AUC —— Madi
Whithered roses/(rev.,Hamp) Vi 21804 N AUC —— Madi
Cover me up with sunshine Vi 19317 N AUC —— Maoi
A lane in spain Vi 20491 E T-A —— Broo
Hush-a-bye/Idolizing Vi 20270 E AUC —— Epst

BENNY GOODMAN
Man I love/Benny Rides(12") Co 55001 N T-A —— Joos
(Benny Goodman continued next column)

BENNY GOODMAN (continued)
More than you know/Super(12") Co 55002 N T-A —— Joos
Turned the tables/Eyes Vi 25391 E AUC —— Tuck
Ain't cha glad/I gotta Co 3168 N T-A —— Aver
After awhile/Muskrat Br 4968 N T-A —— Tate
Junk man Co 2892 V+T-A —— Holl
(Many Co, Vi, BB; went wants) — —— - —— —— Coha
I'm not complaining Co 36022 V T-S 1.00 Ider
(Many; send want list & offers) — —— V+T-S —— Ider
Board meetin'/Let's all sing Co 35396 E T-A —— Holz
Caprice paganinni/I'm here Co 36411 E T-A —— Holz
Scarecrow/Time on my hands Co 36180 E T-A —— Holz
La rosita/Smoke gets in your Co 36284 E T-A —— Holz
Take it/Yours Co 36067 E T-A —— Holz
Henderson stomp(E)/Nobody(G) Co 35870 E T-A —— Holz
The count/I see a million Co 36379 E T-A —— Holz
Clarinet a la king/How long Ok 6544 E T-A —— Holz
(Many others; send want list) All —— - T-A —— Holz
Flying home/Rose room(sext) Co 35254 V+T-A —— Holz
Benny's bugle/As long as I live Co 35901 E T-A —— Holz
Frenesi/Hard to get Co 35863 E T-A —— Holz
Air mail special/Tuesday at 10 Co 36254 V T-A —— Holz
You can tell/Never should have Vi 25500 E T-A —— Holz
I want to be happy/Rosetta BB 10760 E+T-A —— Holz
In sentimental mood/Foolish Vi 25351 V+T-A —— Holz
Roll 'em/Afraid to dream Vi 25627 E T-A —— Holz
Something new/When the sun Co 36209 E T-A —— Holz
Russian lullaby/Changes BB 11226 E T-A —— Holz
Get happy/Madhouse BB 10461 N AUC —— Maoi
Dizzy spells/Ding dong daddy BB 10903 N AUC —— Maoi
It's wonderful/Thanks for mem. Vi 25727 N AUC —— Madi
Don't be that way(Victor Hi Fidelity) 22 N AUC —— Madi
Loch lomond/(Dorsey;Victor Hi Fidelity)20 N AUC —— Madi
Lesson to you/Wagon to star Vi 25708 P AUC —— Madi
Dixieland band/Ballad in blue BB 10851 N AUC —— Madi
Life goes to party(master #2) Vi 25726 N AUC 2.00 Mine
Hunkadola Vi 25009 E T-A —— Wang
House hop/Anything Vi 25350 E T-A —— Wang
Buddha smiles/Basin st. Vi 25258 E T-A —— Wang
Down south camp meetin' Vi 25387 E T-A —— Wang
Sing sing sing Vi 25796 N T-A —— Wang
King porter/Sometimes Vi 25090 E T-A —— Wang
Minnie's wed.day/Bob white(o.l.)Vi 25683 V+STA —— Stur
Moonglow/Poor little me(tea) Co 35839 N STA —— Stur
Blues in the night(sextet) — 6553 N AUC —— Scha
Board meeting/Let's all sing Co 35396 E AUC —— Scha
Honeysuckle rose/Spring song Co 35319 N AUC —— Scha
He's not worth your tears/And Me 12023 E AUC —— Choy

LIL GREEN
My mellow man/Give your mama BB 8640 V STA —— Parr

GRANT & WILSON (Armstrong)
Come on coot/Have your chill Para 12317 V STA —— Eomi

GLEN GRAY
No name jive/Parts 1 & 2 De 3089 N T-A 1.50 Joos
Panama/Linger awhile Br 7325 V STA —— Stur
Heat wave (M.Bailey) Br 6679 V+STA —— Stur
100 yrs(L.Wiley)/Carolina Br 6775 E STA —— Stur

BOBBY HACKETT
After I say I'm sorry/That old Vo 5620 E T-A —— Shac
Sunrise serenade/That's Vo 4806 V T-S 1.50 Ider

LIONEL HAMPTON
I know that you know Vi 25592 V T-A —— Broo
Jack the bellboy Vi 26652 N T-A —— Broo
Stomp (1/8" rim chip) Vi 25535 N T-A —— Broo
Gin for christmas Vi 26423 E+AUC —— Scha

W. C. HANDY
St. Louis blues Ok 4896 E T-A —— Holl

HARLEM HOT CHOCOLATES
Sing you sinners How 1045 E AUC 2.50 New

MARION HARRIS
Cuddle up blues/Wonder blues Co 3555 E AUC —— Maoi

ERSKINE HAWKINS
Fine and mellow/Midnight stroll BB 10709 V AUC —— Matt
Hot platter/Weedin' blues BB 10364 N SAL .85 Buck
Big wig/Polka dotty BB 10287 N SAL .85 Buck
Satan does the rhumba BB 10456 E AUC —— Scha
After hours/Song of the w. BB 10879 N AUC —— Scha

JOE HAYMES
Goblin market/Squeeze me Pe 16072 E T-A —— Madi

LUCILLE HEGAMIN & DIXIE DAISIES
Mamma's gonna slow you down Ca 461 V AUC —— Epst

FLETCHER HENDERSON
Sleepy time gal Ba 1639 V AUC —— Stet
Somebody stole my gal(E/V+) Co 126 - AUC —— Joro
Feeling way I do/Red hot mama Ba 1364 E AUC —— Joro
Grand terrace swing/Stealing Vo 3213 E AUC —— Joro
Limehouse blues/Wrapping it up De 157 N AUC —— Jord
Tidal wave/Down south camp De 213 N AUC —— Jord
Talk of town/Nagasaki De 18253 N AUC —— Kinn
Down by river/(rev.,Georgia 5) Olym.1434 G AUC —— Kinn
Stardust/After you've gone Cr 3093 G AUC —— Kinn
Swanee butterfly Do 3475 G AUC —— Kinn
Sleepy time gal Do 3613 G AUC —— Kinn
Houston blues/Muscle shoals bl Co 164 N AUC —— Mine
Linger a while Ed 51277 N T-A —— Maoi
After you've gone/Stardust Cr 3093 G AUC —— Kinn

HORACE HENDERSON
Happy feet/Ol'man river De 18172 N T-A —— Buck

WOODY HERMAN
Night watchman/Hey doc De 3889 E T-A —— Rusk
Fan it(Isham Jones Juniors) De 834 V T-A —— Rusk
Dallas blues/River bed blues De 2629 E T-A —— Rusk
Ships'b.w./Chips' blues De 3577 N STA —— Stur

MILT HERTH TRIO
Thats a plenty/Dipsy doodle(E/V)De 1553 - AUC —— Joro
Lost in shuffle/Josephine De 1699 N AUC —— Joro
Pretty little busybody/Na docky De 4180 N AUC —— Joro

J. C. HIGGINBOTHAM
Higginbotham blues Co 36011 N T-A —— Broo

EARL HINES
Grand piano blues/Blue nights BB 6744 N SAL 2.25 Hass
Rosetta BB 10555 V T-A —— Broo

HONEY HILL
Boogie woogie/(rev.,M.L.Lewis) De 3387 N AUC —— Scha

ART HINETT TRIO
Georgia on my mind/Running wild BB 10339 E+AUC —— Jord

JOHNNY HODGES
Jeep's blues/Rendezvous Vo 4415 N T-A —— Aver
Krum elbow/There's some Vo 4351 E T-A —— Aver
Prelude to a/Jeep is jumpin Vo 4386 E T-A —— Aver
Dancing on/Another world Vo 4622 E T-A —— Aver
Rabbit's jump/Rent party Vo 5100 N T-A —— Aver
Home town blues/Dance of goon Vo 4941 N AUC —— Jord
Dance of good/Home town blues Vo 4941 V SAL 1.50 Hass

BILLIE HOLIDAY
St.Louis blues/Loveless love Ok 6064 E AUC —— Matt
Strange fruit/Fine & mellow Com 526 G AUC —— Epst

HOTSY TOTSY GANG(Goodman)
Diga diga doo Br 4041 N T-A —— Rioo

HUDSON-DELANGE ORCH.
Organ grinders-swing/You've not Br 7656 V AUC —— Matt

SPIKE HUGHES
Tiger rag/Siesta DeE 3311 N T-A —— Aver
Air in D flat/Sweet sorrow bl OeE 5101 N SAL 3.50 Wein
Music at midnight/Ag sunrise OeE 3836 N SAL 3.50 Wein

HUNTER & JENKINS
Meat cuttin'blues/Lollypop Vo 2613 V AUC 4.00 New

IPANA TROUBADOURS (Bing Crosby)
Rose of mandalay/I'll get by Co 1694 N AUC —— Jord
Rose of mandalay/I'll get by Co 1694 N T-A —— Aver

FRANKIE (Half-Pint) JAXON
Some sweet day/I'm gonna steal De 7548 E+AUC —— Joro
Something's goin on wrong(G/V) De 7742 - AUC —— Joro
Chocolate to bone/No need De 7360 V+T-A —— Wint
Let me ride/Be yourself De 7786 E T-A —— Wint
Fan it/How can I get it Vo 1257 E AUC —— Maoi

WILLIE JACKSON
Corn and bunion bl/Long time Co 14432 N AUC —— Maoi

JAM SESSION AT VICTOR
Honeysuckle rose/Blues Vi 25559 E AUC —— Epst

HARRY JAMES
Sweet Georgia brown Br 8327 N T-A —— Broo
Love is a necessity Br 8326 N T-A —— Broo

LONNIE JOHNSON
Hard times/Something fishy De 7388 E T-A —— Kels
She ain't right/(rev.F) BB 8684 V T-A —— Kels
When you feel low down(V/P) BB 9006 - T-A —— Kels
Mr.Johnson swing/Your fool De 7509 V+T-A —— Kels

AL JOLSON
Sonny boy/There's rainbow Br 4033 V AUC —— Mann

ISHAM JONES
Found new baby/Tiger rag De 262 N AUC —— Joro
Jimtown blues/Four or five De 300 N AUC —— Joro
Dallas blues/Blue lament De 569 N AUC —— Jord
Melancholy baby/Stomping at De 754 E AUC —— Joro

MAGGIE JONES
Anybody here want to try cab. Co 14063 N AUC —— Camp
Good time flat blues(Louis) Co 14055 V+T-A —— Rusk

RICHARD JONES JAZZ WIZZARDS
Muggin'the blues/I'm gonna run De 7064 V T-A —— Wint
Blue reffer blues/Bring it home De 7051 V T-A —— Wint

TAFT JORDAN & MOB
Devil in the moon Me 12365 N T-A —— Ridd

JUNGLE BAND
St.Louis blues Br 4936 E T-S 1.50 Hurn
Jolly wog(Ellington) Br 4705 E T-A —— Rido

KANSAS CITY FRANK
Jelly roll stomp Br 7062 N T-A —— Rioo

KING DAVID'S JUG BAND
Rising sun blues/What Ok 8913 N T-A —— Aver

ANDY KIRK
Until real thing/Walkin & De 809 E T-A —— Rusk
What's your story/Down to dream De 3306 N AUC —— Madi

GENE KRUPA
Tutti frutti/Jam toast Br 8211 N AUC —— Tuck
Drummin' man/Sweetheart Co 35324 E AUC —— Tuck
Georgia/Things I love Co 9616 E AUC —— Tuck
After you've gone/Kick it Ok 6278 G T-A 2.00 Joos
(Many; send want list) — —— - —— —— Coha
Jungle madness/Apurksody Ok 5997 E SAL 1.50 Hass
The walls keep talking Ok 6438 E T-A —— Rusk
(Gene Krupa continued next page)

FOR DISPOSITION

GENE KRUPA (CONTINUED)
HODGE PODGE/ON THE BEAM Co 35262 E T-A —— RUSK
JAZZ ME BLUES/LAST ROUND UP De 18115 E T-A —— RUSK
MURDY PUROY/BOLERO(E/G) Br 8284 - T-A —— COHA
APURKSODY/JUNGLE MADNESS OK 5997 V SAL 1.25 COHA
DRUMMER BOY/LOOKING FOR OK —— V SAL 1.25 COHA
SIREN SERENADE/DON'T CRY OK 6198 N T-A —— COHA
AFTER YOU'VE GONE(ROY) DK 6278 E+T-A —— COHA
JUNGLE MADNESS/YOU TAUGHT Br 8400 V+T-A —— COHA
SWEET GEORGIA BROWN/JUST A Co 9654 E+T-A —— COHA
DRUMMIN' MAN/I'D LOVE TO Co 35324 - SAL 1.25 COHA
MANHATTAN TRANSFER/MOMENT Co 35444 E SAL 1.00 COHA
RHUMBA JUMPS/GOT NO. Co —— E SAL 1.00 COHA
LADD'S BLACK ACES
SITTING ON INSIDE/NOBODY CRAZY GE 5164 E AUC —— MAOI
TOMMY LADNIER
REALLY BLUES/WHEN YOU & I WERE BB 10089 N AUC —— JORD
LANINS ARCADIANS
FIRST LAST ALWAYS/MARCH OF PAA 21025 N AUC 2.00 NEW
LANINS RED HEADS
FLAG THAT TRAIN TO ALABAM Co 376 E AUC —— MINE
JACK LEONARD
THESE FOOLISH THINGS DK 6381 N STA —— STUR
MEADE LUX LEWIS
CELESTE BLUES De 3831 N T-A —— HURN
BEAR CAT CRAWL/SHOUT FOR JOY Vo 4608 E AUC —— JORO
HONKY TONK TRAIN/WHISTLING(E/N) BB 10175 - AUC —— JORO
LEWIS-JOHNSON-AMMONS
BOOGIE WOOGIE PRAYER, 1 & 2 Vo 4606 E+AUC —— JORD
CAFE SOCIETY RAG/LOVIN MAMA BL Vo 5186 E AUC —— JORO
TED LEWIS
NEW ST.LOUIS BLUES/MAMMA'S IN Co 6970 N AUC 2.50 NEW
SAY ARABELLA/ANGRY Co 416 E AUC —— STET
EGYPTIAN ELLA/I'M CRAZY 'BOUT Co 2428 E T-A —— SHAC
NEW ST. LOUIS BLUES Co 697 V+T-A —— RUSK
(MANY; SEND FOR LIST) Co —— - AUC —— MINE
LITTLE BROTHER
CRESCENT CITY BLUES/SHREVEPORT BB 6793 N AUC —— MATT
LOUISIANA RHYTHM KINGS
MEANEST KIND OF BLUES/SWANEE Br 5845 V T-A —— COHA
LOUISIANA SUGAR BABES
THOU SWELL/PERSIAN RUG Vi 21346 V+T-A —— BUCK
JIMMIE LUNCEFORD
PAVANNE/MINNIE MOOTHER Co 35700 E T-A 1.25 JOOS
STARDUST/RHYTHM IS OUR BIZ De 369 N SAL 1.00 BUCK
SIESTA AT FIESTA/FLAMINGO De 3931 E SAL 1.00 COHA
WHAT'S YOUR STORY MORNING GLORY Co 35510 V SAL .65 COHA
OKAY FOR BABY/FLIGHT Co 35967 E SAL 1.25 COHA
HARLEM SHOUT(I GROOVE CHIP) De 980 G SAL .50 COHA
CHOCOLATE/BATTLE AXE De 3807 E+SAL .75 COHA
SASSIN' THE BOSS/WHO DID YOU Vo 5116 E T-6 1.25 IDER
(MANY; SEND WANT LIST AND OFFERS) De,Vo,OK - T-S —— IDER
BUG'S PARADE/CHOPIN'S PRELUDE Co 35547 N SAL 1.50 HASS
IN OAT MORNIN'/SWEET RHYTHM BB 5330 V AUC —— EPST
JIMMY LYTELL
RED HOUSE BL/OLD FOLKS SHUFFLE PE 14749 V AUC —— JORD
BABY MACK
WHAT KIND OF MAN/YOU'VE GOT TO DK 8313 E AUC —— CAMP
SHERRY MAGEE DIXIELANDERS
BLUIN' THE BLUES Vo 5436 N T-A —— HURN
TIN ROOF BLUES Vo 5281 N T-A —— HURN
WINGIE MANNONE
SHE'S CRYING FOR ME BB 10773 N T-S 1.00 HURN
NICKLE IN SLOT/SWING BROTHER Vo 3171 V+SAL 2.25 HASS
HOW LONG BLUES/BLUE LOU BB 10749 E T-A —— RUSK
SHAKE THAT THING/UP THE COUNTRY De 7366 E T-A —— RUSK
ISLE OF CAPRI/WALKIN'THE STREET Vo 4464 E T-A —— RUSK
FLAT FOOT FLOOGIE/MARTHA BB 7621 E T-A —— RUSK
MY MARIUCCIA/LAND OF YAMO YAMO BB 7395 E T-A —— RUSK
SHAME ABOUT MAMA/RHYTHM ON RIV. BB 10844 E T-A —— RUSK
WHEN I GET YOU/DINNER FOR OUTC. BB 10909 E T-A —— RUSK
SUMMER HOLIDAY/NO REGRETS BB 6473 E T-A —— RUSK
STOP THE WAR/MAMA'S GONE GOOD. BB 11107 E T-A —— RUSK
CORRINE CORRINI/I'M REAL KINDA BB 10266 E T-A —— RUSK
MANNONE BLUES/THE GOOD NEWS BB 7633 E T-A —— RUSK
GOODY GOODY/IS IT TRUE Vo 3191 G AUC —— EPST
PAUL MARES FRIARS SOCIETY ORCH.
REINCARNATION OK 41575 N T-A —— RIOD
SARA MARTIN (ACC.CLARENCE WILLIAMS)
SQUABBLING BLUES/I'M CERTAINLY OK 8108 G AUC —— EPST
JIMMY McHUGH'S BOSTONIANS
WHOOPEE STOMP Ha 836 E+T-A —— RIDO
MCKINNEY'S COTTON PICKERS
CHERRY Vi 21730 E T-A —— BROO
MILENBURG JOYS Vi 21611 G T-A —— BROO
I WANT A LITTLE GIRL Vi 23000 V AUC —— PENS
LAUGHING AT LIFE Vi 23020 V AUC —— PENS
ZONKY Vi 38118 G AUC —— PENS
BEEDLE UM BUM BB 6595 V AUC —— PENS
STOP KIDDING Vi 38025 V AUC —— PENS
HULABALOO (½" HAIR CRACK) Vi 22511 V AUC —— PENS
THEN SOMEONE'S IN LOVE Vi 38142 V AUC —— PENS
WRAP YOUR TROUBLES IN DREAMS Vi 22811 G AUC —— PENS
DO SOMETHING Vi 38051 V AUC —— PENS
JIMMY McPARTLAND
CHINA BOY/JAZZ ME BLUES De 18042 N SAL 1.00 HURN
PANAMA/ECCENTRIC De 3363 N T-A —— STUR

MEMPHIS FIVE
WALK JENNY WALK/LAST NIGHT Co 81242 F AUC —— MADI
MORE/SHE WOULDN'T DO Co 81380 F AUC —— MADI
TIN ROOF BLUES/SONG FOR SALE Vi 19170 G+AUC —— MADI
THROW DOWN BLUES/SOB SISTER Vi 19594 G AUC —— MADI
JOHNNY MERCER
WAITIN' FOR THE EVENIN' MAIL CAP 137 N AUC —— SCHA
MEZZ MEZZROW
I'SE A MUGGIN, 1 & 2(BUFF LABEL) BB 6321 N SAL 2.50 HASS
MIAMI LUCKY SEVEN
SLIPPERY ELM/IDA I DO GE 3174 F AUC —— MADI
GLENN MILLER
TWILIGHT/GLEN ISLAND BB 10388 E AUC —— TUCK
MELANCHOLY/LAST NIGHT BB 10423 E AUC —— TUCK
KALAMAZOO/AT LAST Vi 27934 N AUC —— KINN
WISTFUL & BLUE/ANYTIME DE 1284 E AUC —— KINN
RUG CUTTER'S SWING/PENNA.65000 BB 10754 N AUC —— SCHA
STRING OF PEARLS/DAY DREAM BB 11382 N AUC —— SCHA
SONDARISA MILLER
LONESOME ROAD Vi 20404 V SAL 1.00 HURN
MILLS BLUE RHYTHM BAND
DINAH LOU/WAITING IN GARDEN Co 3083 N AUC —— MADI
MILLS BROTHERS
LINDY LOU/(REV.,B.CARTER) De 3545 N T-A —— BUCK
RASCAL YOU/BABY PLEASE Br 6225 G T-A —— BUCK
ROCKIN' CHAIR/GOODBYE BLUES Br 6278 V T-A —— BUCK
WAY DOWN HOME/SIDEKICK De 2599 V T-A —— BUCK
MISSISSIPPI SHEIKS
KIND TREATMENT/DON'T WAKE IT UP Co 14672 N AUC —— MADI
LAZY RIVER/BED SPRING POKER OK 8927 N AUC —— MADI
MOBILE MELODY MEN
HOLDING HANDS/BUGGY RIDE Vs 5093 F AUC —— MAOI
MOBILE MELODY MAKERS
LITTLE BIT OF JAZZ GLOBE 1225 V AUC —— PENS
MIFF MOLE
IMAGINATION OK 40890 E T-A —— HOLL
MY CAL SAL OK 40932 V+T-A —— HOLL
TOOTS MONDELLO
THANKS FOR MEMORY/LESSON TO YOU Br 8031 N AUC —— MADI
AT SUNDOWN/SEE YOU IN DREAMS Br 8105 N AUC —— MAOI
JELLY ROLL MORTON
SHREVEPORT/DEEP CREEK HMV 9220 N T-A 3.00 HURN
FROG-MORE RAG SD 103 N T-A —— FIEL
35TH STREET RAG SD 101 N T-A —— FIEL
MUDDY WATER BLUES PU 11251 V T-A —— TATE
MUDDY WATER BL/(REV.,HENDERSON) PU 1435 V STA —— TATE
BEALE ST. BLUES/PEARLS BB 10252 N SAL 1.75 WEIN
WHY/GET THE BUCKET GL 1706 N AUC —— MADI
BLACK BOTTOM STOMP/THE CHANT BB 10252 N T-A —— KRAT
BENNY MOTEN
MILENBERG JOYS/BLUE ROOM BB 5585 N AUC —— MADI
MOUND CITY BLUE BLOWERS
BARB WIRE BLUES/YOU GOT NOTHIN BR 2648 E AUC 2.50 NEW
WAH-HOO/SADDLE YOUR BL/ CH 40099 V+SAL 1.50 HASS
ARKANSAW BLUES/BLUE SKIES Br 2581 G AUC —— MANN
NEW ORLEANS RHYTHM KINGS
TIN ROOF BLUES/SAN ANTONIO SHOU DE 161 E T-A —— RUSK
NEW ORLEANS WANDERERS
PERDIDO STREET/GATEMOUTH Co 698 N STA —— EDMI
GATEMOUTH (SLIGHT DIG) Co 698 V+STA —— EDMI
TOO TIGHT/PAPA DIP Co 735 V+AUC —— HAMM
FRANKIE NEWTON
CAUSE MY BABY/NO TWO WAYS VR 550 N T-A —— AVER
BRITTWOOD STOMP/FOUND A VR 571 E T-A —— AVER
WHO/BLUES MY BABY GAVE TO ME BB 10216 N AUC —— JORO
TAB'S BLUES/FRANKIE'S JUMP Vo 4821 N SAL 2.50 HASS
RED NICHOLS
THE SHEIK/SHIM-ME-SHA-WABBLE Br 4885 V T-A —— COHA
AFTER YOU'VE GONE/JUST WILD Br 4839 V T-A —— COHA
THE SHIEK/SHIM-ME-SHA-WABBLE Br 4885 G T-6 1.00 IDER
FIVE PENNIES/JAPANESE SANDMAN Br 3855 V AUC —— EPST
RAY NOBLE
HANDFUL OF STARS/SANTE FE CD 35775 N AUC —— STET
STAY ON RIGHT SIDE/DID MY Vi 24375 E AUC —— TINL
WHO WALKS IN/JACKSON ORCH. Vi 24594 E AUC —— TINL
MY SWEET/IT'S GREAT TO BE Vi 25232 E AUC —— TINL
PEER GYNT/SO.AMERICAN WAY Br 8390 N AUC —— TINL
SAY LITTLE PRAYER/MINE Vi 22667 N AUC —— TINL
JIMMY NODNE
RIVER STAY WAY FROM DOOR/IT'S Br 6192 E AUC —— ABRA
COOKIE/LULLABY OF BROADWAY Vo 2908 V+T-A —— KELS
SOON/EASY TO REMEMBER Vo 2907 E T-A —— KELS
N.O. HOP SCOP/KEYSTONE BLUES DE 18095 E T-A —— KELS
INKA DINKA DOO/LIKE ME A Vo 2619 E AUC —— TUCK
RED NORVO
REHEARSIN'/BLUE EVENING Vo 4833 E SAL 2.50 NEWT
PLEASE BE KIND Br 8088 E AUC —— HENS
YOU'RE A SWEET HEADACHE Br 8227 V AUC —— HENS
SERENADE TO STARS/MORE THAN EV. Br 8085 N AUC —— MAOI
NIGHT IS BLUE/WITH ALL MY HEART Co 3026 N AUC —— MAOI
ROY IN HARLEM/HOW CAN YOU FORG. Br 8089 N AUC —— MAOI
LOVE IS HERE/DOIN' ALL RIGHT Br 8068 N AUC —— MADI
DOLLY WOLLY DOODLE DE 670 E AUC —— EPST
KING OLIVER
MABEL'S DREAM/RIVERSIDE SD 100 N T-A —— FIEL
CHATTANOOGA STOMP/N.O. STOMP Co 13003 V AUC —— CAMP
(KING OLIVER CONTINUED NEXT COLUMN)

KING OLIVER (CONTINUED)
KROOKED BLUES/ALLIGATOR HOP GE 5274 E AUC —— CAMP
MANDY LEE/I'M GOING AWAY GE 5134 V AUC —— CAMP
SOUTHERN STOMPS PARA 12088 E+AUC —— CAMP
STOP CRYING/PAPA DE DA DA BR 6053 V T-A —— COHA
TRUMPET'S PRAYER/CALL OF FREA. BB 7705 N AUC —— JORD
SHOWBOAT SHUFFLE/EVERY TUB VO 1114 N T-A —— SHAC
TEARS/HIGH SOCIETY HRS 23309 N STA —— EDMI
MANDY/GOIN' AWAY TO WEAR YOU GE 5134 E STA —— EDMI
CANAL STREET/JUST GONE GE 5133 V STA —— EDMI
DIPPERMOUTH/CANAL STREET BRE 2200 E+TRA —— WINT
STINCAREE BLUES BB 10707 E AUC —— HENS
ST. JAMES INFIRMARY BB 5466 E AUC —— HENS
DEADMAN BLUES VO 1059 E AUC —— HENS
OHMAN & ARDEN
MINE/EVERYTHING NICE BR 3457 G+AUC —— MAOI
FUNNY FACE/S'WONDERFUL VI 21114 N AUC —— MADI
STRIKE UP THE BAND/SOON VI 22308 E AUC —— MADI
WHY/IT'S YOU I LOVE VI 22205 E AUC —— MADI
ORIGINAL DIXIELAND JAZZ BAND
ST. LOUIS BLUES/JAZZ(1½" CRACK) VI 18772 V T-A —— BEAR
MARGIE/PALESTEENA VI 18717 V AUC —— MADI
ORIGINAL MEMPHIS FIVE
THROW DOWN BLUES/INDIANA STOMP CO 480 E AUC —— MATT
RED HEAD GAL/I NEVER MISS PAA 20939 E AUC 1.75 NEW
SNAKES HIPS/WHOSE SORRY(HAIR CR) VI 19052 V AUC 1.75 NEW
KID ORY
ORY'S CREOLE TROMBONE/SOCIETY SU 3003 E AUC —— CAMP
ORY'S CREOLE TROMBONE NOR 3009 E STA —— EDMI
STAR PAGE
GEORGIA BLUES/AIN'T PUTTIN PARA 12684 E AUC —— EPST
JACK PETTIS & PETS
LOW DOWN/SPANISH DREAM VI 21559 V AUC —— TUCK
FRESHMAN HOP OK 41411 N T-A —— RIDD
CHARLES PIERCE
CHINA BOY/BULL FROG BLUES UHCA 1-2 N T-A —— SHAC
BEN POLLACK
YOU'RE ALWAYS IN MY ARMS VI 22101 V SAL .50 BUCK
HE'S THE LAST WORD VI 20425 E SAL .50 BUCK
MEMPHIS BLUES/KATIE VI 21184 E T-A —— BUCK
DEED I DO(COON-SANDERS) VI 20408 V T-A —— BUCK
SINGAPORE SORROWS VI 21437 N T-6 1.80 IDER
LOUISE/MA CHERIE VI 21941 V T-6 1.00 IDER
LOUISE/MA CHERIE VI 21941 E AUC —— KINN
WHEN I FIRST MET MARY VI 20394 G AUC —— KINN
MEMPHIS BLUES/WAITIN' FOR VI 21184 E AUC —— KINN
TEDDY POWELL
STEADY TEDDY/JIM BB 11213 E+AUC —— SCHA
OLLIE POWERS
PLAY THAT THING PARA 12059 G+T-A —— HOLL
LOUIS PRIMA
ROBIN HOOD/I'LL WALK ALONE HIT 7083 N AUC —— SCHA
PUNCHE'S DELEGATES OF PLEASURE
GOT TO WET IT/DOWN HOME IN KY. VO 1472 E AUC —— CAMP
QUINTET OF HOT CLUB OF FRANCE
CHASING SHADOWS/MY MOMENTS ROY 1798 E T-A —— KELS
DINAH/TIGER RAG ROY 1750 E T-A —— KELS
SWEET SMILE/SHIEK(COMBELLE) ROY 1807 E T-A —— KELS
HARRY RADERMAN'S JAZZ
I FOUND A ROSE DK 4276 V AUC —— MADI
TUCK ME TO SLEEP GE 4778 F AUC —— MAOI
MA RAINEY
MA RAINEY'S MYSTERY RECORD PARA 12200 V AUC —— EPST
CLARK RANDALL
JITTER BUG/IF YOU'RE LOOKIN' BR 7466 E AUC —— EPST
RED & MIFF'S STOMPERS
DELIRIUM/DAVENPORT BLUES VI 20778 E+AUC —— STET
RED HEADS
POOR PAPA PE 14568 E T-A —— RIOD
DON REDMAN
CHANT OF WEED/SHIM-ME-SHA BB 10765 N AUC —— TUCK
NACASAKI/I GOT RHYTHM PE 51104 E AUC —— KINN
YOU AIN'T NOWHERE/RIP VAN BB 10615 N AUC —— KINN
RED ONION JAZZ BABIES
SANTA CLAUS BLUES/TERRIBLE BL GE 5607 N AUC —— CAMP
SANTA CLAUS (3/4" CHIP) GE 5607 V STA —— EDMI
TERRIBLE BLUES/ALL WRONGS YOU'VE HRS 31 N SAL 5.00 WEIN
HARRY RESER
EVERYBODY STEP OK 4452 G AUC —— MAOI
I. RICHARDSON WITH HENDERSON'S ORCH.
MY JUNE LOVE/LOVE WILL BS 2023 E T-A —— COHA
E. RIDLEY & BRADFORD'S JAZZ PHOOLS
REAL KING MAMA/MEMPHIS TENN. VI 19111 N AUC —— MAOI
JOE ROBICHAUX & N.O. RHYTHM BOYS
WHY SHOULD I CRY FOR YOU VO 2610 E AUC —— EPST
WILLARD ROBISON
TRUTHFUL PARSON BROWN PE 12307 E AUC —— EPST
ADRIAN ROLLINI
BELOVED/I'LL BE FAITHFUL PE 15819 V AUC —— EPST
LAURA RUCKER-SIMPSON
LITTLE JOE PARA —— N T-A —— HOLL
LUIS RUSSELL
PLANTATION JOYS OK 8424 V T-A —— HOLL
BROADWAY RHYTHM BA 1107 V T-A —— HOLL
WAY HE LOVES ME CA 9320 G T-A —— HOLL
DARKTOWN BALL/OL' MAN RIVER PE 15995 V+T-A —— KELS
BROADWAY RHYTHM BA 1107 V T-A —— HOLL

FOR DISPOSITION

RAYMOND SCOTT QUINTETTE
TWILIGHT IN TURKEY/MINUET IN — MAS 105 E AUC —— MATT
BEAU NITE IN/MERRY CAR. — CO 36288 N T-A 1.25 JOOS

CHARLIE SEDAR
SOUTHERN HOSPITALITY — DE 7027 N T-A —— HURN
BOOGIE WOOGIE — DE 3832 N T-A —— HURN
COW COW BLUES — DE 7075 N T-A —— HURN

ARTIE SHAW
SOFTLY/COPENHAGEN — BB 10054 E AUC —— TUCK
DAY AFTER DAY/DREAM — BB 10046 N AUC —— TUCK
(MANY; SEND WANT LIST) — — —— - —— —— COHA

SIX HOTTENTOTS (NICHOLS
MEMPHIS BLUES — OO 3956 E+T-A —— RIDD

SIX JOLLY JESTERS
OKLAHOMA STOMP — VO 1449 N AUC —— HAMM

BESSIE SMITH
SALT WATER BLUES/RAINY WEATHER — CO 14037 G AUC 2.00 NEW
DO YOUR DUTY/DOWN IN DUMPS — PAE 1793 N TRA —— HURN
JIMMIE PIDFOOT/BUGGY RIDE — PAE 2146 N TRA —— HURN
J. C. HOLMES BLUES — CO 14095 N AUC —— CAMP
CARELESS LOVE/WEEPING(LOUIS) — PAE 2479 E+T-A —— WINT
ST.LOUIS BL/RECKLESS BL(LOUIS) — PAE 2476 E+T-A —— WINT
BO WEAVIL BLUES/MOONSHINE BLUES — CO 14018 V SAL 3.50 NEWT

CLARA SMITH
KANSAS CITY MAN — CO 12 N SAL 1.00 HURN
IRRESISTIBLE BLUES — CO 3991 N SAL 1.00 HURN
COURT HOUSE BLUES — CO 14073 N AUC —— CAMP
BROKEN BUSTED BLUES — CO 14062 E AUC —— CAMP
NOBODY KNOWS WAY I(LOUIS,HEND.) — CO 14058 N AUC —— MINE

JABBO SMITH
JAZZ BATTLE/BOSTON — UHCA 44 N T-A —— FIEL

MAMIE SMITH & JAZZ HOUNDS
CRAZY BLUES/IT'S RIGHT HERE — OK 4169 V AUC —— EPST

PINETOP SMITH
PINETOP'S BOOGIE WOOGIE/PINET. — VO 1245 N T-A —— SHAC

THE SOUTHLAND SIX
RUNNIN' WILD/IVY — VO 14476 V AUC —— MADI

JESS STACY
HARLEM PARTY/GOOD MAN HARD FIND — VS 8140 N SAL 1.75 HASS

REX STEWART
LINGER AWHILE/MOBILE BAY — BB 11057 E AUC —— MATT

MAXINE SULLIVAN
L'AMOUR/ST.LOUIS BL(PRE-WAR)(N/G) — VI 25895 - SAL 1.00 NEWT

WILBUR SWEATMAN
LUCILLE/I'LL SAY SHE DOES — CO 2752 F AUC —— MADI
GOOD MAN/THAT'S GOT 'EM — CO 2721 F AUC —— MADI
ALCOHOLIC BLUES/KANSAS CITY BL — CO 2768 E AUC —— MADI

ART TATUM
I'VE GOT MY LOVE/WITH PLENTY — OE 1198 E AUC —— MATT
LUCILLE/ROCK ME MAMA(J.TURNER) — DE 8577 O+AUC —— JORD
GET HAPPY/SWEET LORRAIN(PREWAR) — OE 18050 N SAL 3.00 HASS

JACK TEAGARDEN
LOVE FOR SALE/WHAM — VS 8202 N T-A —— FIEL
JUNK MAN — BR 7652 N T-A —— HOLL
BLUES HAVE GOT ME/PRELUDE — OE 4409 N AUC —— JORD
THE BLUES/CAN'T WE — VB 8218 N T-A —— RUSK
WHAM/LOVE FOR SALE — VB 8202 N T-A —— RUSK
YOU YOU DARLIN/WILLOW TREE — VS 8196 N T-A —— RUSK
DEVIL MAY CARE/SHALIMAR — VS 8278 N T-A —— RUSK

TENNESSEE TEN
GULF COAST SUGAR BLUES — VI 19094 V AUC 2.50 NEW

TENNESSEE TOOTERS
DEEP ELM/SWEET MAN — VO 15109 N AUC —— MADI
WHAT DID I TELL YOU/FALLIN — VO 15201 N AUC —— MADI
PRINCE OF WAILS/NOBODY TO LOVE — VO 14952 V+AUC —— MADI

FRANK TESCHMAKER
JAZZ ME BLUES/BARREL HOUSE — UHCA 61/62 N T-A —— SHAC

WALTER THOMAS & JUMP CATS
LOOK OUT JACK/EVERY MAN — CELEBRITY 8128 E AUC —— EPST
BLUES ON BAYOU/JUMPIN' — CELEBRITY 8126 E AUC —— EPST

THE THREE KEYS
BASIN ST. BLUES/WAH DEE DAH — BR 6423 E AUC —— EPST

THREE SUNS
HAWAIIAN WAR CHANT/SONG INDIA — VS 8220 N AUC —— JORD

FRANKIE TRUMBAUER
LILA/BUNGALOW OF DREAMS — OK 41019 - TRA —— STUR
HONEYSUCKLE ROSE/GEORGIA — BR 6159 E AUC —— EPST

JOE TURNER
GOING TO CHICAGO/ROCKS IN BED — DE 4093 N AUC —— JORD
CRY BABY BLUES/BLUES IN NIGHT — OE 7885 N AUC —— JORD

JOE VENUTI GROUPS
RUNNING RAGGED/BLOSSOMS — OK 41361 E AUC —— TUCK
SOMEDAY SWEETHEART — ME —— V T-A —— HOLL
MELLO AS CELLO/NOTHING BUT NOT — OE 624 E+AUC —— JORD
TAP ROOM BLUES/MYSTERY — DE 624 N AUC —— JORD
SEND ME/VIBRAPHONIA #2 — OE 669 N AUC —— JORD
PENN BEACH BLUES/FOUR STRING JOE — OK 40947 E T-A —— SHAC

WABASH DANCE ORCH (NICHOLS)
CHLOE — DU 4066 V T-A —— AVER

FRANKIE WALLACE (GUITAR ACC.)
IN JAILHOUSE NOW(LOUD START) — CA 8328 V AUC —— BEAR

FATS WALLER
EVERYBODY LOVES MY BABY — BB 10989 E T-A —— RUSK
24 ROBBERS/HAVE TO GO — BB 11222 E T-A —— RUSK
GOOD FOR NOTHIN/YOU'RE CUTEST — BB 10129 N AUC —— CHOY
SWEET SAV.SUE/WAITIN' AT END — BB 10264 N AUC —— CHOY

ETHEL WATERS
WEARY FEET/TAKE BLACK BOTTOM — CO 14214 E AUC —— EPST

LEO WATSON
JADA/TUNE THAT COUNTS — OE 2959 N T-A —— BUCK
UTT DA SAY/MANDOLIN — OE 2750 E T-A —— BUCK

LU WATTERS JAZZ BAND
RIVERSIDE BL/CAKE WALKIN' — JM 5 N SAL 2.50 WEIN
TIGER RAG/COME BACK SWEET — JM 6 N SAL 2.50 WEIN

CHICK WEBB
DON'T BE THAT WAY/IT'S OVER — OE 483 V+SAL 1.00 NEWT
HARLEM CONGO/I GOT A GUY — DE 1681 V SAL 1.00 NEWT

PAUL WHITEMAN
BACK IN BACKYARD/SUNSHINE(BIX) — VI 21240 E+AUC —— JORD
JAPANESE SANDMAN/RAGGING SCALE — OE 2268 N AUC —— JORD
I GO FOR THAT/NEVER FELT BET. — DE 2283 N AUC —— JORD
MINUET IN JAZZ/TOY TRUMPET — DE 2439 N AUC —— JORD
MANDY;.AZY — DE 2696 N AUC —— JORD
PIGGY WIGGY WOO/BROOM DANCE — DE 2844 N AUC —— JORD
AT STORY BOOK BALL/RAIN — DE 3137 N AUC —— JORD
MY BLUE HEAVEN(CROSBY) — VI 20828 E AUC —— MADI
COQUETTE/DOLLY DIMPLES(BIX) — VI 21301 N AUC —— MADI
SAN/WHEN(BIX , TRUMBAUER) — VI 25367 N AUC —— MADI
REACHING FOR SOMEONE(BING) — CO 1822 E AUC —— MINE
HOW ABOUT ME(BIX) — CO 1723 E+AUC —— MINE
OH YOU HAVE/GEORGIE P.(BIX) — CO 1491 E AUC —— MINE
OL MAN RIVER/MAKE BELIEVE — VI 25249 E AUC —— EPST

CLARENCE WILLIAMS
PAPA DE DA DA (BLUE 5) — OK 8215 E T-A —— TATE
PAPA DE DA DA (BLUE 5) — OK 8215 E STA —— TATE
OLD FASHIONED LOVE(BLUE 5) — OK 4993 G+T-A —— HOLL
ATLANTA BLUES(BLUE 5) — OK 8090 G T-A —— HOLL
KANSAS CITY MAN(BLUE 5) — OK —— G T-A —— HOLL
OF ALL WRONGS(BLUE 5) — OK —— V T-A —— HOLL
WILDCAT/KANSAS CITY MAN (V/F) — OK 4925 - STA —— EDMI
DO IT A LONG TIME/BAREFOOT — OK 8073 N AUC —— MADI
I'M NOT WORRYING/WHOOP IT UP — CO 14447 N AUC —— MADI
TERRIBLE BL/ALL WRONGS(BLUE 5) — HRS 31 N T-A —— STUR
MANDY/I'M BLACK BIRD(BLUE 5) — CO 35957 N T-A —— STUR
MILK COW BLUES/THERE'S GONNA — VO 2927 V AUC —— EPST

COOTIE WILLIAMS
DOWNTOWN/BLUE REVERIE — VR 527 E AUC —— TUCK

DOUGLAS WILLIAMS (CLARINET SOLO)
RIVERSIDE BLUES/FRIENDLESS — VI 38031 V SAL 1.25 NEWT

TEDDY WILSON-BILLY HOLIDAY
I CRIED FOR YOU/(REV.,FITZGERALD) — BR 7729 F T-A —— ESMA

WILSON'S T.O.B.A. BAND
STEADY ROLL — PARA —— N T-A —— HOLL

WOLVERINES
WHEN MY SUGAR/PRINCE OF WAILS — GE 5620 V STA —— EDMI

AL WYNN
PARKWAY STOMP — VO 1220 V T-A —— HOLL

JIMMY YANCEY
YANCEY'S BUGLE CALL/35 & DEARB. — VI 27238 N SAL 4.00 WEIN

BOB ZURKE
HOBSON STREET/EACH TIME — VI 26317 E+AUC —— TUCK

TOMMY DORSEY'S "BANDSTAND"
JANUARY-JUNE 1939; COMPLETE FILE — —— V AUC —— JACO

RECORD CATALOGS
1917, 1921, 1934-40 — VI —— E T-A —— MEND
1939, 1940, 1943 — CO —— E T-A —— MEND
1929, CLASSIC & POPULAR — CO —— E STA —— TATE

Boris Rose
211 E. 15th Street
NEW YORK CITY 3, N. Y.

FOR SALE
HOT NOTES
(English Pamphlet)
50 COPIES AT 50c EACH
Write HOT NOTES, P. O. BOX 52
JACKSON HEIGHTS, N. Y.

INSTRUCTIONS FOR COMPOSING DISPLAY ADS FOR OUT-OF-PRINT RECORDS

1. Each column holds 78 lines of record listings. Two columns, 156 lines; three columns, 234 lines.

2. Each recording group must occupy a separate line.

3. Try to make your ad come out to an even one, two, or three columns.

4. Record lists less than one column must be submitted on our classified ad forms and shown in our classified "Wanted" or "For Disposition" sections.

DEADLINE
for display ads
10th OF EACH MONTH

The Record Changer,
Fairfax, Va.

AUCTION AUCTION

HAROLD AND MARGOT BARRINGER

755 VAN DYKE AVE., DETROIT 14, MICH.

For wants see Record Changer, August, 1945.

HENRY ALLEN
NEVER SAY NEVER/GET RHYTHM Vo 2956 E+
TORMENTED/NOTHING'S BLUE Vo 3245 E+
DON'T YOU CARE/MEET ME IN MOON. Vo 3574 E

ALBERT AMMONS
BOOGIE WOOGIE STOMP/NAGASAKI (E/N) De 749 –

LOUIS ARMSTRONG
WILD MAN BLUES/MELANCHOLY PaE 2162 N
SAVOY BLUES/HOTTER THAN THAT OK 8535 V
TIGHT LIKE THIS/HEAH ME TALKIN' OK 8649 N
MAHOGANY HALL STOMP(BOTH SIDES) OK 8680 V
SOME OF THESE DAYS/WHEN YOU(3/4"CHIP) OK 41298 V+
HOME/ALL OF ME Co 2606 N
STAR DUST/WRAP YOUR TROUBLES Vo 3172 N
WEST END BLUES/GOT NO BLUES(V/N) Vo 3204 N
TIGHT LIKE THIS/HEAH ME(3/4" CHIP) Vo 3303 N

ASTORIA HOT EIGHT
ASTORIA STRUT/DUET STOMP BB 8168 N

COUNT BASIE
(MANY, E TO N) SEND LIST) ANY —— –

SIDNEY BECHET
SWEETIE DEAR/MAPLE LEAF RAG BB 7614 N
SHAG/I'VE FOUND A NEW BABY BB 10022 N
INDIAN SUMMER/PREACHIN'THE BLUES BB 10623 N
SHAKE IT & BREAK IT/WILD MAN BLUES Vi 26640 N
BLUES IN THIRDS/ONE O'CLOCK JUMP Vi 27204 N
SAVE IT PRETTY MAMA/STOMPY JONES Vi 27240 N
SATURDAY NITE BL/BECHET'S STEADY BN 502 N

BIX BEIDERBECKE
SORRY/SINCE MY BEST GAL TURNED Vo 3149 N
SORRY/SINCE MY BEST GAL TURNED Vo 3149 V

JACK BLAND
WHO STOLE THE LOCK/GABRIEL'S HORN ME 12513 N

CAB CALLOWAY
CRESCENDO IN DRUMS/UTT DA ZAY Vo 5062 N
GHOST OF A CHANCE/COME ON WITH COME OK 5687 N
LONESOME NIGHTS/YO ETA CANSA OK 5827 N
WILLOW WEEP FOR ME/JONAH JONS OK 6109 N

CHICAGO RHYTHM KINGS
SUGAR/RANDOLPH ST. RAG SIG 105 N

EDDIE CONDON
JA-DA/LOVE IS JUST AROUND Com 500 N
IT'S RIGHT HERE FOR YOU/STRUT Com 530 N
BALLIN' THE JACK/NONE OF MY J.R. Com 531 N
GEORGIA GRIND/PRETTY DOLL Com 536 N

JOHNNY DODDS
TOO TIGHT/GOOBER DANCE BB 10240 N

DUKE ELLINGTON
DICTY GLIDE/HIGH LIFE BB 6269 N
HARLEMANIA/STEVEDORE STOMP BB 6306 N
HOT FEET/JUNGLE NIGHTS IN HARLEM BB 6335 N
EAST ST.LOUIS/BLACK BEAUTY BB 6430 E
ARABIAN LOVER/WASHINGTON WABBLE BB 6782 N
BANDANA BABIES/MUST HAVE THAT MAN BB 7182 N
COTTON CLUB STOMP/SHOUT 'EM AUNT BB 10242 N
FLAMING YOUTH/BREAKFAST DANCE BB 10243 N
CREOLE LOVE CALL/BLACK & TAN(½" CH) Vi 21137 V
RING DEM BELLS/THREE LITTLE WORDS Vi 22528 V+
LIMEHOUSE BLUES/ECHOES OF JUNGLE Vi 22743 N
DAYBREAK EXPRESS/DEAR OLD SOUTHLAND Vi 24501 N
CREOLE LOVE CALL/BLACK & TAN Vi 24861 V+
ROCKIN' IN RHYTHM/NO PAPA NO Vi 26310 N
JACK THE BEAR/MORNING GLORY Vi 26536 N
KO KO/CONGO BRAVA Vi 26577 N
CONCERTO FOR COOTIE/ME & YOU Vi 26598 N
DUSK/BLUE GOOSE Vi 26677 N
ROSE ROOM/IT DON'T MEAN A THING Br 6265 N
REMINISCING IN TEMPO(3 & 4) Br 7547 N
BLACK BEAUTY/HARMONY IN HARLEM Br 8044 N
LOST IN MEDITATION/RIDING Br 8083 E+
YOU GAVE ME THE GATE/DINAH'S IN Br 8169 N
SUBTLE LAMENT/PUSSY WILLOW Br 8344 N
WAY LOW/YOU CAN COUNT ON ME(N/E) Br 8411 –
NEVER FELT THIS WAY/WEELY Co 35353 N

PETE JOHNSON
BOOGIE WOOGIE PRAYER Vo 4606 N
HOW LONG/CLIMBIN' & SCREAMIN SA 12004 N

BUD FREEMAN
TAPPIN' COMMODORE TILL/MEMORIES Com 508 N

COLEMAN HAWKINS
HEARTBREAK BLUES/JAMAICA SHOUT OK 41566 N
HONEYSUCKLE ROSE/CRAZY RHYTHM Vi 26219 N
BODY & SOUL/FINE DINNER(2 COPIES) BB 10523 N
THE SHEIK/BLUE HEAVEN BB 10770 N

GENE GIFFORD
NOTHIN' BUT BL/NO TWIST(HAIR CRACK) BB 10704 N

FLETCHER HENDERSON
SOMEBODY STOLE GAL/PAPA DOESN'T Co 126 N
SOMEBODY STOLE GAL/PAPA DOESN'T Co 126 G
SUGAR FOOT STOMP/WHAT-CHA-CALL-EM Co 395 V

ART HODES
SELECTION FROM GUTTER/ORGAN(CRACK) Com 545 N

JAMES P. JOHNSON
DEAR OLD SOUTHLAND/BANDANA DAYS OK 4504 E
HANDY MAN/GUESS WHO'S(ACC.E.WATERS) Co 14353 V+

GENE KRUPA
LAST ROUND-UP/JAZZ ME BLUES PaE 2268 N

EDDIE LANG
AFTER YOU'VE GONE/BEALE ST.BL. UHCA 108 N
BUGLE CALL RAG/(PETTIS-BAG OF BL.) OK 41410 V
BUGLE CALL RAG/(PETTIS,REV) (E/N) OK 41410 –

JIMMY LUNCEFORD
(MANY, E TO N; SEND LIST) ANY —— –

WINGY MANNONE
BUTTER & EGG MAN/WEARY BLUES De 7415 E
TAR PAPER STOMP/TIN ROOF BLUES De 7425 N

PAUL MARES
REINCARNATION/MAPLE LEAF RAG Co 35686 N

MEZZ MEZZROW
COMIN'ON WITH COME ON(1 & 2) BB 10085 N
WEARY BLUES/JA-DA BB 10086 N
ROYAL GARDEN/IF YOU SEE ME COMIN' BB 10087 N
REVOLUTIONARY BL/GETTIN' TOGETHER BB 10088 N

MIFF MOLE
WILD CAT JOE/YOU'RE THE CREAM OK 41153 N

MOUND CITY BLUE BLOWERS
ONE HOUR/TAILSPIN BLUES BB 6456 N
ONE HOUR/HELLO LOLA BB 10037 N
TAILSPIN BL/NEVER HAD A REASON TO BB 10209 N

FRANKIE NEWTON
DAYBREAK BL/HIGGINBOTHAM,WEARY LANE) BN 501 N

RED NICHOLS
DELIRIUM/DAVENPORT BLUES Vi 20778 N
FIVE PENNIES/HARLEM TWIST Vi 21560 N

JIMMY NOONE
APEX BLUES/MY DADDY ROCK(HAIR CRACK) Vo 2779 E

RED NORVO
BUGHOUSE/BLUES IN E FLAT BR 8208 N

KING OLIVER
MANDY LEE BL/I'M GOING AWAY TO WEAR BrE 2201 N
MANDY LEE BL/FROGGIE MOORE UHCA 69/70 N
STINGAREE BL/SHAKE IT & BREAK IT BB 10707 N

BESSIE SMITH
DOWNHEARTED BL/GULF COAST BLUES Co 3844 F
GIN HOUSE BL/MEAN OLD BED BUG Co 14158 F
BABY DOLL/YOUNG WOMAN'S BLUES UHCA 5/6 N

MUGGSY SPANIER
DA DA STRAIN/SOMEDAY, SWEETHEART BB 10384 N
ECCENTRIC/BUTTER & EGG MAN BB 10417 N
JAZZ BAND BALL/LIVERY STABLE BLUES BB 10518 N
AT SUNDOWN/BLUIN' THE BLUES BB 10719 N

JOE SULLIVAN
SOMEDAY SWEETHEART(ACC.BING CROSBY) De 101 N

JACK TEAGARDEN
IT'S SO GOOD(GIL ROBIN'S BOYS) BA 6483 N
MAKIN' FRIENDS (HAIR CRACK) BA 6360 V
MAKIN' FRIENDS (CHIP 20 GROOVES) BA 6360 E

VARSITY SEVEN
SAVE IT PRETTY MAMA/SCRATCH MY BACK Vs 8135 N
TIGHT LIKE THIS/EASY RIDER Vs 8147 N

LOUISE VANCE (BRADFORD'S MEAN FOUR)
JUST LITTLE BIT BAD/WANT A LITTLE OK 8281 E

TEDDY WILSON
JUST A MOOD, PARTS 1 & 2 Br 7973 N

THE WOLVERINES
CRAZY QUILT/YOU'RE BURNIN' ME UP Br 3332 E+

AUCTION AUCTION

ORIN BLACKSTONE

1016 ELEONORE ST., NEW ORLEANS 15, LOUISIANA

LOUIS ARMSTRONG
HOTTER THAN THAT/SAVOY BLUES OK 8535 V
WHEN IT'S SLEEPY TIME/I'LL BE GLAD OK 41504 G
LOVE YOU FUNNY THING/NEW TIGER RAG Co 2631 V
SAVE IT PRETTY MAMA/NO ONE ELSE Co 35662 N

BUSTER BAILEY
CALL OF DELTA/SHANGHAI SHUFFLE PaE 2612 N

CHOCOLATE DANDIES
BLUE INTERLUDE PaE 1792 N
I NEVER KNEW Co 2875 N

COTTON PICKERS
THOSE PANAMA MAMAS/DOWN AND OUT Br 2879 N

BING CROSBY
GIVE ME A HEART/I'M HUMMIN' Br 6953 N
LITTLE THINGS/WRAP YOUR TROUBLES BB 7102 N

DIXIELAND JUG BLOWERS
MEMPHIS SHAKE Vi 20415 G

DUKE ELLINGTON
EBONY RHAPSODY/SATURDAY NIGHT Vi 24674 N
THREE LITTLE WORDS/RING DEM BELLS Vi 25076 N
BLUES I LOVE TO SING/GOT EVERYTHING BB 6531 N
RENT PARTY/DOIN' THE DOOM DOOM Br 6807 E

LEE GREEN
THE WAY I FEEL/ALL MY MONEY GONE Vo 1422 N
BAD MAN NAPPER/LITTLE EDDIE JONES Vo 1441 N
I DON'T CARE/WASH DAY AND NO SOAP Vo 1510 N

COLEMAN HAWKINS
JAMAICA SHOUT/DAY YOU CAME ALONG PaE 1685 N

EARL HINES
I AIN'T GOT NOBODY/57 VARIETIES OK 41175 V

JOHNNY HODGES
THERE'S SOMETHING/KRUM ELBOW BLUES Vo 4351 G
WANDERLUST/HOODE POODE Vo 4573 E

LANG-VENUTI
BEALE STREET/AFTER YOU'VE GONE ME 12294 F

JOHNNIE MILLER
PANAMA/DIPPER MOUTH BLUES Co 1546 V

BENNY MORTON
FARE THEE WELL/GET GOIN' Co 2902 N
TAILOR MADE/GOLD DIGGERS SONG Co 2924 N

NEW ORLEANS OWLS
PICCADILLY/MEAT ON THE TABLE Co 1158 E
NEW TWISTER/THAT'S A PLENTY Co 1547 N

RED NICHOLS
THAT'S NO BARGAIN/WASHBOARD BLUES Vo 15498 N

KING OLIVER
MANDY LEE BLUES/I'M GOING AWAY Ge 5134 G
SNAKE RAG Ge 5184 G

ORIGINAL CRESCENT CITY JAZZERS
SENSATION/CHRISTINE OK 40101 G

ORIGINAL DIXIELAND JASS BAND
ORIENTAL JAZZ AE 12097 E

ORIGINAL TUXEDO JAZZ ORCHESTRA
CARELESS LOVE/BLACK RAG OK 8198 F

JACK PURVIS
WHEN YOU'RE FEELING BLUE PaE 890 N
WHAT'S THE USE OF CRYING? PaE 1669 N

IKEY ROBINSON
MY FOUR REASONS/ROCK ME Br 7059 G

SAVANNAH SYNCOPATORS
WA DA DA/SOMEDAY SWEETHEART Br 3373 G

PINE TOP SMITH
JUMP STEADY/(REV.,MONTANA TAYLOR) UHCA 65/66 N

REB SPIKES
FIGHT THAT THING/MY MAMMY'S BLUES Co 1193 G

REX STEWART
FAT STUFF/I'LL COME BACK Vo 5448 N

FRANKIE TRUMBAUER
RIVERBOAT SHUFFLE/OSTRICH WALK OK 40822 V+
BALTIMORE/HUMPTY DUMPTY OK 40926 V
CRYING ALL DAY/GOOD MAN OK 40966 G
LILA/OUR BUNGALOW OF DREAMS OK 41019 G

JOE TURNER
MISSISSIPPI MOAN/FREEZE AND MELT Co 1813 E

PAUL WHITEMAN
MELANCHOLY BABY/MAN I LOVE Co 50068 G
SWEET SUE/ANYTHING BUT LOVE Co 50103 V

JAMES EDMISTON
462 SOUTHWOOD AVENUE, SUNNYVALE CALIF

FOR SALE

Condition guaranteed. Any record can be re-turned if you don't like it, regardless of condition. Preference given to larger orders.

JOHNNY DODDS
29TH & DEARBORN/WILD MAN BLUES DE 2111 N 2.50
MELANCHOLY/STACK O'LEE BLUES DE 1676 N 2.25
GRAVIER ST. BLUES/RED ONION BL DE 18094 N 3.10

BOB CROSBY
HIGH SOCIETY/BOOGIE MAXIXE OE 2848 E+1.75
COME BACK SWEET PAPA/SMOKEY OE 3336 N 1.70
I'M PRAYIN'HUMBLE/SWINGIN' AT DE 2210 N 1.25
DIXIELAND BAND/BETWEEN DEVIL DE 3335 N 1.40
WHO'S SORRY NOW/MARCH OF BOBC DE 1865 E+1.50
SUGARFOOT STRUT/JAZZ BAND BALL DE 3337 N 1.25
MARK HOP/BURNIN' THE CANOLE DE 3694 N 1.25
BIG CRASY FROM CHINA/ (CRACK) DE 1756 N .25
SOUTH RAMPART ST. PARADE DE 2569 E 1.50

KING OLIVER
SLOW & STEADY/WATCHIN' CLOCK BR 4469 E+3.50
JACKASS BLUES/DEEP HENDERSON BR 3245 E 3.25
SUGAR FOOT/WA WA WA VO 1033 V 2.50
DEAD MAN BL/SOMEDAY SWEETHEART VO 15493 G+1.70
TRUMPET'S PRAYER/CALL OF FREAK BB 7705 N 2.40
MULE FACE BLUES/BOOGIE WOOG. BB 6778 N 2.75
TOO LATE/WHAT YOU WANT BB 7242 N 2.50
TOO LATE/WHAT YOU(10 GROOVE CH)VI 38090 N 1.50
STINGAREE/SHAKE IT & BREAK IT VI 23009 E 3.25

PETE JOHNSON
BUSS ROBINSON BLUES/B & O BL SA 12006 N 6.00
627 STOMP (JOHNSON'S BAND) DE 18121 N 1.30
JUST FOR YOU/PETE'S MIXTURE DE 8582 N .30

COUNT BASIE
THE BLUES I LIKE TO HEAR/BL DE 2284 E .80
EVIL BLUES/JIVE AT FIVE DE 2922 N 1.15
GOOD MORNING BLUES/OUR LOVE DE 1446 N 1.10
PANASSIE STOMP/DO YOU WANNA DE 2224 N 1.25
HOW LONG BLUES/BOOGIE WOOGIE DE 2355 N 1.50
CHEROKEE, 1 & 2 DE 2406 N 1.50
MAMA DON'T WANT NO PEAS & DE 2030 N 1.50
TOPSEY/DON'T YOU MISS YOUR DE 1770 N 1.30
HOW LONG BLUES/SUB DEB BLUES VO 5010 N 1.70
MISS THING, 1 & 2 VO 4860 N 1.40
ROCK A BYE BASIE/BABY WON'T VO 4747 N 1.20
POUND CAKE/CLAP HANDS VD 5085 N 1.20

EARL HINES
INSPIRATION/HONEYSUCKLE ROSE VO 3586 N 1.50
PANTHER RAG/STOWAWAY HRS 20 N 2.75
CHIMES IN BLUES/BLUES IN 3ROS HRS 21 N 2.70
CHICAGO HIGHLIFE/JUST TOO S. HRS 11 N 2.65

FATS WALLER
TAKE IT EASY/THERE'S GOING VI 25078 E 2.30
SUGAR BLUES/SOMEBODY STOLE VI 25194 E+2.25
LOOKIN'GOOD/I NEED SOMEONE VI 38086 E 2.50
SMASHIN'THIRDS/NUMB FUMBLIN' VI 25338 N 1.75
YOU'RE LETTIN' THE GRASS GROW BB 10527 N 1.10
SAN ANTON/BABY BROWN BB 10109 N 1.10
SUGAR/I AIN'T GOT NOBODY BB 5093 N 1.30

BILLY BANKS & RHYTHMAKERS
MEAN OLD BEDBUG/I'D DO ANYTH.UHCA 105 N 2.60
BALD HEADED MAMA/WHO'S SORRY COM 112 N 2.60
OH PETER!/MARGIE UHCA 110 N 2.60

JACK BLAND & RHYTHMAKERS
SHINE ON YOUR SHOES/IT'S GON UHCA 111 N 1.60
WHO STOLE LOCK/SOMEBODY STOL UHCA 104 N 1.60

BUD FREEMAN
LIFE SPEARS JITTERBUG/WHAT'S CMS 507 E 1.00
CRAZE-O-LOGY/CAN'T HELP LOV. UHCA 14 N 1.75
MEMORIES OF YOU/TAPPIN' THE CMS 508 E 1.00

CHOCOLATE DANDIES
BUGLE CALL RAG/DEE BLUES UHCA 53 N 1.50
KRAZY KAPERS/ONCE UPON A HRS 16 N 2.80
I NEVER KNEW/HOUSE OF DAVID UHCA 57 N 1.75

MEL HENKE
HENKE STOMP/LADY BE GOOD CI 100 N 3.00
MRS.ABERNATHY'SPIANO/IT'S PUR. CI 103 N 3.00

FOR SALE

CHICAGO RHYTHM KINGS
FOUND A NEW BABY/CHANGES MADE BR 4001 E 5.25
MADAME DYNAMITE/TENNESSEE TW.UHCA 64 N 1.70
SUGAR/RANDOLF ST. RAG SIG 105 N 1.60
SONG OF THE WANDERER/CHANGES SIG 104 N 1.60

MCKINNEY'S COTTON PICKERS
MILENBERG JOYS/WANT LITTLE BB 10954 N 2.20
MISS HANNAH/THE WAY I FEEL BB 10232 N 1.80
GEE AIN'T I GOOD/WHEREVER TH BB 10249 N 1.50
I'D LOVE IT/PEGGY BB 10706 N 2.20
PRECIOUS THING CALLED/DO SOME VI 38051 E 4.20
IF I COULD BE WITH YOU/ZONKY VI 38118 E 3.50
NEVER SWAT FLY/LAUGHIN' AT VI 23020 V 1.20
HELLO/YOU'RE DRIVIN' ME CRAZ VI 23031 V .80

BESSIE SMITH
FAR AWAY BL/GOIN' BACK CO 13007 V 2.20
BLUE SPIRIT BL/WORN OUT PAPA CO 14527 N 4.80
MONEY BLUES/HARD DRIVIN'PAPA CO 14137 N 4.20
RECKLESS BLUES (LOUIS) CO 14056 V+2.75
SWEET MISTREATER/HOMELESS BL CO 14260 E 3.30
MIDNIGHT BL/BLEEDIN'HEARTED CO 3936 E 2.10
ALEXANDER'S RAG TIME BAND/HOT CO 3173 N 2.60
MOUNTAIN TOP(SLIGHT LAM.CRACK) CO 14031 V+ .90
NEW GULF COAST/FLORIDA BOUND CO 14109 E 2.40
OUTSIDE OF THAT/MAMA'S GOT CO 3900 N 3.50
GULF COAST/DOWNHEARTED CO 3844 E 2.10
MONEY BLUES/MUDDY WATER CO 3174 N 2.60
YES INDEED/DEVIL'S GONNA CO 14354 N 4.20

TEDDY WILSON & ORCH
WARMIN' UP/BLUES IN C CHARP BR 7684 N 1.50
JUMPIN'FOR JOY/MAN I LOVE BR 8438 N 1.25
DEVIL & DEEP BLUE SEA/DON'T BR 8025 N 1.10
SUGAR/MORE THAN YOU KNOW BR 8319 N 1.10
FOUND NEW BABY/NEVER BE THE BR 7926 N 1.30
MY MAN/CAN'T HELP LOVIN' MAN BR 8008 N 2.10
SWEET LORAINE/MISS BROWN BR 8087 N 2.10

RED NICHOLS
MEAN DOG BLUES/CORNFED BR 3597 E 2.10
MARGIE/PANAMA BR 3961 E+2.40
YOU RASCAL YOU/CRAZY SONG BR 6133 E 1.65
WILD ABOUT HARRY/AFTER YOU'VE BR 4839 E 1.85
CHINA BOY/PEG O' MY HEART BR 4877 E 1.20
ECCENTRIC/RIVERBOAT SHUF. BR 3627 V 1.00
I GOT RHYTHM/EMBRACEABLE YOU BR 4957 E 1.30
SODN/STRIKE UP THE BAND BR 4695 E 1.40
SAY IT WITH MUSIC/THEY DION'T BR 4651 E 2.30
FAN IT/HOW LONG BLUES BR 6160 V+2.10

JIMMY YANCEY
CRYIN'IN MY SLEEP/DEATH LETTER BB 8630 N 1.70
SLOW AND EASY/MELLOW BLUES VI 26591 N 1.70
STATE ST.SPECIAL/YANCEY STOMP VI 26589 N 1.60
35TH & DEARBORN/YANCEY'S BUGLE VI 27238 N 1.60

PETE JOHNSON & ALBERT AMMONS WITH ORUMS
WALKIN'THE BOOGIE/BOOGIE VI 27505 N 1.00
MOVIN'THE BOOGIE/FOOT PEDAL VI 27507 N 1.00
BARREL HOUSE/CUTTIN' BOOGIE VI 27504 E+ .90
6TH AVE.EXPRESS/PINE CREEK VI 27506 N 1.00

EDDIE CONDON
STRUT MISS LIZZIE/IT'S RIGHT CMS 530 N 1.40
HOME COOKING/THE EEL BR 6743 N 4.60
BALLIN' THE JACK/NO JELLYROLL CMS 531 E 1.20
JA DA/LOVE AROUND THE CORNER CMS 500 N 1.30

ALBERT AMMONS
MONDAY STRUGGLE/BASS GOIN' SA 12000 N 5.75

TESCHEMACHER/CELLAR BOYS
JAZZ ME BLUES/BARREL HOUSE UHCA 61 N 2.50

PINE TOP SMITH
PINE TOP'S BLUES/PINE TOP'S UHCA 113 N 1.70
PINE TOP'S BLUES(WHITE LABEL) VO 1245 E 2.70
PINE TOP'S BLUES(GOLD LABEL) VO 1245 N 2.70

CLARENCE WILLIAMS (PIANO SOLO)
MIXING THE BLUES/WEARY BLUES OK 4893 V 2.20

WANTED

FOR THE FOLLOWING"WANTS" I WILL PAY HIGHEST CASH PRICES OR WILL TRADE. PLEASE SEND "WANT" LISTS IF YOU HAVE ANY OF THE FOLLOWING RECORDS FOR TRADE. I WANT TO BUY ANYTHING BY THE FOLLOWING GROUPS:

ORIGINAL TUXEDO ORCHESTRA; PEG LEG HOWELL; BUKKA WHITE; JESSIE JAMES; REV. MCGEE; GEORGE "BULLET"WILLIAMS; EASY CREEPIN' MAMA ON VARSITY LABEL; DIXIELAND JUG BLOWERS; BEALE OR RAMPART STREET WASHBOARD BAND; DIXIELAND THUMPERS; IKE ROGERS; MANY BLYTHE AND BERTRAND COMBINATIONS; MEMPHIS NITEHAWKS;SAM MORGAN JAZZ BAND; JUNIE COBB; MEMPHIS JOE; WEBSTER TAYLOR; EDITH OR MARY JOHNSON; BLIND WILLIE JOHNSON.

AUCTION

LOUIS ARMSTRONG
KNEE DROPS/SKIP THE GUTTER OK 41157 E+
CAN'T GIVE YOU ANYTHING BUT LOVE UHCA 36 N
WEARY BL/THAT'S WHEN I'LL COME OK 8519 E
WEATHERBIRD/SOUTHLAND HRS 18 N
ST. JAMES/SAVE IT OK 41180 V+
SUGAR FOOT STRUT OK 8609 E

CLARENCE WILLIAMS STOMPERS
DINAH/SPANISH SHAWL OK 40541 V+
DENTIST CHAIR BL(LAURA BRYANT) QRS 7055 E+
BIG FAT MAMA/SASHAY OH BOY VO 2838 N

DUKE ELLINGTON
THE MOOCHE/HOT AND BOTHERED OK 8623 E
NEW E.ST.LOUIS TOODLE-O/I'VE GOT MAS 101 N
JAZZ LIPS/SLOPPY JOE BB 6396 N
CREOLE LOVE/BLACK AND TAN FANTASIE VI 24861 N
ECHO OF HARLEM/CLARINET LAMENT BR 7650 N
AWFUL SAD/LOUISIANA BR 4110 V+
HYDE PARK/AIN'T MISBEHAVIN' DE 323 N
GET YOURSELF BROOM/BUNDLE OF BLUES BR 6607 E+
BUGLE CALL RAG/DINAH VI 22938.E+
LIMEHOUSE BLUES/JUNGLE ECHOES VI 22743 N
MARLEMANIA/STEVEDORE STOMP BB 6306 N
IT'S GLORY/SARATOGA SWING BB 10245 N
JUNGLE MAMA/DOC BOTTOM BR 4450 E

CHUCK NELSON & HIS BOYS
WEST END BL/(REV.,PAUL'S NOVELTY) CH 40016 E+

THE ORIGINAL WOLVERINES
ROYAL GARDEN BLUES/GOOD MAN IS HARD BR 4000 E+
SHIM-ME-SHA-WABBLE/NEW TWISTER BR 3707 E+
LIMEHOUSE BLUES/ROYAL GARDEN BLUES CMS 101 N

BESSIE SMITH
HONEY MAN/ONE AND TWO BLUES CO 14172 N
ST.LOUIS BLUES/COLD IN HAND CO 14064 N
GOOD OLD WAGON/DIXIE FLYER CO 14079 N
WEEPING WILLOW/BYE BYE BLUES CO 14042 E+
SAM JONES BLUES/ST.LOUIS GAL CO 13005 E
GRAVEYARD DREAM/JAILHOUSE BLUES CO 4001 E
WASHWOMAN BLUES/PLEASE HELP ME CO 14375 N

LOUIS ARMSTRONG (WITH HENDERSON'S BAND)
SHANGHAI SHUFFLE/NAUGHTY MAN VO 14935 E
MY ROSE MARIE PE 14337 E
WORDS/COPENHAGEN VO 14926 E

MOUND CITY BLUE BLOWERS
YOU RASCAL YOU/DARKTOWN STRUTTERS OK 41526 E+

JACK PURVIS
COPYIN' LOUIS/MENTAL STRAIN AT DAWN OK 41404 N

LUIS RUSSELL ORCH.
HIGH TENSION/PANAMA OK 8849 N

FRANK TRUMBAUER (BIX)
MANHATTAN RAG/BABY WON'T YOU PL. PAE 1978 N

WM. ECKSTEIN (PIANO SOLO)
COAXIN' THE PIANO/KNICE & KNIFTY PE 11104 E+

COW COW DAVENPORT
SLOW DRAG/CHIMES BLUES PARA 12800 V+
STATE ST. JIVE (IVY SMITH TALKING) VO 1198 E

LOUISIANA RHYTHMAKERS
RUNNIN' WILD/DREAMY BLUES ME 12468 E+

SALE

MULL MUSIC STORE

130 S. MAIN ST., KANNAPOLIS, NORTH CAROLINA

SALE

Records will be shipped C. O. D. Railway Express unless otherwise instructed. U. S. Money Orders will be accepted. No charges for packing. No order shipped under $3.00.

JAN SAVITT AND TOP HATTERS
QUAKER CITY JAZZ/SUGAR FOOT BB 10005 N .37
CLAUDE THORNHILL & ORCH.
THERE'S A SMALL HOTEL/MOONLIGHTCO 36725 N .53
AUTUMN NOCTURNE/WHERE HAS MY Co 36435 N .53
SNOWFALL/WHERE OR WHEN Co 36268 N .53
WALTER THOMAS JUMP CATS
JUMPIN'WITH JUDY/BLUES ON BAY. CE 8126 N .79
EDDIE HEYWOOD ORCH.
BEGIN THE BEGUINE/LOVER MAN De 23398 N .79
EDDIE CONDON
WHEREVER THERE'S LOVE/WHEN De 23393 N .79
MARY LOU WILLIAMS
NIGHT LIFE/DRAG 'EM BR 80033 N .79
ROY ELDRIDGE ORCH.
FISH MARKET/TWILIGHT TIME De 23383 N .79
KING COLE TRIO
BRING ANOTHER DRINK/IF YOU CAN'CAP 192 N .53
COUNT BASIE
TIME ON MY HANDS/FOR GOOD OF Co 36685 N .53
REO BANK BOOGIE/I DIDN'T KNOW Co 36766 N .53
WINGY MANONE
MY HONEY'S LOVIN'ARMS/WHEN SUGBB 300801 N .37
GLEN GRAY
DARDANELLA/CASA LOMA STOMP Vi 24256 N .53
LIONEL HAMPTON ORCH.
JACK THE BELLBOY/CENTRAL AVE Vi 26652 N .53
I KNOW THAT YOU KNOW/ON THE Vi 25592 N .53
FLYING HOME/SAVE IT PRETTY Vi 26595 N .53
JIMMIE LUNCEFORD
WHITE HEAT/JAZZNOCRACY BB 5713 N .37
BACK DOOR STUFF, 1 & 2 De 18594 N .53
GLENN MILLER
MOONLIGHT MOOD/MOONLIGHT BEC.Vi 20-1520 N .53
HERE WE GO AGAIN/LONG TIME Vi 20-1563 N .53
IT MUST BE JELLY/RAINBOW Vi 20-1546 N .53
AMERICAN PATROL/SOLDIER LET Vi 27873 N .53
THAT'S SABOTAGE/SERENADE BL Vi 27935 N .53
TUXEDO JUNCTION/DANNY BOY BB 10612 N .37
SUNRISE SERENADE/MOONLIGHT BB 10214 N .37
WILL BRADLEY
REQUEST FOR RHYMBA/FRY ME Co 36719 N .53
FATS WALLER
SOMEBODY STOLE MY GAL/SUGAR Vi 25194 N .53
OH FRENCHY/IT'S SIN TO TELL Vi 20-1595 N .53
LES BROWN
BI7ET HAS HIS DAY/GOOD MAN Co 36688 N .53
OUT OF NOWHERE/SUNDAY Co 36724 N .53
LOUIS ARMSTRONG
JODIE MAN/I WONDER De 18652 N .53
SWING YOU CATS/SNOWBALL BB 10225 N .37
HARRY JAMES
THE LOVE I LONG FOR/I'M GEB. Co 36758 N .53
I'M CONFESSIN'/WHEN YOUR Cd 36773 N .53
JAMES SESSION/I HEARD YOU Co 36677 N .53
TWO O'CLOCK JUMP/ONE O'CLOCK Co 36232 N .53
CHERRY/JUMP TOWN Co 36683 N .53
YOU MADE ME LOVE YOU/A SINNER Co 36296 N .53
MR. 5 X 5/THAT SOLDIER OF Co 36650 N .53
MOONLIGHT BECOMES YOU/I'VE Co 36668 N .53
POEM SET TO MUSIC/HAD CRAZIEST Co 36659 N .53
LET ME UP/I CRIED FOR YOU Co 36623 N .53
MEMPHIS BLUES/SLEEPY TIME Co 36713 N .53
VELVET MOON/PRINCE CHARMING Co 36672 N .53
FLASH/ALL OR NOTHING AT ALL Co 35587 N .53
DON'T TAKE YOUR LOVE FROM ME Co 36738 N .53
METRONOME ALL STAR BAND
BUGLE CALL RAG/ONE O'CLOCK Vi 27314 N .53
CHARLIE BARNET
CHEROKEE/THE ALL NIGHT RECORD BB 10373 N .37
POMTON TURNPIKE/I DON'T WANT BB 10825 N .37
SO FAR SO GOOD/720 IN BOOKS BB 10618 N .37
TOMMY DORSEY
I'LL TAKE TALLULAH/NOT SO QUIET Vi 27869 N .53
BLUE DANUBE/DARK EYES Vi 25556 N .53
(TOMMY DORSEY CONTINUED NEXT COLUMN)

TOMMY DORSEY (CONTINUED)
I'VE GOT A NOTE/I'M GETTIN' Vi 25236 N .53
NIGHT AND DAY/SMOKE GETS IN Vi 25657 N .53
IT'S ALWAYS YOU/BLUE OF EVEN.Vi 20-1530 N .53
DAY BREAK/THERE ARE SUCH TH. Vi 27974 N .53
HAWAIIAN WAR CHANT/MIDNIGHT Vi 26126 N .53
NIGHT WE CALLED IT DAY/ANOTH.Vi 20-1553 N .53
POOR YOU/LAST CALL FOR LOVE Vi 27849 N .53
STREET OF DREAMS/JUST AS THO Vi 27903 N .53
WELL GIT IT/SOMEWHERE VOICE Vi 27887 N .53
DIPSY DOODLE/WHO Vi 25693 N .53
JA DA/ROYAL GARDEN BLUES Vi 25326 N .53
MARIE/SONG OF INDIA Vi 25523 N .53
STAR DUST/SWANEE RIVER Vi 27233 N .53
LOOSE LID/GUESS I'LL HAVE Vi 27526 N .53
STARTED ALL OVER AGAIN/MANDY Vi 20-1522 N .53
DUKE ELLINGTON
SENTIMENTAL LADY/SLIP OF LIP Vi 20-1528 N .53
SOLITUDE/DELTA SERENADE Vi 24755 N .53
TAKE "A" TRAIN/SIDEWALKS OF NY Vi 27380 N .53
MOON INDIGO/THE MOOCHE Vi 24486 N .53
SOMEONE/MY LITTLE BROWN BOOK Vi 20-1584 N .53
DON'T YOU KNOW I CARE/BEGIN. Vi 20-1618 N .53
ROCKIN'IN RHYTHM/12TH ST.RAG BR 80001 N .79
COTTON TAIL/DON'T GET AROUND Vi 26610 N .53
FLAMINGO/GIRL IN DREAMS TRIES Vi 27326 N .53
WALL STREET WAIL/MOON INDIGO BR 80003 N .79
RING DEM BELLS/MOOD INDIGO Vi 20-1532 N .53
WARM VALLEY/DUSK Vi 20-1534 N .53
EAST ST.LOUIS TOODLE-OO/MOO Vi 20-1531 N .53
DELTA SERENADE/STOMPY JONES Vi 20-1533 N .53
CHOCOLATE SHAKE/I GOT IT Vi 27531 N .53
I DON'T MIND/WHAT AM I HERE Vi 20-1598 N .53
RAINCHECK/PERDIDO Vi 27880 N .53
ARTIE SHAW ORCH.
PASTEL BLUE/DEEP PURPLE BB 10178 N .37
THE GRABTOWN GRAPPLE/SAD SACK Vi 201647 N .53
OCTOROON/ALL I REMEMBER IS YOU BB 10319 N .37
CROSS YOUR HEART/SUMMIT RIDGE Vi 26763 N .53
DANCING IN DARK/SMOKE GETS Vi 27335 N .53
JUST KIDDIN'/SOMETIMES I FEEL Vi 27806 N .53
MARINELA/I COVER WATERFRONT Vi 27362 N .53
LADY DAY/LET'S TAKE THE LONG Vi 20-1620 N .53
INDIAN LOVE CALL/BEGIN THE BB 7746 N .37
FRENESI/ADIOS MARIQUITA LINDA Vi 26542 N .53
NIGHTMARE/NON-STOP FLIGHT BB 7875 N .37
MY BLUE HEAVEN/MOON GLOW Vi 27405 N .53
TEMPTATION/STAR DUST Vi 27230 N .53
BENNY GOODMAN
ALEXANDER'S RAGTIME/RIFFIN' Vi 25445 N .53
SING SING SING, 1 & 2 Vi 25796 N .53
FAREWELL BLUES/MARGIE BB 10973 N .37
SANDMAN/GOODBYE Vi 25215 N .53
FLYING HOME/FOUND NEW BABY Co 36721 N .53
BODY & SOUL/AFTER YOU'VE Vi 25115 N .53
LET'S DANCE/BOY MEETS HORN Cd 35301 N .53
MY OLD FLAME/HOW DEEP IS OCEAN Co 36754 N .53
MISSION TO MOSCOW/IT'S ALWAYS Co 36680 N .53
STRING OF PEARLS/JERSEY BOUNCE OK 6590 N .37
NOT MINE/IF YOU BUILD BETTER Co 36580 N .53
BUGLE CALL RAG/(REV.,T.DORSEY) Vi 25467 N .53
ANGELS SING/SENT FOR YOU YEST. Vi 26170 N .53
SUGAR FOOT STOMP/CAN'T GIVE Vi 25678 N .53
ONE O'CLOCK JUMP/DON'E BE Vi 25792 N .53
SPRINGTIME IN ROCKIES/I'VE Vi 25355 N .53
STOMPIN AT SAVOY/BREAKIN' Vi 25247 N .53
SPRING SONG/HONEYSUCKEL ROSE Cd 35319 N .53
AFTER YOU'VE GONE/DARKTOWN ST. Cd 36699 N .53
SOLO FLIGHT/WORLD IS WAITING Co 36684 N .53
FIESTA IN BL/I CAN'T GIVE YOU Co 36755 N .53
AFTER YOU'VE GONE/BODY & SOUL Co 36781 N .53
ALBUMS - UNPLAYED
BIX BEIDERBECKE,Co 35664,5,6,7 Co C-29 N 2.63
KING LOUIS, Co 35660,1,2,3 Co C-28 N 2.63
TESCHEMACHER,Co 35950,1,2,3 Co C-43 N 2.63
F.HENDERSON, Co 35670,1,',9 Co C-30 N 2.63

ALBUMS - UNPLAYED (CONTINUED)
THE DUKE, Co 35843,5,6,7 Co C-38 N 2.63
DORSEY BROS, Co 36063,4,5,6 Co C-51 N 2.63
HOT TROMBONES,Co 36008,9,0,1 Co C-46 N 2.63
HOT TRUMPETS, Co 36280,1,2,3 Co C-66 N 2.63
EARL HINES, Co 35875,6,7,8 Co C-41 N 2.63
LOUIS & EARL, Co 36378,6,7,8 Co C-73 N 2.63
T.WILSON & HOLIDAY,Co 36205,6,7,8 Co C-61 N 2.63
BESSIE SMITH,Co 35672,3,4,5 Co C-31 N 2.63
BUD FREEMAN,Co 35853,4,5,6 Co C-40 N 2.63
LOUIS ARMSTRONG,Co 36152,3,4,5 Co C-57 N 2.63
TEDDY WILSON, Co 36631,2,3,4 Co C-93 N 2.63
J.LUNCEFORD FOR DANCERS ONLY De 184 N 2.35
GEMS OF JAZZ#4,De18251,2,3,4,5,6 De 249 N 3.68
CHICAGO JAZZ,BR 80027,8,9 BR 1007 N 3.66
BOOGIE WOOGIE,BR 80019,20,1,2 BR 1005 N 3.66
JOHNSON-AMMONS, Vi 27504,5,6,7 Vi P-69 N 2.63
HOT CLUB FRANCE De 207 N 3.66
JIMMIE NOONE, BR 80023,4,5,6 BR 1006 N 3.66
TED LEWIS Co C-69 N 2.63
SYMPHONY OF SWING(4 12" RECORDS)Vi C-29 N 3.66
5 FT.OF SWING(5 12" RECORDS) De 131 N 4.45
KING COLE TRIO CAP A-8 N 2.63
WOODY HERMAN BLUES ON PARADE De 153 N 2.72
T.DORSEY GETTING SENTIMENTAL Vi P-80 N 2.63
BUNNY BERIGAN Vi P-124 N 2.63
DRUMMER BOY De 216 N 2.35
UP SWING(GOODMAN,DORSEY,SHAW) Vi P-146 N 2.63
BING CROSBY CLASSICS Co M-555 N 3.66
NEW AMERICAN JAZZ CAP A-3 N 3.66
COUNT BASIE De 152 N 2.35
LARRY ADLER & JOHN KIRBY ORCH
BEGIN BEGUINE/HAND TO MOUTH De 23319 N .79
BING CROSBY
I'M THRU WITH LOVE/FOUND A BR 80045 N .79
TOO LATE/GOODNIGHT SWEETHEART BR 80046 N .79
OUT OF NOWHERE/IF YOU SHOULD BR 80043 N .79
JUST ONE MORE CHANCE/NOW THAT BR 80044 N .79
STAR DUST/DANCING IN THE DARK BR 80056 N .79
I APOLOGIZE/SWEET AND LOVELY BR 80057 N .79
KING OLIVER & DEWEY JACKSON
SNAG IT/CAPITOL BLUES BR 80039 N .79
JIMMY WADE & ALBERT WYNN
GATES BLUES/PARKWAY STOMP BR 80041 N .79
BUNNY BERIGAN
'TIS AUTUMN/TWO IN LOVE HIT 5005 N .53
BOB ZURKE & DELTA RHYTHM BAND
IT'S HAP HAP HAPPY DAY/FAITH. Vi 26395 N .53
I'M LOSING MY MIND/BOUGHT A Vi 26607 N .53
STAN KENTON
ARE YOU LIVIN'OLD MAN/EV'RYTI CAP 187 N .53
EAGER BEAVER/ARTISTRY IN RH CAP 159 N .53
ALLA MAE MORSE & BILLY MAY ORCH
CAPTAIN KIDD/YA8BETCHA CAP 193 N .53
PEGGY LEE ORCH.
YOU WAS RIGHT BABY/WHAT MORE CAP 197 N .53
LOUIS JORDAN TYMPANY FIVE
MOP MO/YOU CAN'T GET THAT De 8668 N .37
MARTHA TILTON (WITH EDDIE MILLER)
STRANGER IN TOWN/I SHOULD CAP 184 N .53
BOBBY SHERWOOD
SWINGIN' AT THE SEMLOH/ARK. CAP 161 N .53
LENA HORNE
AS LONG AS I LIVE/I AIN'T GOT Vi 209626 N .53
CAB CALLOWAY
FOO A LITTLE BALLY HOO/LET'S Co 36786 N .53
BUGLE CALL RAG/ST.LOUIS BL BR 80016 N .79
ST.JAMES INF./NOBODY'S SWEET. BR 80018 N .79
YOU RASCAL YOU/SOME OF THESE BR 80017 N .79
LOUIS ARMSTRONG JAZZ CLASSIC ALBUM
STOMP OFF LET'S GO/STATIC ST. BR 80061
SANTA CLAUS BL/TERRIBLE BLUES BR 80062 } 3.66
MELANCHOLY/WILD MAN BLUES BR 80059
GEORGIA BO BD/DROP THAT SACK BR 80060

PLEASE SEND US YOUR WANT LIST
IT WILL BE RETURNED AT YOUR REQUEST

AUCTION

JOHN D. REID

P. O. BOX 67, MT. HEALTHY, OHIO

AUCTION

All winners will be notified and records shipped express collect. 25c packing charge on all orders less than $3.00.

PAUL WHITEMAN & ORCH.

CHANGES/MARY	VI	21103	N
LONELY MELODY/RAMONA	VI	21214	E
SMILE	VI	21228	N
WHEN/JUST A LITTLE WAY	VI	21338	N
MY ANGEL/IN MY BOUQUET	VI	21388	N
MY PET/I'M AFRAID	VI	21389	E
YOU TOOK ADVANTAGE/OO I HEAR	VI	21398	N
LOUISIANA/OIXIE DAWN	VI	21438	N
IT WAS THE DAWN OF LOVE	VI	21453	N
THERE AIN'T NO SWEET MAN/SUGAR	VI	21464	N
OARDANELLA/AVALON	VI	25238	N
MISSISSIPPI MUD/LONELY MELODY	VI	25366	E
WHEN/SAN	VI	25367	E
FROM MONDAY ON/SUGAR	VI	25368	E
LOUISIANA/YOU TOOK ADVANTAGE	VI	25369	V
COQUETTE/THERE AIN'T NO SWEET MAN	VI	25675	N

JEAN GOLOKETTE

GIMME A LITTLE KISS/LONESOME	VI	20031	N
SUNDAY/I'D RATHER BE THE GIRL	VI	20273	N
JUST ONE MORE KISS	VI	20300	N
A LANE IN SPAIN	VI	20491	N
MY PRETTY GIRL/COVER ME UP	VI	20588	E
BLUE RIVER/WHEN THE MORNING	VI	20981	N
CLEMENTINE	VI	20994	N
JUST A LITTLE KISS/SO TIRED	VI	21150	N
HERE COMES/MY OHIO HOME	VI	21166	N
SLOW RIVER/I'M GONNA MEET	VI	25354	E

LOUIS ARMSTRONG & ORCH

NATURALLY/I'VE GOT A POCKETFUL	OE	1937	E
GOT A BRAN NEW/I'M IN THE MOOD	DE	579	E
LA CUCHARACHA/MY LUCKY STAR	OE	580	E
RED SAILS/ON TREASURE ISLAND	OE	648	E
SWING THAT MUSIC/THANKFUL	OE	866	N
SKELETON IN CLOSET/HURDY GURDY	DE	949	E
CUBAN PETE/SHE'S THE DAUGHTER	OE	1353	E
SUN SHOWERS/YOURS AND MINE	DE	1369	E
TRUE CONFESSIONS/JUBILEE	OE	1635	E
MEXICAN SWING/SO LITTLE TIME	DE	1822	E
ON SENTIMENTAL SIDE/IT'S WONDERFUL	OE	1841	E
SONG OF ISLANDS/LONESOME ROAD	VO	3026	E
NO ONE ELSE BUT YOU/BEAU KOO JACK	VO	3085	E
NEW TIGER RAG/BLUE TURNING GREY	VO	3124	E
WEARY BLUES/YOU'RE DRIVING ME	VO	3216	E
MY SWEET/I CAN'T BELIEVE	VO	3308	E
SITTIN' IN THE DARK/I'VE GOT	VI	24245	E
SNOWBALL/HONEY DO	VI	24369	E
OON'T PLAY ME CHEAP/I WONDER WHO	VI	24425	N
SNOWBALL/SOME SWEET DAY	BB	6590	E
SON'T PLAY ME CHEAP/SOME SWEET DAY	BB	10237	N
OEAR OLD SOUTHLAND/WEATHERBIRO	HRS	4/39	N
YOU'RE NEXT/ORIENTAL STRUT	HRS	8/38	N

OUKE ELLINGTON & ORCH.

OIGA OIGA DO/KEEP A SONG	BB	6305	N
I MUST HAVE/BANDANNA BABIES	BB	7182	N
JUBILEE STOMP/GOT EVERYTHING	BB	10244	N
BLUE RAMBLE/THE SHEIK	BR	6336	N
SWEET MAMA/WHEN YOU'RE SMILING	BR	6811	N
CRESCENDO IN BLUE/DIMINUENDO IN	BR	8004	N
I LET A SONG/GAL FROM JOE'S	BR	8108	N
WHEN MY SUGAR/PYRAMID	BR	8168	N
MOOD INDIGO/SOLITUDE	CO	35427	N
HIGH LIFE/SAT.NIGHT FUNCTION	VI	38036	N
E.ST.LOUIS/GOT EVERYTHING	VI	21703	N
NINE LITTLE MILES/WHAT GOOO	VI	22586	N
BROWN BERRIES/IT'S GLORY	VI	22791	N
SAM AND OELILAH	VI	23036	N
FLAMING YOUTH/MISSISSIPPI	VI	24057	N
OEAR OLO SOUTHLAND/DAYBREAK EXP.	VI	24501	N
I MET MY WATERLOO	VI	24719	N
CREOLE LOVE CALL/BLACK & TAN	VI	24861	N
3 LITTLE WORDS/RING DEM BELLS	VI	25076	N
NO PAPA NO/ROCKIN'IN RHYTHM	VI	26310	N
SO FAR SO GOOD/YOU DARLING	VI	26537	N
ME AND YOU/CONCERTO FOR COOTIE	VI	26598	N
NEVER NO LAMENT/COTTON TAIL	VI	26610	N
BLUE GOOSE/OUSK	VI	25677	N

HENRY ALLEN JR & ORCH.

BIFFLY BLUES/IT SHOULD BE	VI	38073	E
FUNNY FEATHERS/HOW DO THEY	VI	38088	N
PLEASING PAUL/MAKE A COUNTRY BIRD	VI	38107	N
IT SHOULD BE YOU/PLEASING PAUL	BB	10235	E
FEELING DROWSY/SWING OUT	BB	10702	N
ALGIERS STOMP/WHEN DID YOU	VO	3302	E

FATS WALLER

SAN ANTON/YOU SHOWED ME	VI	25579	E
WHERE IS THE SUN/OLD PLANTATION	VI	25550	N
MOON ROSE/GARBO GREEN	VI	25281	E
SUGAR BLUES/SOMEBODY STOLE	VI	25194	N
BROTHER SEEK/GEORGIA ROCKIN'	VI	25175	N
THIEF IN NIGHT/GOT A BRAN NEW	VI	25123	N
TAKE IT EASY/THERE'S GOING TO BE	VI	25078	N
WHAT'S THE REASON/PARDON MY LOVE	VI	24889	E
NIGHT WIND/I BELIEVE IN MIRACLES	VI	24853	N
OREAM MAN/I'M GROWING FONDER	VI	24801	E
OO ME A FAVOR/A PORTER'S LOVE	VI	24648	N

BENNY GOOOMAN

OEAR OLD SOUTHLAND/BLUE SKIES	VI	25136	E
SOMEDAY SWEETHEART/WHO(TRIO)	VI	25181	E
STOMPIN' AT SAVOY/BREAKING IN	VI	25247	E
BASIN ST./WHEN BUDDHA SMILES	VI	25258	N
EXACTLY LIKE(TRIO)/LOVE ME	VI	25406	E
GOODNIGHT MY LOVE/TAKE ANOTHER	VI	25461	E
MELANCHOLY/SWEET SUE(QUARTET)	VI	25473	E
HE AIN'T GOT/THIS YEAR'S KISSES	VI	25505	E
IDA(QUARTET)/CHLOE	VI	25531	E
PECKIN'/CAN'T WE BE FRIENDS	VI	25621	E
AVALON/MAN I LOVE(QUARTET)	VI	25644	N
SMILES/LIZA(QUARTET)	VI	25660	E
I CAN'T GIVE YOU/SUGARFOOT	VI	25678	N
DING DONG(QUARTET)/WHERE OR(TRIO)	VI	25725	E
MELANCHOLY/WRAPPING IT UP	VI	25880	E
BLUES IN YOUR/BLUES IN MY(QUARTET)	VI	26044	N
BACK GOES TO TOWN/WHISPERING	VI	26130	N

BENNY MOTEN

MARY LEE/SWEETHEART	VI	38114	E
SOMEBODY STOLE/WON'T YOU BE	VI	23028	N
LAFAYETTE/NEW ORLEANS	VI	24216	N
BLUE ROOM/MILNEBERG JOYS	VI	24381	N
SOUTH/SHE'S NO TROUBLE	VI	24893	N
TOBY/MOTEN'S SWING	BB	10259	N

BESSIE SMITH

DOWNHEARTED/GULF COAST	CO	3844	N
BEALE STREET/AGGRAVATIN PAPA	CO	3877	N
OUTSIDE OF THAT/MAMA'S GOT	CO	3900	E
MIDNIGHT/BLEEDING HEARTED	CO	3936	E
LADY LUCK/YODLING	CO	3939	N
I'M GOING BACK/FAR AWAY	CO	13007	E
HAUNTED HOUSE/EAVES DROPPERS	CO	14010	N
MOONSHINE/BO WEAVIL	CO	14018	N
ROCKING CHAIR/SORROWFUL	CO	14020	N
FRANKIE/HATEFUL	CO	14023	N
HOUSE RENT/WORK HOUSE	CO	14032	N
NEW GULF COAST/FLORIDA BOUND	CO	14109	N
THEM HAS BEEN/BABY OOLL	CO	14147	E
MUDOY WATER/AFTER YOU'VE GONE	CO	14197	N
ME AND MY GIN/SLOW AND EASY	CO	14384	N
HE GOT ME/IT MAKES	CO	14464	N
OON'T CRY BABY/YOU DON'T UNOERSTAND	CO	14487	N
ALEXANOER'S/THERE'LL BE A HOT TIME	CO	3173	N

FLETCHER HENDERSON

ROLL ON/MOAN(CONNIE'SINN ORCH)	VI	22698	N
SWEET MUSIC/MALINOA'S WEDOING	VI	22775	E
MY SWEET TOOTH/OH IT LOOKS	VI	22786	E
TAKE ME AWAY/POOR OLD JOE	VI	24008	N
GRANO TERRACE RHYTHM/RIFFIN'	VI	25339	E
SHOE SHINE BOY/SING SING SING	VI	25375	N
HOCUS POCUS/TIDAL WAVE	BB	5682	N
SUGAR FOOT STOMP/HOCUS POCUS	BB	10247	N
CHARLESTON CRAZY/YOU'VE GOT TO GET	VO	14726	N
WANG WANG BLUES/MY GAL SAL	VO	3360	E
LIMEHOUSE BLUES/WRAPPIN' IT UP	DE	157	E
HAPPY AS THE DAY/BIG JOHN'S SPEC.	OE	214	E
12TH ST./MILENBERG(CONNIE'S INN)	VS	8042	N
MY GAL SAL/MY PRETTY GIRL	CO	2586	N

JIMMIE NOONE & ORCH.

HE'S A GOOD/I'M DOING WHAT	VO	1436	N
OFF TIME/AIN'T MISBEHAVIN'	VO	15319	N
HERE COMES COOKE/LULLABY	VO	2908	E
I NEED LOVIN'/SLEEPY TIME	BR	6174	E
I'M WALKIN'/CALL ME DARLING	OE	1730	E
HELL IN MY HEART/SWEET LORRAINE	OE	7553	E
THEN YOU'RE DRUNK/I'M GOING(TRIO)	BB	8649	N

RED NICHOLS

I'M TICKLED PINK/THAT'S WHERE	VI	23026	N
FIVE PENNIES/HARLEM TWIST	VI	21560	N
SLIPPIN' AROUND	VI	21397	N
FEELING NO PAIN	VI	21183	N
EMBRACEABLE/I GOT RHYTHM	BR	4957	E
IMAGINATION/ORIGINAL DIXIELAND	BR	3989	N
WHISPERING/THERE'LL COME	BR	3955	N
FIVE PENNIES/JAPANESE SANDMAN	BR	3855	N

CHARLESTON CHASERS

TURN ON/WHAT WOULDN'T I DO	CO	1989	N
RED HAIR/LOVABLE	CO	1925	E
MOANIN' LOW/AIN'T MISBEHAVIN	CO	1891	N
FAREWELL BLUES/MY GAL SAL	CO	1539	N

MOUNO CITY BLUE BLOWERS

DEEP SECOND/TIGER RAG	BR	2804	E
BLUE BLUES/ARKANSAW BLUES	BR	2581	E
BARB WIRE/YOU AIN'T	BR	2648	N
PLAY ME SLOW/GETTIN' TOLD	BR	2849	E
WIGWAM/BLUES IN F	BR	2908	E
NEVER HAD A REASON/HELLO LOLA	BB	6270	E
TAILSPIN/ONE HOUR	BB	6456	E
I'M SHOOTING/I'VE GOT	CH	40076	E

TOMMY OORSEY

LONESOME ROAD, I & 2	VI	26508	E
SYMPHONY IN RIFFS/HOLD TIGHT	VI	26163	E
STARDUST ON/HAVING WONDERFUL	VI	25630	N
IS THIS/WHO'LL BE THE ONE	VI	25610	N
ONE NIGHT/THE DAY I LET	VI	25220	E

BEN POLLACK

SNAKE SHARMER/IN MY GLORY	OE	1488	E
ALICE BLUE GOWN/CUDDLE UP	DE	1546	E
HE'S THE LAST WORD/(REV.,GEO OLSEN)	VI	20425	E
SWEET SUE/SINGAPORE SORROWS	VI	21437	E
MY KINDA LOVE/ON WITH THE DANCE	VI	21944	N
WONTCHA/HUSH OF THE NIGHT	VI	22071	E
FROM NOW ONE/YOU'VE MADE ME HAPPY	VI	22158	E
2 TICKETS TO GEORGIA/LINGER A LITTLE	VI	24284	E

CLARENCE WILLIAMS

ORGAN GRINDER/WILD FLOWER RAG(SOLO)	OK	8604	N
TOO LOW/PANE IN THE GLASS(PIANO ")	VI	38524	N
ZULU WAIL/SLOW RIVER	BR	3580	E
BALTIMORE/BLACK BOTTOM	BR	7017	E
CLOSE FIT BLUES/OREAMING	CO	14287	N
KEYBOARD EXPRESS/WALK THAT BROAD	CO	14348	N
WHOOP IT UP/I'M NOT WORRYING	CO	14447	N
FREEZE OUT/PANE IN THE GLASS	CO	14460	E
RAILROAD RHYTHM/NERVOUS BREAKDOWN	CO	14468	N

WASHBOARO RHYTHM KINGS

WORLD IS MADE GLASS/(REV.,OOUG.WMS)	VI	23337	E
HOW DEEP OCEAN/UNDER HARLEM MOON	VI	23373	N
TIGER RAG/(REV., BARTHA)	VI	24059	E
DOWN BY OHIO/(REV.,RHYTHM KINGS)	BB	5028	E
STREET WALKIN'BLUES/PLEASE COME	BB	6186	E
HOT NUTS/(REV.,JOHNSON)	BB	6278	E
OLD YAZOO/GETTIN'SENTIMENTAL	VO	1733	E
ONE MORE TIME(BY RHYTHM KINGS)	VI	23276	N

MCKINNEY'S COTTON PICKERS

FOUR OR FIVE TIMES/(REV.,HAYES)	VI	21583	N
MILENBERG JOYS/SHIM-ME-SHA-WABBLE	VI	21611	N
CHERRY(3)/SOME SWEET DAY	VI	21730	E
BABY SON'T/HULLABALOO	VI	22511	E
LONESOME TOWN/SECRET PASSION	VI	22628	N
TALK TO ME/(REV.,B.CALLOWAY)	VI	22640	N
WRAP YOUR TROUBLES/DO YOU BELIEVE	VI	22811	N
OKAY BABY/I WANT A GIRL	VI	23000	E
I MISS A MISS/AFTER ALL	VI	23024	N
ZONKY/IF I COULO BE	VI	38118	N
TRAV'LIN' ALONE/WOROS CAN'T	BB	5647	E
WHENEVER THERE'S WILL/GEE AIN'T I	BB	10249	N

AUCTION — AUCTION

JOHN G. HEINZ

2417 JAMES ST., SYRACUSE 6, NEW YORK

Minimum Shipment: $7.50

VIOLA BARTLETTE (ACC.AUSTIN'S SERENADERS)
TENNESSEE BL/BACK WHERE YOU STAYED PARA 12322 V
BROADWAY BELLHOPS(BIX)
THERE AIN'T NO LAND LIKE DIXIE HA 504 V
DOC COOK & 14 DOCTORS
BRAINSTORM/ALLIGATOR CRAWL CO 1298 V
IDA COX (PIANO, CORNET, BANJO)
TREE TOP TALL PAPA/FOGYISM PARA 12690 N
DIXIE STOMPERS
CHINESE BLUES/PANAMA HA 92 V
SNAG IT/AIN'T SHE SWEET HA 353 G
BROTHERLY LOVE/OFF TO BUFFALO HA 299 N
STATIC STRUT/HARD-TO-GET GERTIE HA 197 E
JOHNNY DUNN
YOU'VE NEVER HEARD THE BL/CORNET BL CO 124 G+
PUT AND TAKE/MOANFUL BLUES CO 3579 N
DUKE ELLINGTON (33 1/3 R.P.M.)
E.ST.LOUIS,LOT O'FINGERS,BL.& TAN VI L-16007 V
BENNIE GOODMAN'S BOYS
MUSKRAT RAMBLE/AFTER AWHILE BR 4968 V+
MUSIC HALL RAG/COKEY(MINOR LAM.CR.) CO 3011 E
FLETCHER HENDERSON (WITH ARMSTRONG)
SUGARFOOT STOMP/WHAT-CHA-CALL'EM CO 395 E
ONE OF THESE DAYS BA 1457 E
MEMPHIS BOUND/WHEN YOU(HAIR CRACK) VO 15030 E
SHANGHAI SHUFFLE/DREAMY EYES PE 14338 E
RICHARD M. JONES' JAZZ WIZARDS
SMOKED MEAT BLUES/GOOD STUFF VI 20859 N
CHARLIE JACKSON
HOT PAPA BLUES/MAMA DON'T YOU THI PARA 12305 V
JIMMY JOHNSON
MODERNISTIC/YOU DON'T UNDERSTAND VI 38099 V+
FARE THEE HONEY BL/PUT YOUR MIND CO 14417 E
KENTUCKY GRASSHOPPERS
LIZA BA 6358 V
LOUISIANA RHYTHM KINGS
DA DA STRAIN HRS 5/38 N
MCMURRAY'S CALIFORNIA THUMPERS
HAUNTING BLUES/JUST BECAUSE YOU'RE GE 4904 E
MCKENZIE'S CANDY KIDS
BEST BLACK/STRETCH IT VO 14978 E
PANAMA/WHEN MY SUGAR WALKS DOWN VO 14977 E
JIMMY MCHUGH'S BOSTONIANS
BABY/DON'T HOLD EVERYTHING DI 2795 E
FUTURISTIC/WHOOPEE STOMP HA 936 V
JELLY ROLL MORTON
TURTLE TWIST/SMILIN' THE BLUES BB 10194 N
CHANT/BLACK BOTTOM STOMP VI 20221 E
BOOGABOO/SHOE SHINERS DRAG BB 7725 N
MILLS MERRY MAKERS
HONEY PE 15142 E
LIZZIE MILES
HAITIAN BLUES/SWEET SMELLIN'PAPA CO 3897 E
KING OLIVER
CALL OF THE FREAKS BB 6546 N
HIGH SOCIETY BLUES/SNAKE RAG (MINIMUM BID,—$50.00) OK 4933 E
ORIGINAL DIXIELAND JAZZ BAND
ORIENTAL JAZZ(MINIMUM BID,—$25.00) AE 12097 V
ORIGINAL WOLVERINES
ROYAL GARDEN BL/GOOD MAN IS HARD BR 4000 V
ELZADIE ROBINSON
ARKANSAS MILL BL/GOLD MANS.(EZELL)PARA 12701 N
ST.LOUIS CYCLONE/SANTA(BOB CALL) PARA 12573 N
UNSATISFIED BLUES/NEED MY LOVIN PARA 12745 N
SIX JOLLY JESTERS
OKLAHOMA STOMP/ONCE(JUNE C.COBB) VO 1449 E+
ERSKINE TATE'S VENDOME ORCH.
CHINAMAN BLUES/CUTIE BLUES OK 4907 V
TEN BLACK BERRIES
JUNGLE BLUES BA 0598 V+
ETHEL WATERS (BENNIE GOODMAN ORCH ACC.)
I JUST COULDN'T TAKE IT/100 YRS CO 2853 N
TE ROY WILLIAMS
LINDBERGH HOP/OH MALINDA HA 439 V+

AUCTION — AUCTION

LT. ROBERT E. REED-HILL

37 NAMEAUG AVE., NEW LONDON, CONN.

COUNT BASIE
I WANT A LITTLE GIRL/IT'S TORTURE OK 5773 N
STAMPEDE IN G MINOR/WHO AM I OK 5987 N
ROCKING THE BLUES/VOLCANO OK 6010 V+
MUSIC MAKERS/IT'S SQUARE BUT IT OK 6047 N
BROADWAY/THE JITTERS OK 6095 N
I DO MEAN YOU/FEEDIN'(HAWKINS) OK 6180 N
YOU BETCHA MY LIFE/DOW DOWN DOWN OK 6221 N
GOING TO CHICAGO/9:20 SPECIAL OK 6244 N
DIGGIN' FOR DIX/H & J OK 6365 N
TAKE ME BACK/FIESTA IN BLUE OK 6440 E
KING JOE, I & 2 OK 6475 N
I STRUCK A MATCH/PLATTERBRAINS OK 6508 N
DOWN FOR DOUBLE/MORE THAN YOU KNOW OK 6584 N
BLUE SHADOWS AND WHITE GARDENIAS OK 6626 N
IT'S SAND MAN/RIDE ON CO 36647 N
RUSTY DUSTY BLUES/ALL OF ME CO 36675 V+
BOB CROSBY BOB CATS
IT WAS A LOVER/OH MISTRESS DE 2662 N
MAMA'S GONE GOODBYE/A VOUS TOUT DE 3056 E
IT'S ALL OVER NOW/ADIOS AMERICANO DE 3104 E
DON'T CALL ME BOY/YOU'RE BOUND TO DE 3431 E
I'LL COME BACK TO YOU/TAKE ME BACK DE 3576 E
SLOW MOOD/LADY BE GOOD(NORVO) DE 3884 E
BENNY CARTER
MIDNIGHT/MY FAVORITE BLUES BB 11288 V
XAVIER CUGAT
SILENCIO/OMBO VI 24508 N
STREET IN SEVILLE/PARA VIGO ME VI 25237 E
CUBAN LOVE/THE APPLAUSE WALTZ VI 26262 E
LA CUMPARSITA/JUNGLE DRUMS(V+) VI 26426 E
NEGRO ARESA/AUTO-CONGA VI 26427 E
IN SUNNY SAN DIMINGO/TU VOLVERAS(E) VI 26501 V
SIDONEY/I WANT MY MAMA VI 26522 V+
LOS CARNAVALES DE ORIENTE/SUENA LA VI 27271 V+
SERENATA TROPICAL/NOCHE DE RONDA VI 27465 E
NOSTALGIAS/MADRESELVA VI 36191 N
BENNY GOODMAN
HOUSE HOP/ANYTHING FOR YOU VI 25350 G
CHLO-E/IDA SWEET AS APPLE CIDER VI 25531 V
I HAVE EYES/YOU'RE SWEET HEADACHE VI 26071 E
IT HAD TO BE YOU/LOUISE VI 26125 E
BACH GOES TO TOWN/WHISPERING VI 26130 V
I WANT TO BE HAPPY/ROSETTA BB 10760 E
WALK JENNIE WALK/ALWAYS BB 10799 E
IT HAD TO BE YOU/MY HONEY'S LOVIN BB 11056 V
SOMEBODY STOLE MY GAL/I'M ALWAYS CO 35916 G+
LA ROSITA/SMOKE GETS IN YOUR EYES CO 36284 E
COLEMAN HAWKINS
ROCKY COMFORT/PASSIN' IT AROUND OK 6284 N
MEDITATION/(LUNCEFORD) DE 3520 N
JOHNNY HODGES
RENDEZVOUS WITH RHYTHM/JEEP'S BL OK 4115 N
SKUNK HOLLOW NEWS/TIRED SOCKS VO 5533 E
DAY DREAM/JUNIOR HOP BB 11021 N
THAT'S THE BLUES/GOOD QUEEN BESS BB 11117 N
THINGS AIN'T WHAT THEY/SQUATTY BB 11447 N
EDDY HOWARD
STARDUST/OLD FASHIONED LOVE CO 35771 V+
GENE KRUPA (ROY ELDRIDGE)
ROCKIN' CHAIR/TUNIN' UP OK 6352 E
REX STEWART
LINGER AWHILE/MOBILE BAY BB 11057 E
MY SUNDAY GAL/WITHOUT A SONG BB 10946 N
CHICK WEBB
I MAY BE WRONG/I'LL CHASE THE BLUES DE 640 N
CHEW CHEW CHEW CHEW/IT'S SLUMBERT. DE 2389 E
BOB ZURKE
I'VE FOUND A NEW BABY/BETWEEN DEV. VI 26355 N
HOLY SMOKE/SOMEBODY TOLD ME VI 26446 N
TEA FOR TWO/I LOVE YOU MUCH VI 26561 E
METRONOME ALL STAR BAND
ROYAL FLUSH/I GOT RHYTHM CO 36499 N
LARRY CLINTON
ROCKIN'CHAIR/NOBODY KNOWS MY BB 11018 E
WINGIE MANNONE
MY HONEY'S LOVIN'ARMS/WHEN SUGAR BB 30-0801 N
WANTED: ARMSTRONG HOT FIVE RECORDS

BORIS ROSE

211 E. 15TH ST., NEW YORK 3, N. Y.

No Packing Charges

FOR SALE AT SET PRICES

LOUIS ARMSTRONG HOT FIVE
STRUTTIN'BARBECUE/LONESOME PAE 2829 N 6.00
SKIP GUTTER/KNEE DROPS PAE 2438 N 6.00
COLEMAN HAWKINS-COZY COLE GROUPS
"BEAN" AT MET/MOOD FOR LOVE KEY 610 E .75
RAINBOW MIST/WOODYN' YOU APOLLO 751 N 2.50
LOOK HERE/DON'T STAND GHOST CONT 6000 N 1.00
SUNNY SIDE OF ST/JERSEY JUMP SAVOY 519 N .80
STUMPY/HOW DEEP IS OCEAN SIG 28102 V .50
COOTIE WILLIAMS RUG CUTTERS
BOUDOIR BENNY/AIN'T GRAVY VO 4726 V .60
GAL-AVANTIN'/MOBILE BLUES VO 4636 E 1.50
SOMEBODY'S GOTTA GO/ROUND HIT 7119 V .40
STUFF SMITH TRIO
SKIP IT/STOP-LOOK AS 353 E .63
DON BYAS ALL STAR QUINTET(COZY COLE)
JAMBOREE JUMP/PENNIES HEAVEN JAM 901 E .76
BIG BILL AND MEMPHIS FIVE
I'M WOKE UP NOW/BAD ACTING OK 6724 E 1.50
BABY DON'T YOU REMEMBER/CAN'T VO 04829 E 1.25
SHINE ON/WHEN I BEEN DRINKING OK 06303 E 1.50
TOMMY LADNIER (MEZZROW, BECHET)
WEARY BLUES/JA DA BB 10086 V 2.50
BENNY GOODMAN
LIMEHOUSE BLUES/IF I(SEXTET) OK 6486 N 2.50
WRAPPIN' IT UP/MELANCHOLY VI 25880 N 2.25
I KNOW THAT YOU KNOW/I(QUINTET)VI 26139 N 2.50
YOURS/TAKE IT CO 36067 E 1.15
BILLIE HOLIDAY
I'LL GET BY/I'LL BE SEEING U COM 553 V .61
HARRY JAMES
VELVET MOON/PRINCE CHARMING CO 36672 N .75
JAMES SESSION/I HEARD YOU CR. CO 36677 E .42
LA PALOMA/DON'T CRY CHERIE CO 36146 N 1.00
TRUMPET BL/SLEEPY LAGOON CO 36549 E .60
JOHN KIRBY (CHARLIE SHAVERS)
WONDERING WHERE/MOVE OVER VI 27712 E .43
COUNT BASIE
WORLD IS MAD (V/E) OK 5816 - 1.00
WHAT'S YOUR NUMBER(N)/DRAFT(V) OK 5897 - 1.00
SHIPPING CARTONS(CORRUGATED) —— - .19
4-POCKET ALBUMS — —— - .19

AUCTION

LOUIS ARMSTRONG
SAVOY BLUES/SWEETHEARTS ON PARADE PAE 2127 N
WILD MAN BLUES/MELANCHOLY PAE 2162 N
HOTTER THAN THAT/THAT'S WHEN I'LL PAE 2704 N
WEST END BL/FREEZE AND(LANG) PAE 448 N
ONCE IN AWHILE/SQUEEZE ME PAE 2242 N
WEARY BLUES/WILLIE WEEPER PAE 2393 N
MONDAY DATE/SUGAR FOOT STRUT OK 8609 N
GEORGIA GRIND/COME BACK SWEET OK 8318 N
BENNY GOODMAN
COKEY/DIXIELAND BAND PAE 2437 N
DOWN HOME RAG/MUSIC HALL RAG PAE 2896 N
CLARINET A LA KING/THE EARL PAE 2843 N
THE EARL/LET'S DO IT OK 6474 V
GONE WITH WHAT DRAFT/ON ALA(SEXTET) CO 35938 E
DUKE ELLINGTON
HOT & BOTHERED(A-G MASTER)/SWAMPY PAE 582 N
BIG HOUSE BL/DARKTOWN STRUTTERS PAE 1044 N
MEZZ MEZZROW
DISSONANCE/SWINGIN' WITH MEZZ PAE 2881 N
RED MCKENZIE & CELESTIAL BEINGS
DARKTOWN STRUTTER'S BALL/BIG PAE 1044 N
CAB CALLOWAY(CHU BERRY,HILTON JEFFERSON)
WILLOW WEEP FOR ME/GHOST OF CHANCE PAE 2941 N
WILLOW WEEP FOR ME/JONAH JONES OK 6109 N
GEECHY JOE/SPECIAL DELIVERY OK 6147 E
JELLY ROLL MORTON
SHREVEPORT/DEEP CREEK HMV 9220 N
BALLIN' THE JACK/DON'T YOU LEAVE HMV 9218 N
MOURNFUL SERENADE/GEORGIA SWING HMV 9221 N
LIONEL HAMPTON
DON'T BE THAT WAY/FIDDLE DIDDLE VI 26173 E
PETE JOHNSON
BLUES ON DOWNBEAT/K.C. ON MY MIND DE 3384 E
WILL BRADLEY
STARDUST/CHICKEN GUMBOOGIE(E) CO 35939 N

AUCTION — AUCTION

ALFRED F. M. ROTH

26 NASSAU ST., TRENTON 8, NEW JERSEY

THEME SONGS

- A special auction of an outstanding collection of 185 Theme Songs (Old & New) from V+ to N (average, E+).
- Many items of interest to collectors and non-collectors of theme songs.
- Bids will be received for individual items as well as for the collection as a whole.
- If you are interested send me your name and address requesting the special auction list of Theme Songs. Deadline: August 15th for these only.

- For Auction: Victor and Columbia records are prewar Gold Labels, unless otherwise specified. Closing date for bids: July 31, 1945.

ALL STAR TRIO & ORCH.
JUST KEEP A THOUGHT FOR ME/I LIKE — VI 18766 V+

HENRY BUSSE
I'LL LOVE YOU IN MY DREAMS — VI 22676 V+

ZEZ CONFREY
MORNING WILL COME/BARNEY — VI 19068 E
OH HAROLD/ROSETIME AND YOU — VI 19090 E

DUKE ELLINGTON
BIG HOUSE BLUES/ROCKY MT. BLUES — CO 35682 N
MOON GLOW/TRUCKIN' — CO 36317 N

VERNON GEYER
MY MELANCHOLY BABY/I AIN'T GOT — BB 10147 N

BENNY GOODMAN
THE BIRTH OF THE BLUES — CO 36359 N
WAY YOU LOOK TONIGHT/WANG(SEXTET) — CO 36594 N

GLENN HARDMAN
TIGER RAG/PUT ON YOUR OLD GREY BON. — CO 35221 N

FLETCHER HENDERSON
PIXIE FROM DIXIE/WE GO SELL TOGETHER — CO 36289 N

LES HITE
T-BONE BLUES/THAT'S THE LICK — BB 11210 N

SAM LANIN
BLUE HOOSIER BL'/(REV.,MO.JAZZ HOUND) — RE 9486 V+

JIMMIE LUNCEFORD
FLIGHT OF THE JITTERBUG/OKAY — CO 35967 N

RAY NOBLE
LOUISIANA PURCHASE — CO 35507 N
SIOUX SUE — CO 35850 N

RAYMOND SCOTT
EAGLE BEAK/COPYRIGHT 1950 — CO 35911 N

DINAH SHORE
HONEYSUCKLE ROSE — BB 11191 N

MAXINE SULLIVAN
IF I HAD A RIBBON BOW/WHO IS SYLVIA — CO 36233 N
ST. LOUIS BLUES/HOUR OF PARTING — CO 36341 N

TROUBADORS
DIANE/DREAM KISSES — VI 21000 V+

CLAUDE THORNHILL
WHERE HAS MY LITTLE DOG GONE/AUTUMN — CO 36435 N

FRANKIE TRUMBAUER
I'M COMIN'VIRGINIA(BIX)/(REV.,MDLE) — CO 36280 N

SALE — SALE

WILLIAM J. SAMUELS

6453 N. CALIFORNIA AVE., CHICAGO 45, ILL.

Minimum shipment: $3.00. In event of duplicate orders records will go with largest shipment.

ALL STAR ORCHESTRA
MELANCHOLY BABY/I JUST ROLL — VI 21212 V 1.00

BAILEY'S LUCKY SEVEN
STUTTERING/TOOT TOOT TOOTSIE — GE 4980 V+ .75

RAY BEAGLE AND HOUNDS
IT GOES TO YOUR FEET/PECKIN' — VO 3573 E .75

BUSSE'S BUZZARDS
DEEP ELM — VI 19727 E 1.25

MAURICE CHEVALIER
YOU BROUGHT NEW KIND OF LOVE — VI 22405 E 1.25

CAB CALLOWAY
YO ETA CANSA/LONESOME NIGHTS — OK 5827 E .60

CASA LOMA ORCHESTRA
BEI MIR BIST DU SCHON/LET'S — DE 1575 V+ .60
YOU'RE HERE YOU'RE THERE/FOOL — DE 1179 G .50
A LATIN TUNE/CLEAR OUT OF THIS — DE 3216 V .60
LOVE IS A DREAMER — OK 41329 N 1.50

THE COTTON PICKERS
RUNNIN' WILD/LOOSE FEET — BR 2382 V .50

BOB CROSBY
I'M PRAYIN'HUMBLE/SWINGIN' AT — DE 2210 E .75

DIXIE DAISIES
HEADIN' FOR BALTIMORE — CA 781 V+ .60

TOMMY DORSEY
YOU'VE GOT SOMETHING/HAVE YOU — VI 25635 E 1.00
THE THINGS I WANT/ALLEGHENY AL — VI 25623 E 1.00
DARN THAT DREAM/CARELESS — VI 26433 V .50

CLIFF EDWARDS & HOT COMBO'
SOMETIME/I WANT SOMEBODY TO — PAE 25169 E 1.25

SEGER ELLIS
NOBODY BUT YOU/ORANGE(RIM CHIP) — OK 41289 G .35

HANDY'S ORCHESTRA
BUNCH OF BLUES/MOONLIGHT BL. — CO 2418 V 1.00

WOODY HERMAN
CONCERTO #1/I LOVE YOU MORE — DE 3973 E .50

MILT HERTH QUARTET
FLAT FOOT FLOOGIE/LOONEY TOON — DE 1800 V .60
THAT'S PLENTY/THE DIPSY DOODLE — DE 1553 E .75

HAL KEMP
STRANGE/IT'S ALL FORGOTTEN NOW — BR 6974 E 1.00
DIDN'T I TELL YOU/WHO'S BLUE — BR 3841 N 1.25
GOT A DATE WITH ANGEL/LAMPLITE — VI 25651 E 1.00

COLONIAL CLUB ORCH.
SOMEBODY LIED ABOUT ME/CHLOE — BR 3700 E .50
LAY MY HEAD BENEATH ROSE/HUSH — BR 3227 E .50
NEW MOON/KISS ME — BR 3315 G .35

ANDY KIRK
52ND ST./DEDICATED TO YOU — DE 1146 G .50
PUDDIN' HEAD SERENADE/CLOUDY — DE 1208 G .50

GENE KRUPA
WOODPECKER SONG/SAY SI SI — CO 35408 V .75

RAY MILLER BLACK & WHITE BOYS
IF YOU WANT ME WHISTLE/REMEMB. — OK 4424 E+ 1.00

MOUND CITY BLUE BLOWERS
SAN/RED HOT — BR 2602 V+ .75

EDDIE PEABODY (BANJO SOLO)
MARY LOU/SWEET THING — DO 3851 N 1.00

SISSLE & BLAKE
BANDANA DAYS/IF YOU'VE NEVER — PARA 12002 V 1.25

BESSIE TUCKER
BETTER BOOT THAT THING/KATY — VI 38542 E 1.50

CHICK WEBB
MACPHERSON IS REHEARSIN/LET A — DE 2080 E 1.00
SUGAR PIE/THAT WAS MY HEART — DE 2665 N 1.25

ELLA FITZGERALD
YOU CAN'T BE MINE/THIS TIME — DE 1806 V .80
IF YOU EVER SHOULD LEAVE — DE 1302 G .75

PAUL WHITEMAN
BACK IN YOUR OWN BACK YARD(BIX) — VI 27689 N 1.50
MY PET/FORGET-ME-NOT(BIX) — VI 27686 N 1.50
MY BLUE HEAVEN/ALL BY MY OWN — VI 20828 E 1.00
MAKE BELIEVE/OL'MAN RIVER(BIX) — VI 21218 V 2.00
LONELY MELODY(BIX) — VI 21214 V 1.50
GET OUT UNDER THE MOON — CO 1402 V 1.25
GREAT DAY/WITHOUT A SONG(BING) — CO 2023 V 1.75
BACK IN BACKYARD/SUNSHINE — VI 21240 E 2.00
CONSTANTINOPLE/LAST NIGHT — CO 07002 E 2.50
MEDITATION FROM THAIS/BY WATER — VI 21796 E 1.00

FOR SALE AT SET PRICES OR FOR TRADE

ROBERT WALLER

628 MONTGOMERY ST., SAN FRANCISCO 11, CAL.

Add 30c for packing on orders under $4.00.

LOUIS ARMSTRONG
SOME OF THESE DAYS — OK 41298 G 1.00
WHEN YOU'RE DEAD/SLEEPY TIME — OK 41504 V+ 3.00

JIMMY BLYTHE (ACC.PRISCILLA STEWART)
TRUE BLUES/AIN'T FOOLIN' ME — PARA 12205 G 1.25
MECCA FLAT BLUES — PARA 12224 G 1.25
NEVER CALL MY MAN'S NAME — PARA 12240 G 1.25

LITTLE BROTHER
SOMETHING KEEPS/CHINESE MAN — BB 6658 N 1.50

JUNIE COBB
BARRELHOUSE/TRANSATLANTIC ST. — VI 38023 V 2.50

DUKE ELLINGTON
ROSE ROOM/DON'T MEAN A THING — BR 6265 G 2.00
BLUE LIGHT/SLAP HAPPY — BR 8297 V 2.00

MEMPHIS JUG BAND (VOCALS)
TEAR IT DOWN/BOODIE BUM — OK 8956 N 1.00
INSANE CRAZY/BOTTLE IT UP — OK 8959 N 1.00

THOMAS MORRIS
P.D.O. BLUES/EVERGLADES — VI 20330 V 1.00

JELLY ROLL MORTON
TIA JUANA/MAMAMITA — GE 3043 N ——
STRATFORD/SHREVEPORT — GE 5590 G 15.00

NEW ORLEANS RHYTHM KINGS
PANAMA/TIGER RAG — GE 4968 V 7.00
WEARY BLUES/WOLVERINE BLUES — GE 5102 V 7.00

BESSIE SMITH
EVERY BIT/WHAT'S THE MATTER — CO 14129 V 2.50
GIN HOUSE/LOST YOUR HEAD — CO 14158 G 2.00
WILD ABOUT THAT THING/GIVE ME — CO 14427 V 2.50

PINEWOOD TOM
JET BLACK WOMAN/SUN GOES DOWN — PE 51251 E 1.00
SILICOSIS/BALL & CHAIN — PE 60551 E 1.00

ETHEL WATERS (ACC. BY CLARENCE WILLIAMS)
WEST END BLUES/ORGAN GRINDER — CO 14365 N 2.00

CLARENCE WILLIAMS BLUE FIVE (VOCAL)
~~SHAKE THAT THING/GET IT FIXED — OK 6267 G 1.50~~

NOTE: I HAVE MANY OTHER RECORDS FOR SALE AND TRADE. IF INTERESTED SEND FOR LIST.

WANTED—WILL BUY OR TRADE FOR

BIG BILL
EVIL HEARTED ME/MY GAL IS GONE — OK, VO, OR ME
IT'S TOO LATE NOW/HATTIE BLUES — OK, VO, OR ME
WANT YOU BY MY SIDE — VO 04041

HENRY BROWN
IT HURTS SO GOOD/SCREENING — PARA 12816
BLIND BOY BLUES/BLUES STOMP — PARA 12934
EASTERN CHIMES/DEEP MORGAN — PARA 12988
STOMP 'EM DOWN TO THE BRICKS — BR 7086

BABY DOO
(ANYTHING) — —

ARIZONA DRANES
I SHALL WEAR A CROWN — DK 8600
(ANY OTHERS) — —

JACK DUPREE
CHAIN GANG/WAREHOUSE MAN — OK 05656
GAMBLING MAN/NEW LOW DOWN — OK 05769
CABBAGE GREENS, NO. 2 — OK 05823
MY BABY'S GONE/THAT'S ALL RIGHT — OK 06068

GENE GILMORE
(ANYTHING) — —

BLIND WILLIE JOHNSON
IF I HAD MY WAY — CO 14343
LORD I JUST CAN'T — CO 14425
YOU'LL NEED SOMEBODY — CO 14504
WHEN THE WAR WAS ON — CO 14545

SAM MORGAN'S JAZZ BAND
MOBILE STOMP/STEPPIN' ON THE GAS — CO 14258
(ANY OTHERS) — —

REV. F. W. MCGEE
FIFTY MILES OF ELBOW ROOM — VI OR BB

ROBERT PETWAY
(ANY EXCEPT BB 9036) — —

YANK RACHELL
(ANYTHING) — —

NOTE: SEE APRIL AND MAY RECORD CHANGERS FOR MY OTHER WANTS.

JOHN STEINER

104 E. BELLEVUE, CHICAGO 11, ILL.

ALLEN-HAWKINS
GALVESTON GAL/GONNA LOSE YOUR GAL PE 15851 V
HOUSE IN HARLEM/RUG CUTTER'S PE 15994 E
LOVIE AUSTIN
RAMPART ST.BL/DON'T SHAKE IT PARA 12300 G
WEARY WAY (ACC. IDA COX) PARA 12044 G
BIX BEIDERBECKE
I'M MORE THAN SATISFIED(ROBISCN; CRACKED) PE 14905 F
SUGAR (RUSSELL GREY) OK 40938 N
COPENHAGEN/OH BABY(WOLVERINES) GE 5453 G
SENSATION/LAZY DADDY(SLIGHT CRACK) GE 5542 G
TIGER RAG/BIG BOY HRS 24 N
RUBE BLOOM
BESSIE COULDN'T HELP/MYST. MOSE CO 2186 E
BUCKTOWN FIVE
HOT MITTENS CLAX 40353 G+
MOBILE BLUES/SOMEDAY SWEETHEART GE 5450 N
BLIND PERCY (STRING) BAND
COAL RIVER BLUES/14TH ST. BLUES PARA 12584 N
BOOTS
RAGGLE-TAGGLE/AVALON BB 7187 N
SOMEBODY/(REV., TAMPA RED FIVE) BB 7269 V
HOAGY CARMICHAEL
MARCH HOODLUMS/WALKIN'THE DOG CH 40001 V
CHICAGO FOOTWARMERS (DODDS)
GRANDMA'S BALL/BALLIN'(LAM.CRACK) OK 8533 N
CHOCOLATE DANDIES
PADUCAH/4 OR 5 TIMES OK 8627 G
6 OR 7 TIMES/HOW I FEEL TODAY OK 8728 G
OOC COOK
HOT TAMALE MAN/HIGH FEVER OK 8369 G
HIGH FEVER/BROWN SUGAR CO 813 E
BRAINSTORM/ALLIGATOR CRAWL CO 1298 E
CHARLIE CREATH
WON'T DON'T BLUES/MARKET STREET OK 8280 G
COLD IN HAND/DADDY ROCKS ME(CRACK) OK 8217 G
PLEASURE MAD/MARKET STREET OK 8201 G
CRAZY QUILT/BUTTER FINGER BLUES OK 8477 V
ROB COOPER
WEST DALLAS DRAG/(REV.,BOB PULLEM) BB 5459 E+
COTTON PICKERS
MOANIN' LOW BR 4446 E
COW COW DAVENPORT
RISING SUN/MY OWN MAN PARA 12436 N
SLOW DRAG/CHIMES BLUES PARA 12800 G
COW COW BLUES/STATE ST. JIVE VO 1198 V
BACK IN THE ALLEY/MOOTCH PIDDLE VO 1282 E
TEXAS SHOUT/WE GONNA RUB IT VO 1291 G+
RAILROAD BLUES/I AIN'T NO ICE MAN DE 7462 E
THAT'LL GET IT/LOUD MOUTH ME DE 7486 N
CARROLL DICKERSON
MISSOURI SQUABBLE/BLACK MARIA BR 3990 E
JOHNNY DODOS
COME ON AND STOMP/AFTER YOU'VE GONE BR 3568 E
TOMMY DORSEY
TIGER RAG/RIGHT HERE FOR YOU OK 41178 G
JAMMIN'/TURN OFF THE MOON VI 25553 N
DUKE ELLINGTON
SAM & DELILAH VI 23036 V
DIGA DIGA DOO/NEW LOW DOWN OK 41096 E+
MISTY MORNIN'/BLUES WITH FEELIN' OK 8662 G
ROCKIN' CHAIR/B & T FANTASY ME 12093 G
12TH ST. RAG/ROCKIN' IN RHYTHM(G/E) PE 15650 -
GOIN' TO TOWN/CHICAGO STOMP OK 8675 G
LEM FOWLER
BLUES MIXTURE/SATISFIED BLUES(LAM.CR)CO 3959 N
TEDDY GRACE
CRAZY BLUES (TEA, KYLE, ETC.) DE 2050 N
DOWN HEARTED(TEA, KYLE, ETC.) DE 2128 N
HARRY'S RECKLESS FIVE
WAILING BLUES/ST. JAMES INFIRM. BWY 1355 G
MEL HENKE
HENKE STOMP/LADY BE GOOD CI 100 N
FLETCHER HENDERSON
(ACC.G.BRYANT) BEALE ST. MAMA PARA 12031 F
DYNAMITE HA 209 G+
TWO TIME DAN/NOBODY CRAZY VD 14598 E

FLETCHER HENDERSON (CONTINUED)
DICTY BLUES/DOODLE OOM VO 14654 E
SWANEE BUTTERFLY (LOUIS) DO 3475 V
GULF COAST/DOWN HEARTED PU 11235 F
PRINCE OF WAILS (LOUIS) PU 11367 F
SORRY RE 8455 E
JEALOUS/WAIT'LL YOU SEE RE 9673 E
THEN I'LL BE HAPPY RE 9961 F
SLEEPY TIME GAL RE 9948 E
HONEYBUNCH GE 3286 N
SENSATION/FIDGETY FEET BR 3521 V
I NEVER CARE/HE'S THE HOTTEST CO 209 V
PLAY ME SLOW (LOUIS) CO 292 G
I NEED LOVIN'/SWEET THING CO 854 G
KING PORTER STOMP/D NATURAL BLUES CO 1543 V
SUGAR/BLUES IN MY HEART CO 2559 F
J. C. HIGGENBOTHAM
HIGGENBOTHAM BLUES/TELEPHONE NUMBER HRS 12/38 N
ALEX HILL
TACK HEAD/STOMPIN' EM DOWN VO 1270 V
HONEY HILL
BOOGIE WOOGIE/SET 'EM DE 7604 N
HOT AIR MEN
HARLEM MADNESS/NAVY BLUES CO 2092 E
HOTSY TOTSY
FUTURISTIC RHYTHM BR 4200 E
BUD JACKSON
MESSIN' AROUND/HEEBIE JEEBIE BR 3351 V
FRANKIE JAXON
15¢/MAMA DON'T ALLOW IT VO 2603 E
FAN IT BOOGIE/DON'T PAN ME DE 7638 N
LONNIE JOHNSON (SOLOS)
BLUES IN G/AWAY DOWN IN OUR ALLEY OK 8575 E+
MR. JOHNSON SWING DE 7509 E
ISHAM JONES
STARDUST/TREES BR 4856 V
JONES & COLLINS
ASTORIA/DUET BB 8168 N
RICHARD M. JONES
SPANISH SHAWL/29TH & DEARBORN OK 8260 V
N. O. SHAGS/WONDERFUL DREAM OK 8290 G
KIN TO KANT BLUES/MUSH MOUTH OK 8349 G
TAFT JORDAN
NIGHT WIND/IF THE MOON TURNS GREEN ME 13352 G
ANDY KIRK
MOTEN SWING/GIVE HER A PINT DE 853 N
GIT/STEPPIN' PRETTY DE 931 N
MELLOW BIT RHYTHM/WILDEST DREAMS DE 1579 N
CLOSE TO FIVE/I'LL NEVER FAIL DE 2407 N
TWINKLIN'/FLOYD'S GUITAR DE 2483 N
ED LANG
FAREWELL BLUES/SOMEDAY SWEETHART ME 12277 G+
JET BLACK BLUES/BLUE BLOOD BLUES OK 8689 N
TED LEWIS
YELLOW DOG/CLARINET MARMALADE PE 16110 E
LEWISADA BLUES/LOVE YOU CO 1916 V
LITTLE BROTHER
FARISH STREET JIVE BB 10177 N
VICKSBURG BLUES #2/(REV.,L.CARR) BB 7970 N
LOUISIANA BLUES, 2 & 3 BB 6697 N
SHREVEPORT FAREWELL/CRESCENT CITY BB 10953 N
CRIPPLE CLARENCE LOFTON
BROWN SKIN GIRLS/TORE YOUR PLAY ME 61166 G
(ACC. RED NELSON) STREAMLINE TRAIN DE 7171 N
JIMMIE LUNCEFORD
WHITE HEAT/JAZZNOCRACY BB 5713 N
MCKENZIE-CONDON
CHINA BOY/SUGAR OK 41011 G
WINGY MANNONE
CAT'S HEAD/SADNESS, GLADNESS CO 14282 E
WEST WIND/SHOE SHINE BOY VO 3192 G
UP THE COUNTRY/SHAKE THAT THING CH 40054 G+
THE ISLE OF CAPRI(ORIG.LABEL) VO 2913 G+
MASON-DIXON (TRUMBAUER)
WHAT A DAY/ALABAMMY SNOW CO 1861 E
MIDNIGHT AIRDALES (RED MCKENZIE)
SWANEE SHUFFLE/GOTTA HAVE(LAM.CR.) CO 1981 V
JOHNNY MILLER'S N.O. FROLICKERS
DIPPER MOUTH/PANAMA CO 1546 G

MISSOURIANS
PROHIBITION/TRAFFIC VI 38120 N
MIFF MOLE
HONOLULU/DIXIELAND ONE STEP BR 8243 N
J. NEAL MONTGOMERY
AUBURN AVE. STOMP/ATLANTA LOW DOWN OK 8682 N
JELLY ROLL MORTON
DEAD MAN/SIDEWALK VI 20252 G
ROMEO NELSON
1129 BLUES/DYIN' RIDER VO 1494 V
NEW ORLEANS BOOTBLACKS
MAD DOG/FLAT FOOT CO 14337 N
NEW ORLEANS FOOTWARMERS
SHAG/I FOUND A NEW BABY BB 7914 N
NEW ORLEANS OWLS
PICADILLY/MEAN ON THE TABLE CO 1158 V
NEW ORLEANS RHYTHM KINGS
EVERYBODY LOVES/SHE'S CRYIN' FOR ME BB 10956 N
NEW ORLEANS WANDERERS
PERDIDO STREET/GATE MOUTH UHCA 15 N
RED NICHOLS
DAVENPORT BLUES/DELIRIUM VI 20778 V
BONEYARD SHUFFLE/BUDDY'S HABITS BR 3477 G
FEELIN' NO PAIN/IDA BR 3626 G
ECCENTRIC/RIVERBOAT SHUFFLE BR 3627 V
SOON/STRIKE UP THE BAND BR 4695 V
HONEY'S LOVIN' ARMS/ROCKIN' CHAIR BR 6012 V
FAN IT/HOW LONG HOW LONG BR 6160 N
INDIANA/DINAH BR 6718 N
JIMMIE NOONE
(ACC. L.D.CHRISTIAN)BABY O'MINE OK 8356 G
APEX BLUES/SWEET LORRAINE VO 1207 G
KING OLIVER
SOMEDAY SWEETHEART/WA WA WA BR 3373 G
SHOWBOAT SHUFFLE/EVERY TUB BR 3998 G
SWEET LIKE THIS/WANT YOU MYSELF VI 38101 F
SOMEDAY SWEETHEART/DEAD MAN BLUES VO 1059 V
WEST END BLUES/TIN ROOF BLUES VO 1189 G
SPEAKEASY BLUES/AUNT HAGAR'S BLUES VO 1225 G
OSCAR'S SWING
NEW RUBBIN' DARN OLD THING DE 7186 V
TONY PARENTI
CABARET ECHOES/THAT'S A PLENTY OK 40308 F
BEN POLLACK
DEEP JUNGLE/SWING OUT CO 2879 N
WAITIN' FOR KATIE/MEMPHIS BLUES VI 21184 N
BASHFUL BABY VI 22074 V
JOE PULLEM
BLACK GAL DE 7043 N
QUINTET OF HOT CLUB OF FRANCE
HONEYSUCKLE ROSE (RED LABEL) DE 23066 N
RUBEN REEVES
BLACK AND BLUE/MOANIN' VO 1407 G
RHYTHM MANIACS (FAZOLA)
SOMEBODY STOLE MY GAL VO 3655 G
CECIL SCOTT
BRIGHT BDY BL/SPRINGFIELD STOMP VI 38117 N
SEATTLE HARMONY KINGS
HOW MANY TIMES VI 20133 E+
DARKTOWN SHUFFLE/IF I HAD A GIRL VI 19772 G
CHARLIE SEGAR
STOP AND FIX/KEY TO THE HIGHWAY VO 5441 N
CUBAN VILLA BL/SOUTHERN HOSPITALITY OE 7027 N
BOOGIE WOOGIE/COW COW BLUES DE 7075 N
CASS SIMPSON ACC.
ST. JAMES INFIRMARY/UPSIDE DOWN PARA 13087 N
LITTLE JOE/ST.LOUIS BLUES(CRACKED)PARA 13075 N
SIX BLUE CHIPS
STEEL ROOF DE 740 N
CHARLIE SPAND
LEVEE CAMP MAN/IN THE BARREL PARA 12887 G
HASTINGS STREET PARA 12863 N
BACK TO THE WOODS/GOOD GAL PARA 12817 G
SPECKLED RED (PERRYMAN)
WILKINS STREET STOMP/DIRTY 12 BR 7116 V
DO THE GEORGIA/ST.LOUIS STOMP BB 7985 N
TAKE IT EASY/YOU GOT TO FIX IT BB 8036 N
EARLY IN THE MORNING/WELFARE BLUES BB 8069 N
WHAT MAKE YOU/DOWN ON THE LEVEE BB 8113 N

JOHN STEINER
104 E BELLEVUE, CHICAGO 11, ILL.

ROOSEVELT SYKES
"44" BLUES/BOOT THAT THING OK 8702 V
HAVE YOU SEEN IDA/44 BLUES DE 7586 N
JOURNEY FROM THE GERMS/YOU CAN'T DE 7622 N
ERSKINE TATE
STATIC STRUT/STOMP(INAUD.¼" CRACK) VO 1027 G+
CUTIE BLUES/CHINAMAN BLUES OK 4907 E
SUGAR UNDERWOOD
DAVIS STREET BLUES/DEW-DROP ALLEY VI 21538 N
THOMAS WALLER
LENOX AVENUE/ST. LOUIS BLUES VI 20357 V
ETHEL WATERS
STORMY WEATHER/LOVE IS THE THING(CR) BR 6564 V
DOWN HOME BLUES/GO BACK WHERE YOU CO 14093 V
PAUL WHITEMAN (BING)
OL' MAN RIVER/MAKE BELIEVE VI 25249 V
CLARENCE WILLIAMS
MAMA STAYED OUT/BLACK EYED SUSAN VO 25009 G
BREEZE/BEER GARDEN VO 2541 G
ON SUNNY SIDE OF/HOW CAN I VO 2630 E
AFTER TONIGHT/OLD STREET SWEEPER VO 2736 V
YOU'LL LONG FOR ME/I'M GOIN' BACK CO 14244 E+
ANY TIME/SWEET EMMALINA CO 14314 N
FREEZE OUT/PANE IN GLASS(LAM.CRACK) CO 14460 E
NEW DOWN HOME BLUES/SQUEEZE ME BWY 1348 G
SLOW RIVER/ZULU WAIL BR 3580 G
BALTIMORE BR 3664 G+
JACKASS/WHAT'S THE MATTER NOW OK 40589 V
WILD CAT/K.C. MAN BLUES(BECHET) OK 4925 F
OH DADDY/BANANA BLUES OK 4927 N
OH DADDY/OLD FASHIONED LOVE(CRACK) OK 4993 F
IF YOU DON'T BELIEVE/PULLMAN(SOLO) OK 8020 V
SHAKE THAT THING/GET IT FIXED OK 8267 V
CUSHION FOOT STOMP/TAKE BLACK BOTTOM OK 8462 V
BLACK SNAKE/OLD FOLKS SHUFFLE OK 8465 E
CLOSE FIT/BABY WON'T YOU PLEASE OK 8510 F
LOG CABIN BLUES/SWEET EMMALINE OK 8572 N
ORGAN GRINDER/I'M BUSY AND YOU CAN'T OK 8617 N
WALK BROAD/HAVE YOU EVER FELT OK 8629 E+
IN THE BOTTLE(LANG,CARMICHAEL) OK 8645 N
FREEZE OUT/WATCHIN' THE CLOCK OK 8663 P
SLOW AS MOLASSES/AFRICAN JUNGLE OK 8686 G
MISSISSIPPI BLUES/STEAMBOAT DAYS OK 8672 G
YOU DON'T UNDERSTAND/WHAT MAKES ME OK 8752 E
I'VE FOUND A NEW BABY/LEFT ALL AL. OK 8763 V
WORN OUT BLUES/WHIP ME WITH PLENTY OK 8790 E
YOU RASCAL YOU/MICHIGAN WATER(SOLO) OK 8806 E
WESLEY WALLACE/JABBO WILLIAMS
NO. 29/JAB BLUES JI 3 N
WOLVERINES
A GOOD MAN IS HARD TO FIND/ROYAL VO 15635 G+

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SIN TO TELL LIE/BIG CHIEF DE SOTA VI 25342 E
LET'S SING AGAIN/MORE I KNOW YOU VI 25348 N
YOU'RE NOT THE KIND/WHY DO I LIE VI 25353 N
DINAH(E)/LATCH ON(N) VI 25471 –
THOUSAND DREAMS/SWINGIN' THEM JING. VI 25483 N
PLEASE KEEP ME IN DREAMS/NERO VI 25498 N
WHO'S AFRAID OF LOVE/ONE IN MILLION VI 25499 N
I'M SORRY I MADE YOU CRY/HAVIN' BALL VI 25515 E
MEANEST THING YOU DID/BACK UP TO ME VI 25536 N
WHEN LOVE IS YOUNG/DID ANYONE EVER VI 25537 N
WHERE IS THE SUN/OLD PLANTATION VI 25550 N
SPRING CLEANING/YOU'VE BEEN READING VI 25554 N
YOU SHOWED ME THE WAY/SAN ANTON' VI 25565 N
SWEET HEARTACHE/NEW LEASE ON LOVE VI 25571 N
SWEETHEARTACHE/NEW LEASE ON LOVE VI 25580 N
THE BIG APPLE/FRACTIOUS FINGERING VI 25652 N
BEAT IT OUT/YOU'VE GOT ME UNDER VI 25672 N
YOU'RE MY DISH/MORE POWER TO YOU VI 25679 N
RATHER CALL YOU BABY/OUR LOVE WAS VI 25691 E
EVERY DAY'S A HOLIDAY/NEGLECTED VI 25749 N
AM I IN ANOTHER WORLD/MY FIRST IM VI 25753 N
WHY DO HAWAIIANS SING/MY WINDOW VI 25762 N
IF I WERE YOU/WIDE OPEN PLACES VI 26002 E
HOLD MY HAND/INSIDE VI 26045 N
YOU LOOK GOOD TO ME/I'M GONNA PUT BB 10008 N
SWINGIN' THEM JINGLE/PORTER'S LOVE BB 10016 N
I WON'T BELIEVE IT/IMAGINE MY SUR. BB 10062 E
LOVE I'D GIVE MY LIFE/I'LL DANCE BB 10070 N
I WISH I HAD YOU/GEORGIA MAY BB 10078 N
DON'T TRY YOUR JIVE/HAVIN' A BALL BB 10100 E
SAN ANTON'/BABY BROWN BB 10109 N
YOU ASKED FOR IT/GOT NO TIME BB 10170 N
STEP UP AND SHAKE(V)/UNDECIDED(E) BB 10184 –
TAIN'T WHAT YOU DO(V)/SOME RAINY(N) BB 10192 –
SPIDER AND FLY/REMEMBER WHO YOU'RE BB 10205 N
BLUE BECAUSE OF YOU/CHANGES MADE BB 10322 V
YOU MEET NICEST PEOPLE(V)/HONEY(N) BB 10346 –
BLESS YOU/IT'S THE TUNE THAT COUNTS BB 10393 N
SQUEEZE ME/WAIT AND SEE BB 10405 E
YOUR FEET'S TOO BIG/SUITCASE SUSIE BB 10500 E
YOU'RE LETTING THE GRASS GROW UNDER BB 10527 N
CHEATIN' ON ME/OH FRENCHY BB 10658 N
FAT AND GREASY/AT TWILIGHT BB 10803 E
I'LL NEVER SMILE AGAIN/STAYIN'HIME BB 10841 N
SALT AWAY SOME SUGAR(V)/BLUE EYES(N) BB 10943 –
ABERCROMBIE HAD ZOMBIE/NOBODY'S BIZ BB 10967 E
EVERYBODY LOVES MY BABY/SCRAM BB 10989 E
ALL THAT MEAT/BUCKIN' THE DICE BB 11102 E
LET'S GET AWAY FROM IT ALL/I WANNA BB 11115 E
HEADLINES IN THE NEWS/I REPENT BB 11188 N
COME AND GET IT/CHANT OF THE GROOVE BB 11262 E
SAD SAP SUCKER/RUMP STEAK SERENADE BB 11296 N
CASH FOR YOUR TRASH/THAT GETS IT BB 11425 E
BY THE LIGHT OF THE SILVERY MOON BB 11569 E
SOCKS DON'T MATCH(E)/UP JUMPED(N) BB 30-0814 E
BOB CROSBY
WOMAN ON MY WEARY MIND/PETER PIPES DE 930 N
SUGAR FOOT STRUT/SAVOY BLUES DE 1094 E
YOU'RE DRIVING ME CRAZY(BOB CATS) DE 1680 N
JOHN PEEL/GRAND TERRACE RHYTHM DE 1725 E
WHO'S SORRY NOW(BOB CATS) CANADIAN DE 1865 N
PALESTEENA/SLOW MOOD(BOB CATS) DE 2011 N
SPEAK TO ME OF LOVE(BOB CATS) DE 2206 N
SWINGIN' AT THE SUGAR BOWL/PRAYIN' DE 2210 E
SOUTH RAMPART/SMOKEY MARY CANADIAN DE 2569 N
IT WAS A LOVER AND LASS(BOB CATS) DE 2662 E
BLOW THOU WINTER WINDS(BOB CATS) DE 2663 E
TILL WE MEET AGAIN (BOB CATS) DE 2825 N
SO FAR SO GOOD (BOB CATS) DE 3055 E
WOLVERINE BLUES (BOB CATS) DE 3340 V
DON'T CALL ME BOY (BOB CATS) DE 3431 N
COW COW BLUES/DRY BONES DE 3488 N
SYMPATHY/DAVENPORT BLUES(ROLLINI) DE 3862 E
BIG TIM/DOWN YONDER IN(BOB CATS) DE 4403 E
MILDRED BAILEY
I USED TO BE COLOR BLIND/LOVE IS VO 4345 N
I CRIED FOR YOU/BEGIN THE BEGUINE VO 4619 N

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ALL OF ME/HOME VO 3125 E
BUSTER BAILEY
ECCENTRIC RAG/PINETOP'S BOOGIE WOOGIE DE 8365 N
SIDNEY BECHET & NEW ORLEANS FEETWARMERS
COAL BLACK SHINE/BABY WON'T YOU VI 27386 E
ONE O'CLOCK JUMP/BLUES IN THIRDS VI 27204 N
BROADWAY BELLHOPS/MANHATTAN DANCE MAKERS
I'M WALKING AROUND IN CIRCLES/HELLO HA 210 V
ALBERT BRUNIES HALFWAY HOUSE ORCH.
IF I DIDN'T HAVE YOU/JUST PRETENDING CO 1959 N
I'M IN LOVE/SINCE YOU'RE GONE CO 681 V
CHICAGO RHYTHM KINGS
BOSTON TEA PARTY/SAILOR MAN RHYTHM BB 6690 N
CELESTIN'S ORIGINAL TUXEDO JAZZ ORCH.
MY JOSEPHINE/STATION CALLS CO 636 V
PUTNEY DANDRIDGE
OL' MAN RIVER/WHY WAS I BORN VO 3269 E
EDDIE DELANGE
BEER BARREL POLKA/SERENADE TO WILD C BB 10199 E
DIXIE JAZZ BAND
LOUDER AND FUNNIER/MISSOURI SQUABBLE OR 1416 E
MOANIN' LOW/YOU'RE GONNA REGRET OR 1663 V
DIXIE RAG PICKERS
BLACK BOTTOM/MY GIRL WENT TO MOVIES SUPREME 1390 V
JOHNNY DUNN'S ORIGINAL JAZZ BAND
BUGLE BLUES/BIRMINGHAM BLUES CO 3541 E
DIXIE BLUES/SUGAR BLUES CO 3878 E
EDDIE DURHAM
MOTEN'S SWING/I WANT A LITTLE GIRL DE 18126 N
ELGAR'S CREOLE ORCHESTRA
NIGHTMARE/BROTHERLY LOVE BR 3404 E
BUD FREEMAN WINDY CITY FIVE
KEEP SMILING AT TROUBLE/WHAT IS THERE PAE 2285 V
TILLIE'S DOWNTOWN NOW/THE BUZZARD PAE 2210 N
FRISCO SYNCOPATERS
WHILE MIAMI DREAMS/ALL THAT I NEED PARA 20103 V
JEAN GOLDKETTE
HUSH-A-BYE WALTZ/IDOLIZING VI 20270 N
PAINTING THE CLOUDS/TIP-TOP THRU VI 22027 N
SHE'S FUNNY THAT WAY/(REV.,N.SHILKRET) VI 21853 N
BOBBY GORDON
LADY FROM SAINT PAUL/LOVELESS LOVE VO 2926 V
GULF COAST SEVEN
DAYBREAK BLUES/FADE AWAY BLUES CO 3916 E
HANDY'S ORCHESTRA OF MEMPHIS
THAT 'JAZZ' DANCE/LIVERY STABLE BL. CO 2419 E
TOOTS MONDELLO
I'LL SEE YOU IN MY DREAMS/AT SUNDOWN BR 8105 N
LOUISIANA/ST. LOUIS GAL VS 8118 N
RAY MILLER
TWO BLUE EYES/NINE O'CLOCK SAL BR 2573 V
UNDERNEATH HAWAIIAN SKIES/MOLLY AE 14164 E
LOUISIANA FIVE JAZZ ORCHESTRA
SLOW AND EASY/DANCE-O-MANIA CO 2949 E
LOUISIANA SUGAR BABES
WILLOW TREE/'SIPPI VI 21348 N
LIZZIE MILES
GRIEVIN' MAMA BLUES/SLOW UP PAPA OK 8456 E
JELLY ROLL MORTON
DEEP CREEK/BLUE ISLAND BLUES(TINY PARHAM ORCHESTRA) BB 5333 E
BOOGABOO/SUBWAY BLUES BB 6031 N
GEORGIA SWING/MOURNFUL SERENADE VI 38024 N
GET THE BUCKET/WHY GL 1706 N
GOOD OLD NEW YORK/BIG LIP BLUES GL 1704 N
GRANDPA'S SPELLS/KANSAS CITY STOMP GE 5218 V
KANSAS CITY STOMPS/GEORGIA SWING BB 5109 E
SEATTLE HUNCH/FREAKISH VI 38527 N
SHAKE IT/IF YOU KNEW GL 1707 N
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30.	I'm Humming/Give Me Heart	Br	6953	E	3.00
31.	Dancing in Dark/Blue of Nite	BrE	1256	N	4.00
32.	Stay on Right/I've Got World	CoE	1964	N	4.00
33.	At Your Command/Many(B Mas.)	Br	6145	N	3.00
34.	Where Blue of Nite/Sorry D.	Br	6226	V	2.00
35.	Some of Days/Evening Home	Vo	2869	E	2.50
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42.	Guess It Had to Be/Day You C	Br	6644	V	2.50
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50.	Louisiana/Dixie Dawn	Vi	21438	N	2.00
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52.	Dancing Shadows	Vi	21431	N	2.00
53.	The Calinda	Vi	20882	N	2.00
54.	Old Man River/Make Believe	Vi	21218	N	2.00
55.	Mary	Vi	21103	N	2.00
56.	I'm Winging Home	Vi	21365	N	2.00
57.	I'll Always Remember You	Vi	20784	N	2.00
58.	Magnolia	Vi	20679	N	2.00
59.	I'm Afraid of You/My Pet	Vi	21389	N	2.00
60.	You Took Advantage/Do I Hear	Vi	21398	N	2.00
61.	Miss Annabelle Lee	Vi	21104	N	2.00
62.	Sittin' On Backyard Fence	Vi	24403	N	2.00
63.	What Price Lyrics/From Mon.	Vi	21302	N	1.75

BING CROSBY (continued)

64.	Lonely Eyes/Wistful & Blue	Vi	20418	N	1.75
65.	Fallen Leaf/Shanghai Dream	Vi	20683	N	1.75
66.	Wrap Troubles/Just Gigold	Vi	22701	N	2.50
67.	My Blue Heaven	Vi	20828	V	1.00
68.	Dancing Shadows	Vi	27687	N	2.00
69.	My Pet	Vi	27686	N	2.00
70.	From Monday On/That's Grand.	Vi	27688	N	2.00
71.	Muddy Water	Vi	20508	N	2.00
72.	Them There Eyes/Little Th.	Vi	22580	E	1.50
73.	Mississippi Mud	Vi	25366	N	2.00
74.	Lovable/I'm Afraid of You	Vi	27685	N	2.00
75.	Sweet Lil/Mississippi Mud	Vi	20783	N	2.50
76.	Sittin' On a Rainbow	Co	2224	N	3.00
77.	Poinciana; Oh What a Beautiful Morning/Ridin' Heard On a Cloud; The Way You Look Tonight (Treasury Star Parade 33 1/3 speed; 2 12" Aluminum Discs	—	345	N	10.00
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79.	High Water (12")	Vi	35092	N	5.00
80.	St.Louis Blues(B Mas;12")	Co	55003	N	2.50
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172.	Cabin in Cotton/Commer Com.	Br	6329	G	2.50
173.	Grieving	Vi	21678	N	2.00

RUTH ETTING

82.	Place to Call Home/More Than	Co	2038	E	1.50
83.	Ain't Misbehavin/At Twilight	Co	1958	N	1.75
84.	Am I to Blame/Got Invitation	Co	2985	N	1.75
85.	Because My Baby/Beloved	Co	1420	N	2.00
86.	Blue River/Love Just Little	Co	1208	N	2.00
87.	Build Little Home/No More L.	Br	6697	N	2.00
88.	Cigarettes Cigars Shine On	Pe	12737	V	1.50
89.	Could I/So Is Old Lady	Co	633	E	1.75
90.	Crying for Carolines/If He	Co	2073	N	1.75
91.	Dancing in Moon/Everything	Br	6719	E	1.50
92.	Dancing With Tears/Never Dr.	Co	2216	V	1.00
93.	Dew Dew/Where Ever You Go	Co	979	N	2.00
94.	Don't Tell Her/Kiss Waltz	Co	2280	N	1.75
95.	Easy Come/Riptide	Br	6892	E	1.50
96.	Faithfully Yrs/Moonlight	Co	2470	N	1.75
97.	Funny Dear/Ten Cents Dance	Co	2146	E	1.50
98.	Glad Rag Doll/I'll Get By	Co	1733	N	1.75
99.	Hold Me/You've Got Me Cry.	Me	12668	V	1.50
100.	Holding Honey's Hand/Night	Co	2681	N	1.75
101.	I Ain't Got Nobody/What's	Co	692	N	2.00
102.	I Want to Meander/Now I'm In	Co	1883	N	1.75
103.	I Wished on Moon/Why Dream	Co	3070	N	1.75
104.	I'll Be Blue/Just Closer	Co	2307	E	1.50
105.	I'm Falling in Love/Good For	Co	2505	E	1.50
106.	I'm Nobody's Baby/Don't Like	Co	1104	N	2.00
107.	I'm Walking Around/One In	Co	1830	N	1.75
108.	I'm Yours/Laughing at Life	Co	2318	V	1.25
109.	It All Belongs to Me/Shaking	Co	1113	N	1.75
110.	It's Swell of You/There's	De	1212	N	1.25
111.	It's Been So Long/Lost	Br	7646	N	1.75
112.	Keep Romance Alive/Tired	Br	6761	N	1.75
113.	Kiss Me Goodnight/When We	Co	2630	N	1.50
114.	Let's Talk About/Nothing	Co	580	N	1.75
115.	Love Letters in Sand/Me	Dr	2342	V	1.25
116.	Out in the Cold/What About	Co	2955	E	1.50
117.	Smoke Get's Eyes/This Lit.	Br	6769	E	1.50

RUTH ETTING (continued)

118.	Stars/There's Nothing Sweet.	Co	764	E	1.75
119.	Talkin' to Myself/Tomorrow	Co	2954	N	1.50
120.	That's Something to Be/Voic	Co	2660	N	1.50
121.	Song Is Ended/Together We 2	Co	1196	N	1.75
122.	The Varsity Drag	Co	1237	N	1.75
123.	To Know You/You're The Cr.	Co	1707	N	1.75
124.	Were Your Ears Burn/With My	Br	6914	V	1.25
125.	What Is Sweeter/You've My	Br	6671	E	1.50

BILLIE HOLIDAY

126.	All of Me/Romance in Dark	OK	6214	N	3.00
127.	April in My Heart	Br	8265	N	3.00
128.	Back in Baby./When Woman	Vo	4029	N	2.50
129.	Billie's Blues/Summertime	Vo	3288	N	3.00
130.	Body & Soul/What Is This	DK	5481	N	2.50
131.	Carelessly	Br	7867	E	2.00
132.	Dream Love/That's All I Ask	DK	4631	N	2.50
133.	Easy Living/Fooling Myself	Br	7911	E	2.00
134.	Everybody's Laughing/Here	Br	8259	N	2.50
135.	Everything Happens/Under A	Vo	5786	N	2.50
136.	Falling in Love/Ghost of	DK	5609	N	2.75
137.	Forget If You Can/If I Were	Vo	4151	N	2.50
138.	Georgia on My Mind/Let's Do	DK	6134	N	2.50
139.	Getting Some Fun/Why Wants	Vo	3701	N	2.50
140.	Gloomy Sunday/Low Down Gr.	DK	6451	N	3.00
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142.	Guess Who/It's Like Reach.	Br	7702	N	2.75
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145.	He's Funny That Way/Travel.	Vo	3748	E	2.00
146.	I Can't Get Started/Very T	OK	4457	N	2.50
147.	Cried For You/I'll Get By	Parl	2823	V	2.50
148.	I Hear Music/I'm All For U	DK	5831	N	2.50
149.	I Wish I Had You/I'm Gonna	Vo	4238	N	2.50
150.	If Dreams Come True/1st Imp.	Br	8053	E	2.00
151.	Pulling Thru/Time On Hands	DK	5991	N	3.00
152.	Got My Love/One Never Knows	Vo	3431	N	2.75
153.	Jim/Love Me or Leave Me	Vo	6369	N	2.50
154.	Laughing at Life/Tell Me M.	OK	5719	N	2.50
155.	Let's Call Heart/One Two B.	Vo	3334	N	2.75
156.	Let's Dream/You're So Des.	Br	8283	N	2.50
157.	Loveless Love/St.Louis Blues	DK	6064	N	2.75
158.	My Myself & I/Without Your	Vo	3598	N	2.50
159.	Miss Brown to You/Sweet Lor.	Br	8087	N	2.50
160.	Moanin' Low	Br	7877	N	2.75
161.	More Than You Know/Sugar	Br	8319	N	2.75
162.	Night & Day/Man I Love	Vo	5377	N	2.50
163.	Pennies From Heaven/That's	Br	7789	V	2.00
164.	Practice Makes Perfect/Same	DK	5806	N	2.50
165.	Say It With Kiss/They Say	Br	8270	N	2.50
166.	Moon Looks Down/You Go To	Vo	4126	N	3.00
167.	Foolish Things/Why Do I	Br	7699	E	2.50
168.	These'n That/Sugar Plum	Br	7577	N	2.75
169.	You're Lucky Guy/You're	Vo	5302	N	2.50

PAUL WHITEMAN

170.	Gypsy/Jeannine (12")	Co	50095	N	5.00
171.	Tschaikowskiana(12"),Pts 1,2	Co	50113	N	5.00

SEE MAY 1945 ISSUE, PAGE 22.

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PERSONAL OPINION

by

Roger Pryor Dodge

JELLY ROLL MORTON
Victor 40-0118

Sidewalk Blues
Dead Man Blues
Victor 40-0119

Deep Creek
Red Hot Pepper
Victor 40-0120

Burnin' the Iceberg
Pretty Lil
Victor 40-0121

Little Lawrence
Ponchatrain
(Victor Hot Jazz Series Vol. 5)

Victor has reissued eight Jelly Roll Morton sides. I think there could have been a better choice to set off in an album, however, there are some very worthy sides of his here. Both *Dead Man Blues* and *Sidewalk Blues* are typical Jelly Roll discs. They start off with some corny noise effects and talking which in a way is nice to hear. *Dead Man* has two fine solos by Simeon and Mitchell. There is also a nice little orchestrated part with a heavy accent on every eighth beat. The second chorus of this is backed by a trombone countermelody. Ory plays this most beautifully. I miss this sort of thing in modern records. Ory was wonderful at this sort of playing. *Sidewalk Blues* has two very good off-beat solos on trumpet and clarinet. The orchestra then goes into two thirty-two bar choruses, playing very straight a tune that has one note to a bar. The last eight is jazzed up in both instances but the twenty-four bars preceding this contrapuntal jazz ensemble is much too long. The contrapuntal part, however, does stand out all the more because of this.

The best side in this album is *Deep Creek*. In fact it has qualities that make it one of Jelly Roll's best records. It starts off with an amazing introduction. Just in these few bars there is fine jazz writing. A statement of a theme, a charleston beat and then the theme's re-statement polyrhythmically set forth. A few well placed drum beats and then a crash by the orchestra. From here Swayzee has a very tuneful solo. Cato's trombone is ushered in with three chords by Jelly Roll. So simple and yet so telling. This record is full of the sort of material that prompts an orgy of image writing such as we received in the description of romantic music. When this quality in music is created subconsciously we are in no danger of receiving romantic music but instead a music that is both pure and vividly suggestive.

This trombone solo of Cato's winds around in a most mysterious way. The clarinet solo extends this same spirit making but another segment in this wonderful record. Jelly Roll's solo is some of the very best of his piano. Every part of it sparkles with ideas. It has a quality of holding one suspended until it is through. His entrance into this solo is great and rare. After the piano we have a most reedy solo on clarinet coming forth in a most plaintive manner. The record ends with the ensemble playing easily on to the end.

In *Red Hot Pepper, Burnin' the Iceberg* and *Pretty Lil* there is a scattering of interesting spots. The first of these is the best of the three. Jelly Roll has some interesting work in his left hand on this side. *Burnin' the Iceberg* is a fast two to a bar piece. It has a pretty good trumpet solo at the end. Except for those who get this album just for a side or two in order to fill out their Jelly Roll collection, I think for the uninitiated these three could have been replaced by others. An album presupposes some sort of reason for its selections. We are badly in need of reissues, but unless we have a complete edition set forth in some manner (such as chronologically), an album of four records should contain the best examples of the band.

To continue, we have a fairly good record in *Little Lawrence*. It has some good solos, one on clarinet, a guitar solo by Addison backed by Jelly Roll's piano, and a dynamic solo by Bubber Miley. There is no mistaking what Bubber is about when he plays. In his later years, however, he fell into some cliches that he used too often. I speak of his sharp blast that pierces through anything around it. He uses nine of these in *Little Lawrence*. They are exciting and dramatic, but even this wears away when overdone. The musical line also suffers when it is employed so copiously. There is one long note, however, which starts before the end of one section and runs through the beginning of the next. In spite of being a single note it has a tremendous rhythmic effect.

In *Ponchatrain* I hear a tune reminiscent of the Duke. The ensemble plays the first chorus. Pinkett squeezes himself into an excellent solo. Eddie Barefield has a very sensitive solo too. Starting with a sustained note he plays a solo with a very long line consisting entirely of eighth notes. This leads into a beautiful solo by Bubber —very original, clear cut and well composed throughout. Needless to say it is impeccably played and is so originally presented that it upsets the general tranquility of a Jelly Roll record. Addison's guitar solo, again backed by Jelly Roll, is very fine.

§ § §

YANK LAUSON'S JAZZ BAND
Signature 28103

Squeeze Me
The Sheik of Araby

Signature has issued a record which gives us a fine solo by Miff Mole. The first section of his chorus, in *The Sheik of Araby,* is great trombone playing and it is too bad that such a high standard was not kept up through the rest of the chorus. Miff Mole has given me such great moments of fiery inventiveness that I find myself with the greatest anticipation when I listen to him—an anticipation that I suppose would be hard for him to fulfill. In the first half of his present solo he gives me the greatest musical satisfaction. His musical line darts ahead with piercing thrusts. Miff Mole's tone is not ingratiating but when playing in this fiery manner it is sufficient to set off his melodic line. This is probably why I demand more of him melodically, and when he does play with spirit the tone does take on more quality. He must play vigorously to create this tone.

In the following solo, Cless makes a nice little figure out of the theme and then uses it to good advantage. The ensemble last chorus is not too exciting. I hear Mole but not enough of Cless. The ending I could dispense with. These endings are quite meaningless. If, after the drum exhibition, there was something new and startling, then we might have something to listen to instead of this all-out tag to a piece that has ended.

In *Squeeze Me* Jimmy Johnson gives us a fairly good but not too inventive solo. Against a vamp bass he has a few nice figurations in his right hand. The solo is all right but there is so much more in Johnson. I do not blame him too much as he has many admirers who accept his straight playing with the greatest approval. Cless's solo is excellent and played with a great deal of emotion. The break at the end is quite something in the design of the very notes.

§ § §

JAM SESSION AT COMMODORE
No. 5
(Directed by Eddie Condon)
Commodore 1513

Basin Street Blues
Oh, Katharina!

GEORGE WETTLING & RHYTHM KINGS
Commodore 561

Struttin' With Some Barbecue
How Come You Do Me Like You Do

The historical jazz classic, *Basin Street Blues,* and the very non-jazz tune *Oh, Katharina!,* oddly enough are just in reverse in so far as jazz ideas go on these two sides. *Basin Street* is played straight by the men with little inspiration, while *Oh, Katharina!* has wonderful invention in the ingenious twists given the tune. Kaminsky plays the lead in the first ensemble with continuous support by the other men. Pee Wee has a very interesting solo. He runs off into *Annabelle Lee* in the second half and is very melodic throughout. Both Kaminsky and Benny Morton are good, showing a good deal of invention. They both play a little heavily, though, and this makes it drag a little. Catlett's long drum solo is certainly heavy. Somewhere along here the tempo slows up a little so that the last ensemble drags horribly. The first ensemble and the solos mentioned are very good and are nice to hear.

In *How Come You Do Me Like You Do* the solos are set forth interestingly. After the ensemble there is a piano solo by Bowman. Wilbur de Paris excellently takes the break at double time, then finishes the chorus. The next chorus is started by Hall with very good passages in it. Butterfield has a very good break and his transition from double time to the slow blues is justly phrased. It is a good record and a few of the spots I have mentioned have good invention. De Paris sets a fine mood by starting the record with a glissando reminiscent of the one in *Jackass Blues.* I like to hear such music finding itself repeated.

§ § §

SIDNEY de PARIS' JAZZ MEN
Blue Note 40

Everybody Loves My Baby
The Call of the Blues

SIDNEY BECHET'S JAZZ MEN
Blue Note 43

Blue Horizon
Muskrat Ramble

These two new releases by Blue Note are exceptionally fine. If there was ever a healthy tune it is *Muskrat Ramble* by Kid Ory. Not a blues but neither is it a popular tune. The men play it with the greatest joy. The first section is repeated—it is so fine it needs repeating. The gusto of the third section is terrifically exciting. The trombone blasts out the beginning of each phrase in this section and makes some other renderings I have heard seem anemic. Dickerson has a very melodic and gracious solo. It is a little out of the *Muskrat Ramble* spirit, but I suppose we need a little change after the vigorous beginning. Bechet takes two very good choruses, growling a lot in the second. The finale builds well with de Paris playing a good lead.

Blue Horizon is an extraordinary solo record. Bechet's tone is like nothing I have ever heard. His vibrato is so pronounced that we nearly hear the very rattle of it. There is nothing forced in his tone as this vibrato seems to flow of its own account, especially on the deep low notes with which he usually ends his phrases. The choruses are simply conceived, in fact are a little too simple. On first hearing I was taken with the sound of his clarinet. Hearing it again seemed to reveal a lack of inventiveness. The choruses seemed to hinge on an unchanging pattern. Subsequent hearings, however, revealed the piece as being quite just in its composition and when one does not expect startling invention the piece takes on an overall quality of good composition. The different choruses take on just enough newness to carry the piece along without protruding in themselves. Bechet did a fine job and a job not as easy as it looks; he could have very easily become repetitive.

In *Everybody Loves My Baby* the solos are well played but there is a lack of invention in them. De Paris has the best solo although it is not outstanding. Johnson's piano is a little on the accepted side of orchestra piano playing. Maybe I am asking too much, for it is no lack of imagination on the artist's part but rather in the medium or style of such piano playing.

The Call of the Blues is another unique record. To a background of Johnson's boogie woogie de Paris plays many choruses. They appear to be all in the same manner but the variations are so melodically conceived that the sameness of manner disappears in compositional progression. Shirley has two good guitar choruses. Some of his melodic twists are so intriguing, when playing on his bass notes, that it is a shame we cannot talk more explicitly about them without recourse to notation. Hall's choruses are not too inspired but they are, as always, intact and move along in the medium of great music. There is a background by de Paris and the orchestra to Hall's solo which is only one more of the ingenious things we hear on this side. Dickerson keeps rather close to the theme introduced by de Paris. He is more mellow than Hall and coming after him makes good contrast.

The Call of the Blues is a great record. How great I cannot exactly say. It does not have, nor does it attempt to have, the quality of greatness that we may expect to come from early New Orleans or from the style that the men, surrounding Bunk, have today. The very singable music in it should make it very winning and I cannot see why it should not become popular and at the same time have nothing to be ashamed of. De Paris so played his choruses both at the beginning and at the end that the whole piece holds tightly together. The other solos in the middle vary in their style somewhat which is something we must and should expect from a later day jazz. All the solos are played in a manner that hint of the fact that something has transpired since early jazz. De Paris and Dickerson are both extremely melodic in their own way.

HOT COPY

By

Orin Blackstone

Has anybody got an extra lifetime to spare? That seems to be a requisite for the person who wants to assemble a list of all the jazz records, with accompanying personnels, recording dates and other pertinent data.

However, the combined efforts of those who have odd bits of information will go a long way toward straightening things out. A great many persons have chosen to keep some choice bits to themselves in the past, but there seems to be an inclination now to pool this information. The willingness of collectors generally to co-operate toward building up a complete and accurate discography has recently been overwhelmingly demonstrated by the response to requests for assistance on the *Index to Jazz,* now being published serially by the *Record Changer.*

The facts and figures that have come in are really staggering. The care with which all of it was prepared proves that hot jazz collectors want an accurate and complete reference book and will not be satisfied with less than that. Many of them gave evidence of checking the first volume of the *Index* line by line. They pointed out, I honestly believe, every typographical error in the volume, furnished corrections to personnels, supplied dates and master numbers and insisted that all reissue numbers be shown. As was announced at the beginning, there will be a final revision when the serial publication is finished, so these matters will be taken care of as far as possible.

The typographical errors can't be corrected here, but it has been decided that some of the glaring omissions and misstatements of fact should be cleared up now. Not all of the information to be furnished, though, is complete. Further discussion may bring the rest of it out of hiding.

First for a couple of printer's omissions. Two of the Louis Armstrong 1940 Deccas were left out.

(Louis Armstrong, trumpet; Luis Russell, piano; Claude Jones, trombone; Sidney Bechet, clarinet and saxophone; Bernard Addison, guitar; Wellman Braud, bass; Zutty Singleton, drums):

Decca 18090:
Perdido Street Blues (67817A)
2:19 Blues (67818A)

Decca 18091:
Down In Honky Tonk Town (67819B)
Coal Cart Blues (67820A)

On the latter the personnel was limited to Bechet, Armstrong, Addison and Braud. The four sides, recorded May 27, 1940, were included in the New Orleans Jazz Album, No. 144, and reissued on English Brunswick 03164 and 03165, respectively.

Also omitted, under the name of Johnny Dodds' Black Bottom

(*Continued on page* 33)

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JAZZ IN LOS ANGELES

by George Montgomery

JUNE 14

A singer who would probably have proved very interesting to the Lomaxes in their quest for obscure folk artists is the ancient Negro who for many years has shuffled along the streets of the east side of Los Angeles, singing his songs for nickels and dimes, and beating out his own accompaniment with his hands on the sides of a five gallon oil can slung around his neck. Doug Daley, president of the Los Angeles Junior Chamber of Commerce, says the old fellow was quite well known around the old railroad depot, and rain or shine, was always dressed in several layers of clothes, plus an overcoat. His favorite song was a ballad which had one verse for each of the forty eight states, the last line of every verse always being "Dat shot got 'em". Doug is a non-collecting jazz fan who used to hear Jelly Roll Morton's and other good jazz bands during his college days at Notre Dame from 1926 to 1930. According to Doug, Jelly was really a big shot in those days.

Well, the manager of the Jade Palace Cafe on Hollywood Boulevard just couldn't stand to be without that wonderful music all week, and instead of Ory's band playing Sundays only, they are now playing full time. So for the first time in the memory of the oldest inhabitant, Los Angeles has a traditional New Orleans jazz band playing a steady commercial job. And they are really drawing the customers. Mutt Carey was back in Louisiana for a couple of weeks, and the band opened without him. However, they did not lack a New Orleans trumpet, for no one else than Mr. Ory himself started playing the lead on that instrument, and while his technique is not as good as on the trombone, he really plays with authority, and with a vibrato that rattles the glasses. But Mutt is back now, and the situation is too good to be true.

Turk Murphy was in town for a few days, and after rendering homage at the feet of

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HOLLYWOOD PREMIUM RECORD GUIDE

Post Office Box 2829R
Hollywood 28, California

the great one, Ory, sadly left for San Francisco.

Joe "Deadpan" Darensbourg has had some rare experiences during his musical career. Once, when he was stranded in Prescott, a town high in the hills of Arizona, he earned his carfare home by taking a job pumping a player piano and playing his clarinet simultaneously. Another time, when he was with Dr. Moon's Medicine Show, and sales of the elixir of life were slow, Joe was hungry, and decided to try a new way of getting a good meal. So he went to the finest section of town, picked one of the best homes, and actually got down on his hands and knees and started nibbling on the grass in the front yard, figuring he would arouse the sympathy of the lady of the house. She was not long in appearing, and asked him what was wrong. Joe said, "Ma'am, I'm so hungry I feel like eating grass". So the lady replied, "Well, if you really are that hungry, come on around to the back yard; the front lawn has just been mowed.

AS SEEN FROM NOB HILL

by
Leslie Smith

We have an "I-told-you-so" attitude out here now that Bunk has been acclaimed by 52d Street. His reception in the east seems to lend a little substance to our hysterical screaming of the past two years. All we're waiting for now is Feather's stamp of approval.

*

The California Labor School of San Francisco has featured, of interest to jazzists, a series of "Jazz Talks" as a scheduled part of their spring term curriculum. The talks were given by Bob Waller and Ralph Aufderheide covering jazz and blues musicology and history, illustrated with a generous sprinkling of good records.

Bob Waller has been the leading influence in a group of enthusiastic jazz lovers who, protesting the curfew and lack of opportunity to hear jazz, rented an old hall a block or so from the water front which was for a time the core of activity in the jazz world here. Many all night

record sessions were held there, and local musicians dropped by after work to let out a few of the ideas they had been dreaming up at their routine jobs.

Also at the Labor School, Muriel Rukeyser, (*U.S.#1*), in her poetry workshop has laid heavy stress on the native poetry abounding within our blues lyrics. Some of her lectures have been enriched by the playing of blues on record.

In March the Labor School presented Leadbelly in a surprise public appearance at their theatre workshop one Sunday afternoon. An informal atmosphere was created by the grouping of the audience about tables supplied with candles, ashtrays and glasses for drinks. Leadbelly completely won the hearts of even the most skeptical. It was interesting to watch the faces of the people attending. Their cares seemed to melt away as they became caught up in the enthusiasm generated by Leadbelly's singing and playing.

He has made many appearances around this area since then and now has a host of admirers. Bill Colburn says he is another Bunk Johnson.

His regular Sunday night broadcast from KRE is by far the best thing on the air in these parts and we were sorry to hear this last week that he will be leaving us soon. He is to appear in a new MGM picture with Lena Horne and the filming of the picture will take him home to New York in August.

There's a pretty alert and active hot club down at Stanford University, the organization of which might interest other aspiring school clubs. No compromise with jazz is countenanced and though placing severe restrictions on membership the end result is to bond the thing securely. Initial organization was accomplished with the competent aid of Joann Shipp, formerly affiliated with the well-known San Jose Hot Club. Their weekly Monday night bashes feature disk-illustrated lectures by qualified bay-area collectors. They are planning a series of jazz programs for convalescents at a nearby military hospital. Further information might be obtained by writing Charlotte Tilton, secretary, or Joann Shipp at Box 2135, Stanford University, Calif.

LET THAT FOUL AIR OUT!

This is our letters department. All communications are printed, provided they are submitted on post cards and are confined to 75 words.

Whom does IJ of Jamaica, N.Y. think he is spoofing when he applauses Blesh's tresh? I read that, and, for all my schooling (plenty!) found it to be the goddamnedest gibberish this side of the excess profits tax law. Blesh's stuff is the intellectual ordure of the nut house. Absolutely! I guess you have to be a nut to "get" it...AF, Richmond Hill, N.Y.

* * *

Ouch! Somebody do something, quick, before Gene Williams has an orgasm, or something, over those A.M. Bunk's. Sure they're good,--but nothing,--not even Buddy Bolden reborn, could be <u>that</u> good. The Hot 5's are maybe, just a wee wee bit better, no?.. AHE; New York, N.Y.

* * *

Here's somethjng to think about. A couple of years ago, even last year, the shouters shouted of Bunk and Papa Mutt in one breath. Now their breath seems to be coming shorter,--some shout only of Bunk and others only of Papa Mutt. Jazz is one hell of a game...CH, Mount Kisco, N.Y.

* * *

Too bad you can't print more stuff by Jim Moynahan. He makes more sense in five minutes than most of the so-called critics do in five years!...HEA, Oakland, Calif.

* * *

In the Changer ad column it is Wingy Mannone; in the June Hubba column it is Wingy Manonne; on Blue Bird records it is Wingie Manone; on Decca records it is Wingy Manone. Do I need glasses?...JF, Waterbury, Conn.

* * *

Bids from my ad in the May issue are still coming in. But in the meantime I have been transferred 700 miles from my previous station, and I have had to suspend my record activities. My new address is: S/Sgt. Robert C. Lambert, Sq. H, Sec. 2, 129th Base Unit, Columbia A.A.B., Columbia, S. Carolina...RCL.

* * *

George Montgomery said in the June Record Changer that a substitute pianist did most of the playing at the Esquire Jazz Concert while the Duke was explaining his music. That substitute happened to be none other than Billy Strayhorn, the Duke's chief arranger and a great pianist himself. There are a lot of leaders who would like to have Billy in their band pounding away at the piano...LV, Palm City, Calif.

* * *

What is the matter with Ralph Gleason? Why the remarks about the beard? After all, isn't that a purely personal matter? You have done a good job with the Changer, I think. You've managed to stay pretty well away from those articles which degenerate into name calling after the first paragraph, which other jazz mags seem to love. I hope the Gleason-Blesh squabble is terminated soon...MM, Los Angeles, Calif.

* * *

The collectors would appreciate it if the Index to Jazz contained a "date index". It could be done in the following form:

Label	Year	Serial numbers	Remarks
BB	1930	6433 to 6598	Reissues include etc...

...SB, Los Angeles, Calif.

(I think Art Feher of Cleveland has submitted such a compilation to Mr. Blackstone, and if possible it will be included in the fourth volume.:ED)

* * *

The height of something or other was reached here the other night in Harrison Carroll's column for the Evening Herald: "A collector has offered Louis Armstrong $10,000 for a copy of his two-side recording of SUNNY SIDE OF THE STREET, made in Paris in 1935". What do you make of this Watson? Or would you rather be a fish...WMG.. Los Angeles, Calif.

(*Continued from page* 29)
Stompers, was the famed and very rare

Vocalion 15632
Weary Blues (21)
New Orleans Stomp (23)

It comes right out of the session (with Louis Armstrong) that produced the Brunswick *Wild Man Blues* and *Melancholy,* and Eugene Williams gives the recording date for all four titles as April 22, 1927. Incidentally, Dodds' *After You've Gone* (Brunswick 3568) was *not* reissued on Brunswick 7124. That is a Jimmie Noone (Savannah Syncopators) item. The Dodds version comes in two masters, one with vocal and one without.

Gene Williams also affirms that Louis Armstrong is the cornet on Jimmy Bertrand's

Vocalion 1100:
Easy Come Easy Go
The Blues Stampede

and he says it is not Dodds on the Chicago Hottentots and Wilmer Davis Vocalions.

Corrections given for the Danny Altier

Vocalion 15740
I'm Sorry, Sally
My Gal Sal

are: John Carsella, instead of Floyd O'Brien, trombone; Ray Biondi, guitar, and Phil Robinson, tenor sax. The date is October 22, 1928.

Several correspondents have pointed out that Bill Coleman, trumpet is on Benny Carter's

Okeh 6001:
Joe Turner Blues
Beale Street Blues

and that Fletcher Henderson is the pianist for Ida Cox's

Vocalion 05258:
Pink Slip Blues
Take Him Off My Mind

as well as for the following one, 05298. Both those records were here, with Coleman Sharp and clear on the Carter Okeh, and Henderson's name right on the Cox Vocalion. Which goes to show . . .

H. Meunier Harris of Brighton, England, and others give the American issue number of the Segar Ellis titles as

Brunswick 6022:
It's a Lonesome Old Town
My Love For You

In addition to Spanier, Dorsey and Bloom, Mr. Harris lists Charlie Butterfield, trombone, and Eddie Lang,

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guitar, among the accompaniment, and gives November 1930, as the date. He also lists the following personnel for Ovie Alston and His Orchestra: Ovie Alston, Sylvester Lewis, Robert Cheek, trumpets; Horace Hogan, trombone; Ben Richardson, Floyd Blakemore, altos and baritones; Cliff Glover, tenor; Claude Hopkins, piano; Rudolph Williams, guitar; Abe Bolar, bass; George Foster, drums. A partial personnel for the Don Albert Vocalions is: Don Albert, Billy Douglas, trumpets; James Robinson, Frank Jacquet, trombones; Harold "Dink" Taylor, alto.

Harold Hollis of Portland, Oregon, furnished another title for listing under Frank Bunch and His Fuzzy Wuzzies. It is

Gennett 6278:
Fuzzie Wuzzie

with what sounds like an interesting coupling, the Northwest Melody Boys' *Sugar Foot Stomp*. The Frank Bunch band is a good jazz outfit; somebody ought to turn up the personnel somewhere. Speaking of these Electrobeam Gennetts, the third title from that State Street Ramblers session has been found on Champion. According to H. Meunier Harris (those British collectors really get around), *Cootie Stomp* is on Champion 15399 under Blythe's name.

The personnel for Eddie and Sugar Lou's Hotel Tyler Orchestra is given by C. I. Alexander of Tyler, Texas, as follows: Charles "Sugar Lou" Morgan, piano; Adrian Kenny, sax; Albert Mitchell, trombone; Henry Thompson, Stanley Hardee, Hot Lips Page, trumpet (one for each session); Lee Scott, drums, and Eddie Fennell, banjo, vocals, manager and arranger. Now which session is Page on?

Scores of collectors have written to say that Oliver Columbias should not be listed among Johnny Dodds' work. It was established a long time ago that Jimmie Noone was the clarinetist on the four sides. Likewise, Henry Brown received credit for something he didn't do. Gene Williams reports that Roosevelt Sykes is the pianist on the Edith Johnson Paramounts. Complete details are given in Volume 2 of the *Index to Jazz*. Also, space does not permit here, but the data on those mysterious Wilmoth Houdini items with Gerald Clark's Night Owls is given fully in the forthcoming "F" through "L" second volume. They originally appeared on Brunswick!

QUESTIONS

(*Continued from Page* 8)

Orleans musicians in the Bolden-Bunk Johnson-Louis Armstrong tradition. It certainly isn't a question of race. Hartmann, Brunis, Pecora, Fazola play perfect New Orleans jazz, "although" they are white men. Happy Cauldwell plays good "Chicago Style" tenor "although" he is a Negro. There is hardly any evidence to permit any correlation of race with culture. Even the preservation of what we call, for lack of a better word, "Africanisms," has nothing to do with the fact that the people who mainly preserved them happened to be of strongly pigmented skin. Many Africanisms like cooking in deep fat or talking with softened consonants, dropping consonantic syllable-ends and using a completely non-Anglo-Saxon intonation have been preserved by Southern Whites as well as Southern Negroes.

Chicago Style was a short-lived common denominator of talented young musicians who had to simplify the complexities of mature New Orleans jazz so as to adapt it to their lesser technique and experience. The "lean" and "barren" phrasing of Chicago style (the playing of "few notes" as Panassié so ingenuously put it), and a great deal of the so-called "sour" tone of the Chicago style reed men, were much less conscious and deliberate mannerisms of style than simple deficiencies of technique which, like Pee Wee's spit notes, became deliberate only when the player found that the audience liked them.

BILL RUSSELL BACK FROM NEW ORLEANS WITH MORE JAZZ

Bill Russell is back in Pittsburgh from three weeks in New Orleans.

He has again recorded some fine stuff and also has a good brass band down on record.

LEMME TAKE THIS CHORUS

Max Jones writes from London that the record situation is looking up in Britain. In the first place the British Hot Record Society finally got itself organized after several years of planning. March 17th Albert McCarthy was named president, Johnny Rowe and Bill Elliott compose the secretariat, and the advisory board boasts six of London's better-known writers

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and collectors—Max Jones, chairman, Stan Dance, Jeff Aldam, Eric Tonks, Charles Fox and James Asman.

The Society has already begun a program of real action. They have obtained the co-operation of the Brunswick Co. who have agreed to issue one record selected by the Society each month. Max writes, "The task is not as easy as one might imagine for masters are scarce and things we want (such as the Dodds *Weary Blues*) just cannot be located. Up till now it has meant falling back on dubbings which is not a good thing."

The first of the Brunswick issues, released in May, was Jelly Roll Morton's *King Porter* and *The Pearls* from the 1926 Vocalion. It was available in England on the Oriole Label and they dubbed from that. For June the British Hot Record Society has selected Oliver's *Riverside Blues* and *Mabel's Dream* provided the reproduction is satisfactory. For subsequent issues they are considering a couple unissued King Oliver recordings of the big-band period together with *Mr. Freddie Blues* and Turner Parish's solos.

Unfortunately the Society has not been able to persuade the H.M.V.—Parlophone concern to go along with them. Since they hold the bulk of the Dodds and Morton rights, the monthly selections of the Society cannot be extended as far as they would prefer. However, Mr. Jones writes, "a ray of light shines through, for since we inaugurated the Hot Record Society the H.M.V. label has carried one good jazz record in each of their monthly lists. It could be that they intend trying to 'cut' us. If so, we shall profit anyway from the jazz released so no one will mind. H.M.V. issues of importance for these last three months have been: March, *Weary Blues/When You and I Were Young, Maggie* by Ladnier's band; April, *Maple Leaf/Sweetie Dear* by Bechet's N.O. bunch; May, *Royal Garden Blues/If You See Me Comin'* by Mezz-Ladnier. Those who know the customary standard of our releases will not need to have the improvement pointed out."

The British Hot Record Society is doing some good. Those of us beneath the Stars and Stripes had better look alive.

* * *

Lemme beat the old drum a bit for the Record Changer.

For more than a year now we have had a department entitled "Questions and Answers" conducted by Ernest Borneman, our contributing editor. It's working out fine. Those who wish to inquire into the more academic aspects of jazz music write Mr. Borneman of their observations and findings; he takes the matter up in print, makes his own comments, and invites reader response on the subject. What did you think of the words in the June Q & A on the five various phases of jazz? They looked pretty fair to me. If you do not agree with Borneman, if you wish to contribute to his discussion, get in touch with him. I can assure you he will not brush you off with any smart alec jive. Doesn't tie himself in knots on the hearth-rug every time someone takes a poke at him . . . if you know what I mean.

Well, anyway, as I started to say,—the Record Changer is shaping up. Beginning this issue we have acquired two new departments, that we have needed badly.

1. A "record review" column. We have persuaded Roger Pryor Dodge to manage this section. Our instructions to Mr. Dodge are:—Comment only on current records of interest to you; ignore all recommendations that may reach you either from us, our advertisers, or others. Mr. Dodge's thoughts in this issue are somewhat different from my own. But he's the man in charge of this department. He says what he wants in the Record Changer.

2. A "collectors' column." Ever since Eugene Williams wrote those fine pieces for us from April to September 1943, we have been hunting a good man to supply us data on out-of-print jazz records. I think we've got him. I think Orin Blackstone's section in the Record Changer will be one of the best ever written on the subject. Mr. Blackstone is the City Editor of the Times-Picayune, what must be Louisiana's best newspaper.

* * *

Sam Meltzer is digging that G.I. jive. His address is now Pvt. Sam Meltzer, 42213432, B-G-2, FARTC, Fort Bragg, North Carolina.

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(All these records will be issued as soon as pressings can be obtained. Pressings have been promised in June 1945. They will be available to retail stores for distribution. Previous inquiries have not been answered because exact information could not be supplied till we knew when pressings could be obtained.)

F. B. EXNER

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SUMMARY STATEMENTS

On the Anthropology of Afro-American Music

By ERNEST BORNEMAN

I

Mr. Ralph Auf der Heide of the O.W.I. Music Library, 111 Sutter Street, San Francisco, writes:
Dear Mr. Bornemann:

Your series of articles "An Anthropologist Looks at Jazz," seems to be the first serious attempt, at least in a magazine devoted to music, to consider the relationship between a people's music and an academic standard. All other writings which I have seen outside the little jazz magazines have viewed the subject as though it were a simple folk expression, valuable only as a source from which some of the more daring "serious" composers could draw themes and develop them into "music worthy of consideration." In the respect that jazz is a mature art in itself—springing Minerva-like—fully created from folk roots, the above treatment seems too condescending. Most other researches to date have been remarkable for their prejudices—either pro or con—resolving little, only adding further confusion.

Your basic views and subsequent treatment of the subject are most commendable. However, there are some points which, to me, at least, would seem needing amplification and possible correction.

1. First, I feel that the entire series would have been much clearer if you had defined jazz at the beginning. This would have allowed examination of your articles in the light of your definition of the subject, (whether we agreed with your definition or not), and perhaps understood better what you were driving at.

2. In the first article you speak several times of African music . . . apparently as though all music in Africa was the same. The tribal or regional differences are not mentioned. Later in chapter V you mention those who treat African music as a whole (unit) in a rather disparaging manner.

3. Your Jazz entomology is rather exclusive. You state that jazz is a West African term for coitus. I understand that there are several alternate theories, equally plausible as to the origin of the word.

4. You speak of the collector's standard of judgment of jazz as a critical act, and therefore a rational act as opposed to an instinctive faculty. Granted the great mass of collectors is an uninformed lot, and prone to make all the errors in judgment which comes from too much enthusiasm and too little knowledge. However, I have found people who know "good music," have studied and played music of all kinds except jazz, and they are as incapable of making a sane objective evaluation of jazz as collectors are of placing jazz in its proper niche in the long history of music. It seems to me that an appreciation (abominable word) of jazz is primarily an instinctive act of re-creation on the part of the listener. To see jazz in its relation to other music requires not only this ability to re-create jazz, i.e. hear it, but at the same time know most other kinds of music as well, because jazz is much closer to the great folk music pattern that exists in this world than is the bulk of European composed music . . . just as in population the white, Christian people is a minority. Jazz must be examined, not only in its relation to the Art music of Europe, but more important musically, to that great mass of vital folk music that exists throughout the world. People who listen to jazz, and collect jazz records can hear more in non-European music than those who have had too long an acquaintance with the vitiating qualities of the tempered music of Europe. I believe there is a vast difference between a clearing of the aural tracks and a critical act. I believe that the jazz "Collector" has done no more than start listening. But at least he has his ears partly open.

5. On the technical characteristics of jazz . . . you speak of the use of "Afro-American themes instead of academic scores as points of departure for collective variation." Again, it would be easier to make my point if you had defined jazz. Since I don't have that, here goes . . . Since I assume jazz to be a style of playing (among other things), any tune can be a jazz tune when it is played as jazz. You have stated that spirituals were based on Methodist hymn material. It would seem that these spirituals are the real thing, no matter what the source—the same could be true of jazz. Bunk Johnson has played many commercial tunes, and they came out real jazz. Granted that the true spiritual strength of jazz comes from music of the people; blues, spirituals and work songs, a definition of jazz would show that this ideal material can be accompanied with commercial tunes.

6. In your opening paragraph you stated that "Worksongs are most closely related to the African archetype." I would agree that worksongs are a basic music. That they are "more closely related to the African archetype" than religious music, for example, might be questioned. I realize that Karl Bücher and others regard the *Rhythmus der Arbeit* as the inceptional factor in all music, but I should suggest that *Run Old Jeremiah* from vol. 5 of the Library of Congress recordings, Rev. J. M. Gates' Congregation, Rev. Johnny Blakey, Mitchell Christian singers, and others show at least as close a relationship with African music as any of the work shouts or hollers I have heard.

7. In your "Questions and Answers" IV, you state—"Whereas the whole of West-African music strove precisely for the negation of these elements," i.e., regularity of time, pitch, timbre and vibrato. I agree that this is what undoubtedly took place, but the sentence gives the impression—as does Mr. Dodge's directly above—that a knowledge of the European goals existed, and with this knowledge in mind, opposite effects were deliberately sought. I believe that if, instead, you stated that "West-African music strove for *Other* elements, circumlution, variation of pitch, vibrato, etc." the effect would be more accurately representative of your meaning.

8. Chapter VIII is free of all of the flaws of previous chapters. In it, you have sustained the tone of informing, not criticizing, until the last paragraph, and then you turn from information to opinion. Statements of opinion are unavoidable, but preparation should be given their formation. For instance, a summary of Chapter VIII might be stated thus:

"We have seen how negro secular music has developed from the wellspring of religious expression. Thematic material such as *Just a Closer Walk With Thee, Smoky Mary, My Burden Is Hard,* have been used by Bolden, Oliver and others, etc."

9. San Francisco was sold out of Record Changers by the time I got back, so I have not read Chapter IX.

10. Chapter X was an excellent summary of conditions leading to the development of jazz—and deterioration. Your articles have provided much information not usually found in connection with jazz.

Yours for more good writing on jazz,

Sincerely,

RALPH AUF DER HEIDE.

II

Since most of the points Mr. Auf der Heide raises seem to be of more than private interest, I shall try to answer them point by point through these columns:

1. I did not start out with a definition of jazz because all such definitions are entirely arbitrary unless they follow from a historical analysis. If we are to avoid the pitfalls of defining good music as the type of music we happen to like, we will have to describe the history of the music before we can define it. That is why I tried to describe the history of Afro-American music before I tried to define jazz (Dr. Frederick B. Exner's excellent treatment of this problem in last month's Q & A Column might be quoted in this connection).

2. Herskovits of Northwestern University, who is, I believe, the best informed Africanist in the U. S., says on page 267 of *The Myth of the Negro Past,* ". . . we can speak of 'African' music in about the same degree as we can of 'European' music. Just as there are certain underlying patterns of folk musical style that can be discerned in the analysis of Western European songs, so there are similar least common denominators in the music of West Africa and the Congo." Yet on page 75 of the same work, Herskovits speaks of "the impossibility of comprehending 'African' music under a single rubric or even of considering the songs of one tribal group as constituting a single describable type." This is the dualism of African music which I tried to bracket with my two statements in Chapters 1 and 5 of *The Anthropologist Looks At Jazz.*

3. As for the origin of the word "jazz," I am reasonably sure that the Fanti root is the original form of the term. The Chas.-into-jazz and the Jas.-into-jazz theories are so obviously makeshift that they hardly require refutation. The Jazzbo Brown theory takes us no further back than to the Elizabethan "jass" of which no record can be found throughout the seventeenth and eighteenth centuries.

4. I did not wish to imply that a knowledge of music was an infallible pass-key to musical understanding, but I would certainly maintain the inverse form of the statement: you can enjoy music without understanding it, and you can understand music without enjoying it, but you can't understand it without the knowledge of musical structure which will permit you to analyze and define the music aside from enjoying it. Ralph Gleason in his review of the Bunk Johnson records, (*The Jazz Record,* No. 31, p. 17), says: ". . . it is certainly not necessary to discuss them in relation to the theory and laws of music. . . . It's only necessary to hear them." That sort of attitude seems to me to amount to a betrayal of the very job the critic is supposed to do. It is the capitulation of analysis to emotion, or of accuracy to vagueness. Of course it isn't necessary to discuss, or even to understand any laws or theories of music if you merely wish to enjoy the music. But the critic, by definition, is supposed to help us *understand* the music; he can't help us to *enjoy* it. Frequently, the ignorant listener, unable to make out the difference between a good and a bad piece of music, will enjoy it much more than the critic with his highly developed sense of values. So all the critic can do is to analyze the music from all possible angles; he'll have to leave it to the listener whether this analysis helps him to enjoy the music. And in the same manner, the listener himself will have to try and develop a certain knowledge of the inherent laws of music if he wishes to understand it; the *knowledge* and the *understanding* may help him to *enjoy* the music more than he did before—or it may not; there is no guarantee that it ever will. But there certainly is a guarantee that he will *never* understand it unless he knows it and can define his knowledge in such a manner as to permit others to argue with him on a rational basis.

5. I do not at all agree with the Panassié theory that "jazz is a style of playing" and that "any tune can be a jazz tune when it is played as jazz." Of course you can apply the shifted accents, the "blue" notes, the "dirty" tone and all the other tricks of jazz to any tune, but what emerges is of very doubtful value. You quote Bunk Johnson and I'd like to quote him right back at you: Of the first four AM sides, two are magnificent blues, one is a good spiritual and the last is a superbly played rag in rather bad taste. It's the worst side of the four, not because Bunk plays it any worse than any of the other three tunes, but simply because it is a quadrille to which a great deal of artificial "hotting up" has been applied and not a tune which stems organically from the same tradition as jazz itself. Spirituals are predigested jazz material; blues are the very marrow of jazz itself; but ragtime, like Tin Pan Alley music, belongs to a different tradition. Spirituals, blues and worksongs cannot date any more than a seventeenth century piece of folk pottery, but Tin Pan Alley tunes and even the best of Joplin's rags, however well played, have already dated to the same extent as a Victorian mantle piece. What is involved here is the almost somnambulistic certainty with which a folk artist preserves his infallible taste as opposed to the inevitable blunders of taste which all but the very greatest artists are wont to commit the moment they lose contact with the tradition from which they stem.

6. *Some* spirituals are closer to the African tradition than *some* work songs, but *most* spirituals are more sophisticated than *most* work songs simply because they were developed at a later date and on a more self-conscious level. There are numerous work songs of African origin which have been preserved almost fully intact in America, but there are hardly any spirituals which bear any resemblance to any African prototype.

7. I am sorry if I was guilty of slack phrasing, but I agree with your interpretation; that is exactly what I wanted to say.

8. The last sentence of Chapter VIII was not a summary but an introduction to Chapter IX. It was certainly no expression of mere fancy. Bunk Johnson's and George Lewis's recordings of spirituals seem to bear me out quite effectively.

III

Mr. Auf der Heide also criticised Mr. Roger Pryor Dodge's views expressed in his *Jazz Critic Looks At Anthropologist.* We have asked Mr. Dodge to reply in writing, and below we print Mr. Auf der Heide's query with Mr. Dodge's reply.

IV

Dodge objects, as I do, to your evaluations. I agree for the most part with your conclusions as to what is good—what music has merits, and what stinks—but it would seem more appropriate if your efforts were focussed on establishing a grammar and syntax, in demonstrating the tools of Anthropology so that your readers could use these as an assistance in making criticisms. I realize that criticism is one of mankind's favorite occupations—witness this present letter—but it would seem that critical operations should follow the mastery of the

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WHILE hitherto BLUE NOTE has emphasized the continuing aspects of musical feeling derived from the old sung blues, it now interestingly extends its sphere of exploration. In the present records, it highlights some new phases of style that have been evolving during the past decade.

The instrumental grouping (BN No. 30 and No. 31) consisting of clarinet, piano, vibraphone, guitar, and bass, is not altogether uncommon. But here, the vibraphone is predominantly melodic, rather than percussionistic, with a characteristic filigree-like, ornamental line. The piano is similar, and both instruments complement each other. In general, it is in an arabesque style, abstract and delicate. The guitar style, on the other hand, stems from one particular way of playing associated with the early thirties, and its clipped strokes and full-bodied tone evoke an instant nostalgia. Finally, the clarinet, while employing the incisiveness and technical niceties necessary for certain kinds of invention, renders plain, by the quality of its intonation and the nature of its phrasing, the fact that its roots are in the blues mode of expression.

The music crystallizes the fusion of a newly-evolved rococo pattern, so to speak, with traditional expressive content.

As for the selections offered, **Rompin' in '44** is a relaxed piece, exploiting a central, rhythmically attractive motif. **Smooth Sailing** projects an interesting theme with ingenious integration of mood. **Blue Interval** has melodic invention at once delicate and subtle, with sustained line and sweeping scope. **Seein' Red** is rapid and climactic. Its brief introduction and coda, based on familiar ensemble figures, are good-humoredly satirical. —MAX MARGULIS

FOR COMPLETE CATALOG WRITE TO

BLUE NOTE RECORDS

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tools. In the same succession, an article on one of the knowledges should precede criticism of the object analyzed.

I disagree strenuously with Dodge's statements—" There is nothing new in jazz: counterpoint is always counterpoint, invention is still invention " and following. True, counterpoint has always been counterpoint, but there is a great difference between one man composing music for several voices in the quiet solitude of his room—taking months, even years on one composition; and the creation of seven men, with Afro-American backgrounds, each playing a different, yet vitally integrated part in the blues form.

He objects to your use of the word " Counterpoint "—as a word not used by jazz musicians—but he does not consider that the jazz musician's vocabulary is less extensive than his musicianship. He states that " the (jazz) invention follows the turns and patterns of all the inventive writings of OUR culture." I'll wager I could play Mr. Dodge some records which would refute that statement. True, seven notes can only fall into a certain mathematically predetermined number of patterns, but the imitation patterns in jazz should be reckoned in geometric rather than mathematical proportions.

Dodge's tenet that it is the " tune or general melodic content " which is the important consideration; and that the " simple basic pattern," i.e. the solo, which " holds the greatest importance for us," is as profound as stating the alphabet, or the grammar of the English language is of greater importance to us than the works of Shakespeare or the King James version of the Bible. Of course the latter could not exist without the former, but who goes to the theatre to hear Gielgud perform the Alphabet. The tools, i.e. grammar and tune are important, but only as means to an end.

His next statement that the academic or classical man does not like the blues—presented, no doubt as an excuse for the impenetrable cloud that obscures the aural horizon of most of them . . . and that " he can be moved by the folk music of any country in Europe because classical music is built out of the folk music of Europe " is most vulnerable. I have seen few classical or academic musicians who could or would listen to, or enjoy the folk music of Bulgaria, Jugo-Slavia, Sicily, Czecho-Slovakia, or even the Cante Jondo of Spain. Among my own acquaintances, I find people who like jazz, but know little classical music far more willing to listen to this kind of folk music, and able to enjoy it than those who ap-

preciate "good" music. The academic standard of classical European art music is very much like the old definition of a scientist: "he learns more and more about less and less, until finally he knows everything about nothing." The proponents of the academic European standard, and by this I include the Academic American standard, are so tone deaf to all scalar systems but the tempered diatonic that they can hear no other music. The musical evaluation and criticism is so engrossed in the trivia of embroidering lace panties on the cadaver of European art music that it is unable to hear any kind of folk music . . . European or African. I agree with Mr. Dodge in this criticism of your statement that (jazz) can never be understood without some musical literacy. It does not seem to me that in all cases understanding of an art is necessarily a "rational act" or the result thereof. I objected to this statement earlier in this letter. Bill Colburn, one of the people who understands more about jazz than anyone I know, is not a rational person. His understanding of jazz seems to me to be a purely mystical process. This is the case with others of my acquaintance. Granted, this condition does not promote an academic standard, but it provides enthusiastic audiences, ripe for a revival of good jazz.

People are awfully wise guys when they aren't befuddled by the snobbery of academic standards. When they get a chance to hear the real music, I believe they will dispense with the stuff we call bad music—and they will do it for the reason, completely unscientific that they like it

(*Continued on page* 31)

NEW CAPITOL JAZZ RECORDS

By GEORGE HOEFER

It has long been the complaint of jazz musicians and jazz lovers alike that the major recording companies of America, the so-called "Big Four" of the waxworks industry, consistently disregard a great American art and capitalize, instead, on undistinguished but quick-selling Tin Pan Alley music as performed by run-of-the-mill but highly popular dance bands and vocal soloists.

It is therefore refreshing—almost unbelieving, in fact—to reveal that sometime before September 1 the youthful Capitol Records firm of Hollywood will answer the demands of discerning devotees of jazz in a manner no other major company has ever dared.

Four unusual albums, no less, each containing ten newly-recorded sides (no re-issues!) are to be made available by Capitol in the form of a carefully planned "History of Jazz" series—40 sides in all which accurately depict the birth, growth and colorful development of American jazz music to its present prominent niche in the American way of life.

Starting with the nostalgic twelve-string guitar of Leadbelly, playing and singing a folk song, and carrying through the early New Orleans period up through the "Golden Era" of the 1920's and into the "Swing" period of the 'thirties, concluding with the modern and highly controversial "powerhouse" jazz of 1945, the series is unquestionably the most ambitious of all time.

To Dave Dexter of Capitol will go the credit for this far-seeing and comprehensive project. Dexter has spent two years or more rounding up musicians, selecting tunes, supervising recording and writing booklets which will accompany each album.

More than 100 noted jazzmen, young and old, take part in the "History of Jazz" undertaking for Dexter and Capitol. Volume One, for example, features Leadbelly, Zutty Singleton's Creole Trio and Creole Band with Barney Bigard, Ed Garland, Bud Scott and others; Wingy Manone and a self-picked group, Eddie Miller's Quartet with Nappy LaMare and Ray Bauduc; LaMare's Louisiana Levee Loungers with Matty Matlock and a host of superb Crescent City veterans, and others too numerous to enumerate here.

Volume Two, concerned with the "Golden Era," presents Jack Teagarden's Chicagoans with Joe Sullivan; Red Nichols and his Pennies with Floyd O'Brien, the original 1921 Paul Whiteman orchestra with Ferde Grofe and Gussie Muller; Sonny Greer with Bigard, Fred Guy, Otto Hardwick and other Ellington veterans; Jay McShann with the legendary Baby Lovett on drums and big-voiced Julia Lee shouting the blues, and others.

Dexter assembled his own group, which he calls the International Jazzmen, to contribute two sterling sides for the third volume depicting the "Swing" era and the music of New York's Fifty-Second Street of the middle 1930's. Coleman Hawkins, Benny Carter, Bill Coleman, John Kirby, Nat "King" Cole and others make up this orchestra, which from a personnel standpoint ranks with the most brilliant ever assembled for a single record date. Rex Stewart's Big Eight, Al Casey's Sextet, Big Sid Catlett and his Cats and T-Bone Walker, singing the blues as he picks his guitar, round out the third volume.

The fourth and final volume will contain modern music ranging from Billy Butterfield's band to the King Cole Trio's "Jumpin' at Capitol." Probably the best of the ten sides in this last collection is Eddie Miller's jumping, Dixie-tainted "Monday Date" disc. A Bobby Sherwood instrumental version of the late Bix's lovely "In the Dark" also proves a choice offering in this final package.

It can be revealed that each album will sell for $4.25 and each will contain a booklet by Dexter as well as individual pictures of the participating musicians. Dexter contends that Capitol's future policy regarding jazz depends, to a certain degree, upon the sales of the "History of Jazz" series soon to be forthcoming.

It has been my pleasure to have been accorded a preview of the series and from here it tasted good. Certainly the other big companies have never achieved so much, and perhaps they will now be forced to delivery as honestly and fearlessly as Capitol has succeeded in doing.

"The History of Jazz" deserves the support of all jazz lovers, all jazz fans and all who are interested in a vigorous and healthy and uncompromising young art. The release of these 40 etchings soon will mark a big step up for jazz. In short, it's a job well done. And don't miss those special cover drawings depicting the four eras of jazz from the pen of George Booth. They, alone, are worth a place of prominence in the connoisseur's record room.

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1945, Gordon Gullickson. $2.00 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

Ae	Aeolian Vocalion	Cap	Capitol	Elec	Electradisk	Jl	Jazz Information	PaE	English Parlophone	SD	Steiner-Davis
Aj	Ajax	Ch	Champion	Em	Emerson	JM	Jazz Man	PaF	French Parlophone	Se	Session
AM	American Music	Cl	Collectors Item	Ex	Excelsior	Key	Keynote	Pana	Panachord	Sil	Silvertone
Ap	Apex	Cl	Clarion	Ge	Gennett	KP	Keith Prowse	Para	Paramount	Sig	Signature
As	Asch	Clax	Claxtonola	GG	Grey Gull	Li	Lincoln	Pat	Pathe	Su	Sunshine
Au	Autograph	Co	Columbia	Gl	General	Mas	Master	PatA	Pathe Actuelle	Sw	Swing
Ba	Banner	Com	Commodore	GrF	French Gramophone	Mad	Madison	PatF	French Pathe	Tele	Telefunken
BB	Bluebird	Cq	Conqueror	Ha	Harmony	Max	Maxsa	Pe	Perfect	Tri	Triangle
Bea	Beacon	Cr	Crown	Harmo	Harmograph	Me	Melotone	Ph	Philharmonic	UHCA	United Hot Clubs
BN	Blue Note	Cs	Crescent	Her	Herwin	MW	Montgomery Ward	Pu	Puritan	Ul	Ultraphone
Br	Brunswick	De	Decca	HMV	His Master's Voice	Nor	Nordskog	Qrs	Qrs	VD	Van Dyke
BrE	English Brunswick	DeE	English Decca	HoW	Hit of Week	OdF	French Odeon	Re	Regal	Ve	Velvet Tone
BrF	French Brunswick	DeF	French Decca	HRS	Hot Record Society	OdG	German Odeon	Ro	Romeo	Vi	Victor
BS	Black Swan	Di	Diva	Hy	Hytone	OK	Okeh	Roy	Royale	Vo	Vocalion
Bu	Buddy	Do	Domino	Im	Imperial	Or	Oriole	RZ	Regal Zonophone	VoE	English Vocalion
Bwy	Broadway	Ed	Edison	Je	Jewel	OrE	English Oriole	Sa	Salabert	Vr	Variety
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WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 9.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1 2 3 4

ANDREW SISTERS
BE MIR BIS DU SHOEN — DE 1562 — FLYN
LOUIS ARMSTRONG
SUNSET CAFE/BUTTER AND EGG MAN — OK 8423 — SPIL
MILDRED BAILEY
I'D LOVE TO TAKE ORDERS/RATHER LIST — VO 3056 — BURO
SOMEDAY SWEETHEART/WHEN DAY IS DONE — VO 3057 — BURO
THANKS FOR THE MEMORY/I SEE YOUR FA — VO 3931 — BURO
LOVER COME BACK TO ME/FROM LAND OF — CO — — BURO
CHARLIE BARNET
I'M PRAYIN' HUMBLE (E+) — BB — — LAWT
COUNT BASIE
DICKE'S DREAM/LESTER LEAPS IN — VO 5118 — PAYT
SIDNEY BECHET
MUSKRAT RAMBLE — VI 27302 — MADI
BLUES OF BECHET/SHIEK OF ARABY — VI 27485 — MADI
BIX BEIDERBECKE
JAZZ BAND BALL/JAZZ ME (E+) · — DK 40923 3.00 MANC
CHU BERRY
STARDUST/BODY AND SOUL (E+) — COM 1502 — IDER
VIC BERTON
SMILE WILL GO A LONG WAY — VO 2964 3.00 GROV
JACK BLAND
SHINE ON YOUR SHOES — — — 2.00 GROV
LOU BREESE
BREEZIN' ALONG WITH THE BREEZE — VS 8406 — FLYN
LES BROWN
EVENING STAR — DK 6633 — FLYN
(SEND LISTS AND PRICES OFFERED) — — — — KURT
PINETOP BURKS
(MANY; SEND LISTS) — — — — SPIL
CAB CALLOWAY
WILLOW WEEP FOR ME/JONAH JOINS THE — OK 6109 — PAYT
GHOST OF A CHANCE/COME ON WITH COME — VO 5687 — PAYT
BENNY CARTER
SLEEP — VO 5399 — MERO
SERENADE TO A SARONG — DE 3262 — MERO
WHEN DAY IS DONE — BR 7786 — MERO
LARRY CLINTON
DIPSY DOODLE — VI 25693 — FLYN
EDDIE CONDON
I'M SORRY I MADE YOU CRY — OK 41142 5.00 GROV
COTTON TOP MOUNTAIN SANCTIFIED SINGERS
CHRIST WAS BORN (N) — BR 7119 3.10 MCKU
BOB CROSBY
SPAIN — DE 3248 — WANG
IF I HAD YOU — DE 1170 — WANG
YOU CAN'T HAVE EVERYTHING — DE 1370 — WANG
D'ARTAGNA ORCHESTRA
I SURRENDER DEAR (E+) — — — — LAWT
JOHNNY DODDS
(ANY ON VICTOR, OK, BRUNSWICK) — — — — KWAL
TOMMY DORSEY
WELL GIT IT — VI 27887 — LAWT
CHAMPION JACK DUPREE
(MANY; SEND LISTS) — — — — SPIL
EDDIE & SUGAR LOU'S HOTEL CLUB TYLER ORCH.
(ANY) — VO — — ALEX
DUKE ELLINGTON
NEW ORLEANS LOW DOWN (N) — VO 1086 25.00 JACO
IMMIGRATION BLUES (N) — VO 1077 20.00 JACO
RED HOT BAND (N) — VO 1153 15.00 JACO
ZIGGY ELMAN
ZAGGIN' WITH ZIG — BB 10316 — FLYN
BEI MIR BIS DU SCHON — BB — — LAWT
BENNY GOODMAN
HOORAY FOR LOVE/I'M LIVING IN GREAT — VI 25011 — VUCI
DEAR OLD SOUTHLAND/BLUE SKIES — VI 25136 — VUCI
EENY MINY MO/SANTA CLAUS CAME — VI 25195 — VUCI

BENNY GOODMAN (CONTINUED)
YOU'RE GIVING ME SONG/WHEN LADY — VI 25434 — VUCI
NEVER SHOULD HAVE TOLD YOU/YOU CAN — VI 25500 — VUCI
ON THE ALAMO/GONE-WITH WHAT DRAFT — CO 35938 — VUCI
BOY MEETS BOY — — — — BANO
CLARINETITIS/THAT'S A PLENTY — VO 15705 5.00 BOWE
GLEN GRAY
WHEN BUDDHA SMILES — DE 3261 — WANG
AY AY AY — DE 2437 — WANG
YOU TOOK ADVANTAGE OF ME — DE 334 — WANG
MAL HALLETT
BOSTON TEA PARTY — VO 3278 — FLYN
ANNETTE HANSHAW
UNDER THE MOON — PE 12354 1.50 GROV
JOE HAYMES
SHINE ON HARVEST MOON — VI — — WANG
BILLIE HOLIDAY
NO REGRETS/DID I REMEMBER — VO 3276 — PAYT
BILLIE'S BLUES/SUMMERTIME — VO 3288 — PAYT
A FINE ROMANCE/I CAN'T PRETEND — VO 3333 — PAYT
LET'S CALL HEART A HEART/I 2 BUTTON — VO 3334 — PAYT
(MANY ON BRUNSWICK OR VOCALION) — — — — PAYT
EARL JACKSON'S MUSICAL CHAMPIONS
PEANUT VENDOR/IS THAT RELIGION(E+) — ME 12080 3.00 JACO
HARRY JAMES
TEXAS CHATTER/SONG OF WANDERER — BR 8067 3.00 COX
LITTLE WHITE LIES/WRAP TROUBLES — BR 7178 3.00 COX
BUNK JOHNSON
TALKING SIDES — JM. — — SPIL
ART KASSEL
DOODLE DOO DOO — BB 7183 — FLYN
GENE KRUPS
DRUM BOOGIE/WIRE BRUSH STOMP (E+) — DK 6046 — LAWT
THANKS FOR BOOGIE RIDE — OK 6506 — LAWT
LOUISIANA RHYTHM KINGS
LAST CENT/BASIN STREET — VO — — SMIT
BALLIN' THE JACK — VO — — SMIT
JIMMY LUNCEFORD
CHOPIN'S PRELUDE No. 7 (PREWAR) — CO 35547 — MANC
SWANEE RIVER — DE 668 — MERO
UPTOWN BLUES — DK 5362 — FLYN
WINGY MANNONE
GOOD SHIP LOLLIPOP — VO 2914 2.25 GROV
EVERY NOW AND THEN — VO 3071 2.25 GROV
PRISONERS SONG — BB 7014 1.30 GROV
JIMMY McPARTLAND
PANAMA/ECCENTRIC — DE 3363 — GOLD
MEMPHIS MINNIE
JOE LOUIS STRUT/IN THE RINT(E+) — VO 03046 2.00 JAFF
GLENN MILLER
TIME ON MY HANDS/I GOT RHYTHM — BR 7915 — KURT
COMMUNITY SWING/SLEEPY TIME — BR 7923 — KURT
HUMORESQUE/DOIN' THE JIVE — BR 8062 — KURT
WHY'D YOU MAKE ME FALL IN LOVE — BR 8152 — KURT
MY FINE FEATHERED FRIEND — BR — — KURT
SOLO AMERICAN/HUMORESQUE — DK 4449 — KURT
I GOT RHYTHM/SLEEPY TIME — DK 5051 — KURT
DIPPER MOUTH BLUES/DOIN' — OK 5131 — KURT
BLUES SERENADE/MOONLIGHT ON — CO 3051 — KURT
SOLO HOP/IN A LITTLE SPANISH — CO 35881 — KURT
SWEET STRANGER/EVERY DAY — BR 8041 — KURT
HOW AM I TO KNOW/MOONLIGHT — DE 1239 — KURT
ANYTIME ANYWHERE ANYDAY — DE 1284 — KURT
I'M SITTING ON TOP/PEG O — DE 1342 — KURT
ROMANCE RUNS IN THE FAMILY — BB 10145 — KURT
THREE LITTLE FISHES/WISHING — BB 10219 — — KURT
(SEND LISTS OF OTHERS YOU HAVE) — — — — KURT
(ALSO V-DISCS AND ENGLISH LABELS) — — — — KURT
PERFIDIA/SPRING WILL BE SAD — BB 11095 — ALEX
MILLS BROTHERS
UP A LAZY RIVER (E+) — — — — LAWT
SAM MORGAN'S JAZZ BAND
(ANY, E+; STATE PRICES) — CO — — MCKU
JELLY ROLL MORTON
DOCTOR JAZZ/JELLY ROLL BLUES — BB 10255 — ALEX
BILLY GOAT STOMP/HYENA — VI 20772 — ALEX
GRANDPA'S SPELLS/CANNON BALL — BB 10254 — ALEX
STROKIN' AWAY/LOW GRAVY — BB 8302 — ALEX
SHOE SHINERS DRAG/SHREVEPORT — BB 7725 — ALEX

MOUND CITY BLUE BLOWERS
I CAN'T BELIEVE — DK 41515 — SMIT
HIGH SOCIETY/MUSKRAT — CE 1274 — ALEX
NEW ORLEANS BODYBLACKS
(ANY ON COLUMBIA) — — — — KWAL
NEW ORLEANS WANDERERS
(ANY ON UHCA OR COLUMBIA) — — — — KWAL
RAY NOBLE
WAY DOWN YONDER — VI — — WANG
KING OLIVER
FAREWELL BLUES — VO 1152 — ALEX
FAREWELL BLUES — BR 3741 — ALEX
TIN ROOF BLUES — VO 1189 — ALEX
SUGARFOOT STOMP — VO 1033 — ALEX
AUNT HAGAR'S BLUES — VO 1225 — ALEX
HIGH SOCIETY RAG — OK 4000 — SPIL
SNAKE RAG (E+) — UHCA 75/76 3.00 MACL
ORIGINAL WOLVERINES
GOOD MAN HARD TO FIND/DEAR OLD SOU — UHCA 100 — GOLD
THE REDHEADS
ALABAMA STOMP — — — 1.50 GROV
HURRICANE — — — 1.50 GROV
THE RHYTHM KINGS
CALL OF THE FREAKS (N) — VI 23279 2.50 JAFF
ADRIAN ROLLINI
DAVENPORT BLUES/SOMEBODY LOVES — DE 359 — MANC
SUGAR/RIVERBOAT SHUFFLE — DE 265 — MANC
HARRY ROY
BUGLE CALL RAG — DE 1507 — FLYN
JOE SANDERS
I FOUND A ROSE IN THE SNOW — DE 659 — FLYN
NIGHTY NIGHT DEAR — DE 692 — FLYN
OMER SIMEON
BEAU KOO JACK — BR 7109 — SMIT
FREDDIE SLACK
BEAT ME DADDY EIGHT TO THE BAR — — — — LAWT
MUGGSY SPANIER
SISTER KATE/DIPPERMOUTH — BB 10506 — GOLD
(MANY BY RAGTIME BAND) — BB — — WILS
BLACK AND BLUE/DINAH — BB — — DELS
AT SUNDOWN/BLUIN' THE BLUES — BB — — DELS
SPECKLED RED
SPECKLED RED BLUES /HOUSE DANCE BL — BR 7000 — SPIL
BLUE STONE-BOBBY SHERWOOD
AM I BLUE — DE 2063 — WANG
MAXINE SULLIVAN
LOCH LOMAND — OK 3654 — FLYN
LOCH LOMAND — DE 3954 — FLYN
ART TATUM
(ANY) — DE — — PAYT
JACK TEAGARDEN
I'M COMIN' VIRGINIA — — — — KURT
LANG THOMPSON
YOU DARLIN' — VS 8109 — FLYN
FRANK TRUMBAUER
LOUISE — DK 41231 3.00 GROV
(MANY) — BR, VI — — WANG
LU WATTERS
(ANY EXCEPT JM 5 & 6 — JM — — ALEX
WHITEMAN'S SWINGING STRINGS
(ANY) — DE — — WANG
CODTIE WILLIAMS
DIGA DIGA DOO (N) — VO 3818 3.50 JACO
WEST END BLUES — VO — — MERO
TEDDY WILSON
BLUE MOON, 1 & 2 — PAE 2741 5.00 BOWE
I WAS LUCKY/LITTLE WHITE LIES — VO 2897 3.50 BOWE
ROSETTA/LIZA (SOLOS) — BR 7563 3.50 BOWE
(ANY) — BR — — PAYT
BOB ZURKE
HONKY TONK TRAIN (E+) — VI 26342 — LAWT

MAGAZINES
THE JAZZ RECORD, NO. 1 TO 5 — — — — DELS

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FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 9.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, SEE PAGE 9. "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

HENRY ALLEN
HE AIN'T GOT RHYTHM/YEARS KIS Vo 3432 N AUC —— LEGG
ALL STAR ORCHESTRA
BLUES/BLUE LOU(E/V) Vi 26144 – T-A —— WANG
ALL STAR STRUT/K.PORTER(V/G) Co 35389 – T-A —— WANG
CHLOE (GOODMAN) Vi 21149 E AUC —— MADI
MELANCHOLY BABY/ROLL ALONG Vi 21212 N AUC —— MADI
I MUST BE DREAMING Vi 21326 V AUC —— PENS
LOUIS ARMSTRONG
DEAR OLD SOUTHLAND Cd 3682 N SAL 1.00 MADI
STARDUST/CHINATOWN Co 2574 E AUC —— EPST
HEY LAWDY MAMA/NEW-DO YOU CALL De 3756 E AUC —— EPST
SNOWBALL/SWING YOU CATS(N/E) BB 10225 – SAL 1.00 IDER
SAVE IT PRETTY MAMA(REISSUE) Co 35662, N T-S 1.25 IDER
KEYHOLE/MELANCHOLY OK 8496 G+T-A —— EDEL
PUT 'EM DOWN/POTATO HEAD OK 8503 V+T-A —— EDEL
DEAR OLD SOUTHLAND(REISSUE) Co 36282 N SAL 1.50 MADI
HEEBIE JEEBIES/MUSKRAT OK 8300 G+AUC —— ROBE
DROPPIN'SHUCKS/WHOSIT OK 8357 V AUC —— PUDD
SUNSET CAFE/BUTTER & EGG MAN OK 8423 V AUC —— RUDD
PEANUT VENDOR/YOU'RE DRIVING OK 41478 V AUC —— RUDD
BEAU KOO JACK/MAHOGANY HALL OK 8680 V AUC —— RUDD
WHEN YOU'RE SMILIN/SOME OF TH OK 41298 V AUC —— RUDD
STRUTTIN'WITH BARBECUE/LET De 1661 G AUC —— GOLD
TIGER RAG/DINAH OK 3009 N T-A —— SMIT
HIGH SOCIETY BB 6771 E T-A —— SMIT
GENE AUSTIN
RAMONA/GIRL OF MY DREAMS Vi 21334 E T-A —— MANC
GENE AUTRY & CHICK BULLOCK
FRANKY & JOHNNY/ST.JAMES(V/G) Ve 7063 – STA —— PARR
BAILEY'S LUCKY SEVEN
APPLESAUCE/YOU KNOW Ge 5030 O+SAL 1.00 MADI
WIMMIN/HOW MANY TIMES Ge 4795 E SAL 1.50 MADI
DO IT AGAIN/SOME SUNNY DAY Ge 4872 V SAL 1.00 MADI
I WONDER BLUES/DIXIELAND Ge 4855 V SAL 1.00 MADI
MILDRED BAILEY
'LEVEN POUNDS OF HEAVEN Vi 22883 E AUC —— MADI
SOMETIMES I'M HAPPY/ROCKIN' De 3755 E AUC —— LEGG
LOVER COME BACK/IT'S SO PEAC De 3953 E AUC —— LEGG
LONG'BOUT MIDNIGHT/MORE THAN Vo 3348 E AUC —— LEGG
BARBECUE BOB
MAMA YOU DON'T SUIT ME(RIM CH) Co 14222 G STA .75 PARR
COUNT BASIE
SOMEBODY STOLE GAL(NEEDLE GR) Co 35500 N AUC —— MADI
COMING OUT PA/HARVARD BLUES OK 6564 N SAL 1.25 COHA
SOMETHING NEW/MOON NOCT. OK 6449 N SAL 1.25 COHA
9:20 SPECIAL/GOIN'TO CHICAGO OK 6244 – SAL 1.35 COHA
TIME OUT/LET ME DREAM De 1538 N SAL 1.00 COHA
MOONLIGHT SERENADE/I CAN'T Vo 5036 E SAL .60 COHA
YOU CAN COUNT ON ME Vo 4967 V SAL .75 COHA
TAXI WAR DANCE/IF I COULD Vo 4748 V AUC .75 COHA
BASIE BOOGIE/LET ME SEE OK 6330 E SAL 1.40 COHA
WIGGLE WOOGIE/JUMP THE OK 6157 E SAL 1.40 COHA
DIGGIN' FOR DEX/ H & J OK 6365 E+SAL 1.40 COHA
DIRTY DOZENS De 2498 E AUC —— MACL
SENT FOR YOU YESTERDAY De 1880 V AUC —— MACL
ONE O'CLOCK JUMP/JOHN'S IDEA De 1363 N STA —— FLYN
LADY BE GOOD/YOU CAN DEPEND De 2631 E TRA —— WILS
WIGGLE WOOGIE/JUMP BLUES AWAY OK 6157 V+T-A —— WILS
TEXAS SHUFFLE/MAMA De 2030 V+AUC —— LUDA
SHORTY GEORGE/THURSDAY De 2325 V+AUC —— LUDA
LADY BE GOOD/YOU CAN De 2631 E AUC —— LUDA
JUMPIN AT WOODSIDE/DARK De 2212 E AUC —— LUDA
12 ST. RAG/JUMP FOR ME Vo 4886 V+AUC —— LUDA
SONG OF ISLANDS/NOBODY Vo 5169 V+AUC —— LUDA
JITTERS/BWAY OK 6095 E AUC —— LUDA
SWINGIN THE BLUES/SENT De 1880 N AUC —— LUDA
EVERY TUB/NOW WILL YOU De 1728 V+AUC —— LUDA
OUT THE WINDOW/KEEP De 1581 V+AUC —— LUDA
PANASSIE STOMP/DO YOU De 2224 N AUC —— LUDA
ONE O'CLOCK JUMP/JOHN'S IDEA De 1363 V AUC —— LUDA
DOGGIN' AROUND/BLUE AND De 1965 V+AUC —— LUDA
KING JOE, I & 2 OK 6475 N AUC —— LUDA
WIGGLE WOOGIE/JUMP OK 6157 E AUC —— LUDA
LET ME SEE/BASIE BOOGIE OK 6330 N AUC —— LUDA

COUNT BASIE (CONTINUED)
LESTER LEAPS IN/DICKIE'S Vo 5118 E+AUC —— LUDA
MISS THING, 1 & 2 Vo 4860 E AUC —— LUDA
EASY DOES IT/LOUISIANA Co 35448 E AUC —— LUDA
LADY BE GOOD/BOOGIE WOOGIE Vo 3459 V AUC —— LUDA
RED BANK BOOGIE Co 36766 E AUC —— HOMA
CHARLIE BARNET
MERRY GO ROUND BB 11153 N SAL .75 COHA
(MANY OTHERS; SEND WANT LIST) —— —— —— —— COHA
BUT DEFINITELY/WHEN I'M WITH BB 6433 E AUC —— MINE
FIRST TIME/LOVE IS MERRY-GO BB 6973 E AUC —— MINE
LAMENT FOR MAY/MADAME BB 10743 F AUC —— HOFM
SIDNEY BECHET
I KNOW THAT YOU KNOW/SWING Vi 27574 N SAL 1.50 COHA
ROSE ROOM/LADY BE GOOD Vi 27707 N SAL 1.25 COHA
MDOCHE/BLUES IN THE AIR Vi 20-1510 E SAL 1.00 COHA
LAUGHIN' IN RHYTHM/RIP UP Vi 27663 E+SAL 1.00 COHA
HOLD TIGHT/JUNGLE DRUMS Vo 4537 V AUC —— EPST
BIX BEIDERBECKE
DON'T MIND WALKIN/I'LL BE Vi 23008 E AUC —— EPST
BUNNY BERIGAN
LITTLE LATER ON/MELODY SKY Vo 3224 E T-A —— WANG
FIRST TIME I SAW YOU/FOX Vi 25593 E T-A 1.00 IDER
HIGH SOCIETY/LIVERY STABLE Vi 26068 E T-A —— ALEX
(MANY; SEND WANT LIST) Vi —— N S-A —— WEIN
MIKE BERNARD
FANTASY PILGRIMS(RIM CHIP) Co 1276 V STA —— PARR
CHU BERRY (ELORIOGE)
SITTIN' IN/46 W. 52 ST Com 516 N SAL 1.00 SPIL
STARDUST/BODY & SOUL Com 1500 V SAL 1.40 SPIL
BLUE RIBBON BOYS
STAR DUST/MINNIE THE Pe 15468 E AUC —— HOFM
BON BON
WORLD ON FIRE/SWEET MAMA De 3980 N SAL .75 KELS
SEEING YOU AGAIN/SLEEPY TOWN De 8603 N SAL .75 KELS
RICK ROCK CHAIR/I'M NOT MUCH De 8622 N SAL .75 KELS
WILL BRADLEY
DOWN ROAD A PIECE/CELERY STAL Co 35707 V AUC —— ROBE
BROADWAY BROADCASTERS
ADORABLE DORA(MCPARTLAND) Ro 812 V AUC —— MADI
READY FOR THE RIVER Ro 668 E AUC —— MADI
UNCLE BABE BROWNING
RAG MT. FOX CHASE/SCHUYLER MW 14438 E AUC —— JONE
CHICK BULLOCK
TREASURE ISLAND/RED SAILS Co 8610 E AUC —— EPST
BUMBLE BEE SLIM
ROCK-HEARTED WOMAN Vo 03929 G AUC —— ROBE
RIGHT FROM WRONG BLUES Vo 04661 G AUC —— ROBE
SQUALLING PANTHER BLUES BB 6649 E+AUC —— ROBE
EARL BURTNETTE
SONG OF SONGS/STARWAY OF DR Br 4105 N SAL 1.00 MADI
BUTTERBEANS & SUSIE (CLARANCE WILLIAMS)
COLD STORAGE PAPA/BOWLEGGED OK 8241 V AUC —— DORN
CALIFORNIA RAMBLERS
HOT LIPS/NOBODY(SMALL DEFECT) Vo 14384 V T-A —— MANC
CAB CALLOWAY
SWEET JENNY LEE/(REV.,CAROLIN) Pe 15366 N AUC —— MADI
CUPID'S NIGHTMARE OK 6035 E SAL .75 COHA
HOT AIR(CHU, CDZY, ETC.) OK 5950 E SAL .75 COHA
ST. JAMES INFIRMARY OK 6391 V SAL .75 COHA
CRESCENDO IN DRUMS Vo 5062 E T-A —— COHA
GHOST OF A CHANCE (CHU) OK 5687 E AUC —— KELS
JOE CANOULLO
SO BLUE Ha 375 V AUC —— MADI
FOR YOU AND ME/DON'T BE ANGRY GE 3392 F AUC —— MADI
EDDIE CANTOR
YOU OUGHT SEE MY BABY Em 10327 E STA —— PARR
BENNY CARTER
(MANY; DE BB VO CAP; SEND WANTS) —— —— —— —— IDER
ALL OF ME/VERY THOUGHT OF BB 10962 N AUC —— MINE
BEEN IN LOVE/MY MELON VINE DE 3545 E AUC —— MINE
SWINGIN' THE BLUES/TWO LIPS Vo 3279 V T-A —— LUDA
NIGHT HOP/OK FOR BABY DE 3294 V SAL 1.10 DELS
CHICAGO FOOTWARMERS (DODDS)
BRUSH STOMP/GET 'EM AGAIN OK 8599 E+T-A —— EDEL
CHOCOLATE DANDIES
SMACK/DEDICATION(HAWKINS) Com 533 E SAL 1.00 SPIL
I SURRENDER/I CAN'T BELIEVE Com 1500 V SAL 1.40 SPIL
EDDIE CONDON
CALIFORNIA SUNDAY Com 515 V+T-A —— WANG
COOKS DREAMLAND
HIGH FEVER/BROWN SUGAR Co 813 G T-A —— SMIT
COON SANDERS
YES SIR THAT MY BABY Vi 19745 E SAL 1.00 MADI
HIGHT HAWK BLUES/RED HOT MAMA Vi 19316 E SAL 1.00 MADI
I AIN'T GOT NOBODY/DODDLES Vi 20785 E AUC —— EPST
RED HOT MAMA/NIGHTHAWK BLUES Vi 19316-E+SAL 1.00 DELS
COTTON PICKERS
SHUFFLIN' MOSE/JUST HOT Br 2507 E AUC —— MADI
DOWN BY THE RIVER/WHEN(RIM CH) Br 2436 V AUC —— MADI
MILENBERG JOYS/IF YOU HADN'T Br 2937 V AUC —— MADI
WALK JENNY/MAMA GOES Br 2490 E AUC —— LEGG
THOSE PANAMA MAMAS/DOWN & OUT Br 2879 E AUC —— LEGG

CREOLE CROONER
CAROLINA MOON/MISSISSIPPI Co 1732 E AUC —— MADI
BING CROSBY
PLEASE/WALTZING IN DREAM Br 6394 E AUC —— EPST
GIVE ME HEART/HUMMING Br 6953 E AUC —— EPST
LOVE THY NEIGHBOR/RIDIN' Br 6852 E AUC —— EPST
CYNTHIA/WAITING FOR SHIPS De 3257 N AUC —— MINE
APPLE FOR TEACHER(W.BOSWELL) De 2640 N AUC —— MINE
REVERIE/OLD FOLKS(ORIG.CAN.L.) De 2123 E AUC —— MINE
MISS YOU/BLUES IN NIGHT De 4183 E AUC —— BEAR
BOB CROSBY
YOU'RE THE TOP, 1 & 2 De 345 E AUC —— MADI
AIR MAIL STOMP/WHAT YOU SAID De 2992 E AUC —— LEGG
BIG TOM/DOWN YONDER N.O. De 4403 E AUC —— LEGG
GOODY GOODY/WHAT'S THAT SONG De 727 E AUC —— LEGG
MARK HOP/BURNING THE CANDLE De 3694 E AUC —— LEGG
WOLVERINE BLUES/PANAMA De 3340 E+AUC —— LEGG
DIGA DIGA DO, 1 & 2 De 2275 E AUC —— LEGG
S. RAMPART ST/SMOKEY MARY De 2569 E+AUC —— MINE
STRANGE NEW RHYTHM De 1555 E AUC —— ROBE
STOMP OFF/SONG OF W.(V/E) De 2379 – AUC —— DELS
DIXIE LEE CROSBY
WHEN A LADY/UNTIL REAL THING De 892 V AUC —— MADI
DAVIS SWANEE SYNCOPATERS
WON'TCHA/SWEETHEARTS HOLIDAY Br 4496 N SAL 1.00 MADI
DIXIE DAISIES
THERE'S RAINBOW/CAROLINERS Ro 740 V AUC —— EPST
DIXIE JAZZ BAND
MOANIN' LOW/SWEETIE TURNED Je 5677 V AUC —— BEAR
DIXIE STOMPERS
SNAG IT/AIN'T SHE SWEET Ha 353 E AUC —— LEGG
JOHNNY DODDS
JOE TURNER/ERASTUS KAZOO Br 3997 V AUC —— BUTL
BUCKTOWN STOMP Vi 38004 G+T-A —— SMIT
DORSEY BROTHERS
DOSE DEM DOSE/WEARY BLUES De 469 N SAL 1.50 IDER
DIPPERMOUTH BLUES/THE GENT De 561 V T-S 1.50 IDER
JIMMY DORSEY
DOLIMITE/HEP TEE HOOTIE De 3312 N T-A —— WANG
DIXIELAND DETOUR/BOOY & SOUL De 2735 E T-A —— WANG
CONTRASTS/PERFIDIA De 3198 N STA —— FLYN
TOMMY DORSEY
WHAT'LL I DO/OH HOW I HATE Vi 25824 N T-A —— COHA
LOOSE LID SPECIAL/GUESS Vi 27526 N T-A —— COHA
ANOTHER ONE OF THEM/SERE. Vi 27374 E+T-A —— COHA
LONESOME ROAD, 1 & 2 Vi 26508 E+T-A —— COHA
TISKET TASKET/AS LONG AS Vi 25899 E AUC —— EPST
DO YOU KNOW WHY/ISN'T THAT Vi 26798 E AUC —— EPST
DUNN'S JAZZ HOUNDS
4 O'CLOCK BL/HAWAIIAN BLUES Co 3729 V AUC —— MADI
ELGAR'S CREOLE ORCH.
NIGHTMARE/BROTHERLY LOVE Br 3404 V AUC 5.00 MADI
DUKE ELLINGTON
COTTONTAIL/DON'T GET AROUND Vi 26610 G AUC —— BEAR
E. ST. LOUIS TOODLE/BIRMINGH Br 80000 E AUC —— ROBE
SOLITUDE/DEAR SOUTHLAND(SOLOS) Vi 27564 N AUC —— ROBE
ECHOES OF HARLEM (REISSUE) Co 36283 N SAL 1.50 MADI
DIGA DIGA DOO(RIM CHIP) Vi 38008 G AUC —— PENS
HOT & BOTHERED (CATCH) OK 8623 V AUC —— PENS
HARLEMANIA(1" CRACK) Vi 38045 V AUC —— PENS
I'VE GOT TO BE (RIM CHIP) MAS 101 V AUC —— PENS
HOP HEAD (LAM. CRACKS) Co 953 V AUC —— PENS
AZURE(CHIP 7 GROOVE) MAS 131 E AUC —— PENS
I'VE GOT TO BE (LAM CRACK) Br 7989 V AUC —— PENS
ACCORDION JOE (SLIGHT CRACK) Br 6846 V AUC —— PENS
SLOPPY JOE BB 6396 G AUC —— PENS
GRIEVIN'/TOOTIN' THRU ROOF Co 35310 E AUC —— EPST
ECHOES OF HARLEM CD 36283 N SAL 1.00 MADI
COCKTAILS FOR 2/LIVE AND LOVE Vi 24617 V T-A —— MANC
DROP ME OFF HARLEM/MERRY GO Co 35837 N SAL .85 GOLD
SKINNY ENNIS (WITH H. KEMP)
FLIRTATION WALK/HANDS ACROSS Br 7317 N AUC —— MADI
RUTH ETTING & TED LEWIS
DOWN SOUTH/SWEEPING COBWEBS Co 1242 V AUC —— MADI
LEM FOWLER & E. HICKS
SQUAWKIN BLUES/WICKED DIRTY Vo 14659 E AUC —— MADI
FRIARS SOCIETY ORCHESTRA
BUGLE CALL BLUES/DISCONTENTED GE 4967 V AUC —— BUTL
FULLER'S JAZZ BAND
COON BAND CONTEST/LIL LIZA Vi 18394 V SAL 1.00 MADI
WHILE INCENSE IS BURNING Vi 18450 E SAL 1.00 MADI
PVT. CECIL GANT
BOOGIE BLUES/WAKE UP CECIL GLT. 10 V AUC —— HOMA
JAN GARBER
WAY DOWN YONDER IN NEW ORLEAN Co 1823 E SAL 2.00 MADI
GOLDEN GATE ORCHESTRA
WHO CARES PAA 020890 V AUC —— MADI
JEAN GOLDKETTE
HOOSIER SWEETHEART (BIX) Vi 20471 F+AUC —— MADI
DINAH/AFTER I SAY(VENUTI SOLO) Vi 19947 V+AUC —— MINE
FOX TROT CLASSIQUE Vi 19308 E T-A —— MADI
ROSES Vi 20033 V T-A —— MADI
CAN YOU BLAME ME Vi 21871 G+T-A —— MADI
WHERE THE LAZY DAISIES GROW Vi 19308 E T-A —— MADI

FOR DISPOSITION

JEAN GOLDKETTE
SUNDAY/I'D RATHER BE GIRL Vi 20273 V+AUC —— BEAR
4 LEAF CLOVER/(R.W.KAHN) Vi 20466 E AUC —— BEAR
BENNY GOODMAN
MUSKRAT RAMBLE/AFTER AWHILE Br 4968 V AUC —— LEGG
FAREWELL BL/MARGIE(PRE-WAR) BB 10973 E AUC —— MINE
ROSETTA/I WANT TO BE(PRE-WAR) BB 10760 E AUC —— MINE
REMEMBER/BLUE SKIES(PRE-WAR) BB 10680 N AUC —— MINE
WHAT AM I GONNA DO(BG SOLO) ME 12208 V AUC —— MINE
GLORY OF LOVE/CAN'T PULL WOOL Vi 25316 V AUC —— MINE
GOODY GOODY/SO LONG Vi 25245 E T-A —— ALEX
VIBRAPHONE/STOMPING Vi 25521 V T-A —— ALEX
CHANGES/SLEEPY TIME Vi 25634 V+T-A —— ALEX
SUGARFOOT STOMP/I CAN'T GIVE Vi 25678 V T-A —— ALEX
THAT WAY/I O'CLOCK(E/V) Vi 25792 - T-A —— ALEX
SING (¼" SCRATCH, PT. 2) Vi 25796 E T-A —— ALEX
LADY'S IN LOVE/SHOW YOUR Vi 26211 E T-A —— ALEX
CAPRICE XXIV PAGANINI/I'M HER Co 36411 N AUC —— RUDO
CLARINET A LA KING OK 6544 E+TRA —— WILS
WAY YOU LOOK TONIGHT/WANG WANG Co 36574 E TRA —— WILS
SING ME A SWING SONG Vi 25340 V+AUC —— LUDA
ORGAN GRINDER/PETER Vi 25442 V+AUC —— LUDA
MAKE BELIEVE/BLUE ROOM Vi 26088 E AUC —— LUDA
LULLABY IN RHYTHM/FEELING Vi 25827 N AUC —— LUDA
HAD TO BE YOU/HONEY'S LOVIN BB 11056 N AUC —— LUDA
ROSETTA/WANT TO BE HAPPY BB 10760 N AUC —— LUDA
LIMEHOUSE BL/IF I HAD(SEXTET) OK 6486 V AUG —— LUDA
STRING OF PEARLS/JERSEY OK 6590 V AUC 1.00 HOMA
GAL IN KALAMAZOO/SERENADE Co 36622 E AUG —— HOMA
AND THE ANGELS SING Vi 26170 V AUC —— HOMA
FIESTA IN BLUE(COOTIE) Co 36755 E AUG —— HOMA
HOW DEEP IS THE OCEAN Co 36754 E AUG —— HOMA
IT'S WONDERFUL/THANKS FOR Vi 25727 V+AUC —— ROBE
EDDIE GRAY & J.P. JOHNSON EIGHT
UKELELE BLUES/YOU'VE GOT BS 2020 V AUG —— EPST
GLEN GRAY
BUGLE CALL RAG/ROSE RIO GRAND De 869 E T-A —— WILS
NO NAME JIVE(PARTS 1 & 2) De 3089 N TRA —— WILS
ALEXANDERS RAGTIME BAND Br 6100 V+T-A —— WILS
SWING TONIC/WOODLAND SYM. OE 3875 N AUC —— DELS
HALFWAY HOUSE ORCHESTRA
MAPLE LEAF/SWEETHEART Co 476 V+T-A —— ALEX
LOVE DREAMS/TELL ME WHO Co 1542 E T-A —— ALEX
HARLEM HOT SHOTS
BLACK AND TAN/SUGAR BLUES OR 2284 V AUC —— BUTL
JOHNNIE HAMP
TURKISH TOWEL Vi 20207 N SAL 2.00 MADI
BLACK BOTTOM Vi 20101 E SAL 1.50 MADI
BLUE SHADOWS/WHAT DYA SAY Vi 21632 N SAL 2.50 MADI
BLUE SHADOWS/WHAT DYA SAY Vi 21632 V SAL 1.00 MADI
WHAT'LL YOU DO Vi 21084 V+SAL 1.00 MADI
NEW MOON/NEVER MISS YOU Vi 20118 N SAL 2.00 MADI
HONEY BUNCH/WAY TO HEAVEN Vi 20047 N SAL 2.00 MADI
MARION HARRIS
SAVIN'FOR RAINY DAY/TAIN'T Br 2470 V AUC —— MADI
COLEMAN HAWKINS
DR. FOO/SHE'S FUNNY THAT WAY BB 10477 N AUC —— MINE
WHEN DAY IS DONE/BOUNCING WI BB 10693 E AUC —— MINE
LAMENTATION/DEVOTION DeE 6597 N T-A —— LUDA
THE SHIEK/BLUE HEAVEN BB 10770 E AUC 1.00 HOMA
ERSKINE HAWKINS
KING PORTER/WEARY BLUES BB 7839 E T-A —— ALEX
HORACE HEIDT
TINY OLD TOWN/ANGEL IN DISG. Co 35421 E SAL 1.00 MADI
FLETCHER HENDERSON
SOMEBODY STOLE MY GAL/MY PAPA Co 126 E AUC —— LEGG
WILD PART/RUG CUTTER'S SWING De 342 E AUG —— LEGG
CLARINET MARMALADE/HOT MUST. Br 40886 V AUC 2.25 DUNN
TREES/WHAT'S YOUR STORY Vo 3760 E T-A —— ALEX
COPENHAGEN (LOUIS) Vo 14926 G T-A —— SMIT
WOODY HERMAN
SOUTH/FAN IT(WOODGHOPPERS) De 3761 E AUG —— MINE
BLUES UPSTAIRS/DOWNSTAIRS De 2508 E AUC —— ROBE
CHIPS BOOGIE WOOGIE De 3833 E AUC —— GOLD
EARL HINES
JAPANESE SANDMAN/JULIA De 654 N AUC —— LEGG
BEAU-KOO-JACK/EVERYBODY LOVES BB 7040 E AUG —— LEGG
FATHER JUMPS/JITNEY MAN BB 11535 N AUG —— ROBE
BOOGIE WOOGIE ST.LOUIS BLUES BB 10674 G AUG —— ROBE
BILLY HOLIDAY
THEM EYES/SOME OTHER SPRING Vo 5021 E T-A —— ALEX
TIME ON HANDS/PULLING OK 5991 G AUC —— LUDA
THEM THERE EYES/SOME OTHER Vo 5021 G AUC —— LUDA
WHOLE THING OFF/THEY CAN'T Vo 3520 G AUG —— LUDA
ALBERTA HUNTER (ACC.F.HENDERSON)
CHIRPIN'BL/SOMEONE TAKE YOUR PARA 1322 F AUC —— DORN
IPANA TROUBADOURS
I'LL GET BY(BING VOCAL) Co 1694 E AUC —— MINE
STEP ON THE BLUES/KITTY'S KI Co 680 V AUC —— MADI
CHARLIE JACKSON
MAMA DON'T ALLOW/TAKE ME BACK PARA 12296 G AUC —— DORN
EARL JACKSON
IS THAT RELIGION/PEANUT VEND ME 12080 E AUC —— EPST
JAM SESSION AT VICTOR
BLUES/HONEYSUCKLE ROSE Vi 25559 N STA —— FLYN

FRANKIE HALF PINT JAXON
FAN IT/MY BABY'S HOT Vo 2553 G AUC —— DORN
HOW CAN I GET IT/FAN IT Vo 1257 F AUC —— DORN
HOW CAN I GET IT/FAN IT Vo 1257 E T-A —— MADI
BOOT IT BOY/DADDY ROCKS ME Vo 1274 V+T-A —— MADI
BLIND WILLIE JOHNSON
KEEP YOUR LAMP TRIMMED Co 14425 E SAL .75 COHA
JAMES P. JOHNSON
CRYING FOR CAROLINES/WHAT Br 4712 E AUC —— JONE
JINGLES/YOU'VE GOT TO BE Br 4762 E AUC —— JONE
THE HARLEM STRUT BS 2026 V+T-A —— EDEL
LONNIE JOHNSON (SINGING WITH GUITAR)
BITIN' FLEAS BLUES/TIN CAN AL OK 8524 E AUC —— BUTL
ISHAM JONES
SQUARE DANCE/NO HARM WISHING De 338 N SAL .75 KELS
WHERE/JUST A LITTLE STREET Vi 24161 E T-A —— MANC
JONES-SMITH
FEEDIN' THE BEAN/I DO MEAN OK 6180 G AUC —— LUDA
HAL KEMP
WHAT DO YOU KNOW ABOUT LOVE Vi 25893 N SAL 1.00 MADI
PARADISE/LOVE FOR SALE Vi 26278 E AUC —— MINE
FREDDY KEPPARD
STOCK YARD STRUT/SALTY DOG UHCA 73/74 N SAL 2.00 WEIN
ANDY KIRK
(SEND FOR LIST) OE BB — - AUC —— WEIN
O. KNAPP
TONIGHT'S THE NITE/IT'S HIGH Br 7671 N SAL 1.00 MADI
GENE KRUPA
STOP RED LIGHT'S ON(ELDRIDGE) CoC 468 E+AUC —— MINE
WIREBRUSH STOMP/HAMTRAMCK CoC 734 N AUG —— MINE
AMOUR/WATCH BIRDIE(ELDRIDGE) CoC 455 E+AUC —— MINE
PRELUDE TO A STOMP Br 8139 N AUG —— LUDA
NAGASAKI/MEET THE Br 8188 E AUC —— LUDA
CLAP MY HANDS/MUTINY Vi 25263 V+AUC —— LUDA
DOROTHY LAMOUR
GOTTA RIGHT TO SING BLUES BB 10758 E AUG —— ROBE
LEADBELLY
(MUSIGRAFT ALBUM; 5 10" DISGS) MUS 33 N SAL 4.10 SPIL
MEADE LUX LEWIS
(ASCH ALBUM; 3 10" RECORDS) AS 352 N SAL 3.40 SPIL
TED LEWIS
(MANY) — —— G SAL .50 MADI
LITTLE JACK LITTLE
MISS ANNABELLE LEE/WHO IS Y Co 1122 F AUC —— RUDD
LITTLE RAMBLERS
ARK.BLUES/THEM RAMBLIN' BL Co 175 E AUG —— MINE
GUY LOMBARDO
SPELL OF THE BLUES/HIGH ON Co 1653 V AUC —— MADI
LUMBERJACKS
WOULD YOU BE HAPPY/SALTER CA 9147 V AUC —— EPST
JIMMIE LUNCEFORD
BLUE PRELUDE/PEACE AND LOVE OE 3892 N AUC —— MINE
WHITE HEAT Vi 24586 E T-A —— SMIT
JAZZNOCRACY Vi 24522 N T-A —— SMIT
BREAKFAST BALL Vi 24601 N T-A —— SMIT
SWINGIN' UPTOWN Vi 24669 N T-A —— SMIT
JAZZNOGRAGY/WHITE HEAT BB 5713 N SAL 1.25 WEIN
NUTS ABOUT SGREWY MUSIC De 682 F AUG —— ROBE
WINGY MANNONE
TIN ROOF/TARPAPER STOMP(E/V) De 7425 - T-A —— ALEX
TAKES TWO/FROM THE TOP Vo 3023 E T-A —— ALEX
YOU'RE NOT THE KIND/I JUST De 6472 V+SAL 2.00 DELS
DAISY MARTIN & JAZZ BELLHOPS
I WON'T(DIG ¼" FROM END) OK 8001 V STA —— PARR
McCOY'S MISSISSIPPI HOT FOOTERS
I'VE BEEN BLUE/SO GOOD #2 OK 8881 N AUG —— MADI
McGEE & WELLING
SWEEPING THRU GATES/OLD ACCT. CQ 7978 V+AUC 5.00 MADI
McKINNEY'S COTTON PICKERS
PUT IT THERE/STOP KIDDING Vi 38025 E T-A —— ALEX
METRONOME ALL STAR LEADERS
ROYAL FLUSH/GOT RHYTHM Co 36499 E AUC —— ROBE
MIDWAY DANCE ORCHESTRA
COTTON PICKERS BALL/BUDDY'S H Co 51 N AUG —— MINE
GLENN MILLER
WHITE CLIFFS OF DOVER BB 10758 E+AUG —— ROBE
MILLS BLUE RHYTHM BAND
CARRY ME BACK/IN SENTIMENTAL Co 3148 E STA 3.00 PARR
MISSOURI JAZZ BAND
BIG BLONE MAMA/SLOW POKE RE 9525 E STA —— PARR
JELLY ROLL MORTON
SOUTHERN TOWN(HAIR GRACK) GL 1710 N SAL .50 MADI
DR.JAZZ STOMP(DIXIE JUG BLOW) Vi 20415 V AUC —— EPST
THE PEARLS (SOLO) GE 5323 E AUG —— BUTL
CANNON BALL(CATCH)/GRANDPA Vi 20431 V+T-A —— EDEL
TURTLE TWIST/SMILIN' BLUES BB 10149 E T-A —— SMIT
BLUE BLOOD BLUES Vi 22681 E T-A —— SMIT
BLACK BOTTOM STOMP Vi 20221 G T-A —— SMIT
CHANT/BLACK BOTTOM STOMP BB 10253 N SAL 1.25 WEIN
BEALE ST. BLUES/THE PEARLS BB 10252 N SAL 1.25 WEIN
THE GHANT/BLACK BOTTOM Vi 20221 E AUC —— ROBE
SEATTLE HUNGH/FREAKISH(SOLOS) Vi 27565 N AUC —— ROBE
BUDDY MOSS
SHAKE IT ALL NIGHT LONG PE 0333 G AUG —— ROBE

MOUND CITY BLUE BLOWERS
MAMA DON'T ALLOW IT/HOPE GAB. CH 40091 E AUC —— BUTL
FIREHOUSE BL/INDIANA Co 1946 E AUC —— BUTL
TAILSPIN BLUES/NEVER HAD Vi 38087 N T-A —— ALEX
BARB WIRE BLUES/YOU AIN'T Br 2648 F SAL .60 MADI
NEW ORLEANS RHYTHM KINGS
TIN ROOF BLUES GE 5105 V AUC —— MACL
NEW ORLEANS WANDERERS
PERDIDO ST./GATEMOUTH Co 698 E T-A —— ALEX
RED NICHOLS
DINAH/INDIANA Vi 8006 N AUC —— MADI
POOR BUTTERFLY/CAROLINE(12") Br 20062 E T-A —— LUDA
RAY NOBLE
IT'S ALL FORGOTTEN/LADY OF M Vi 24724 E AUC —— MINE
JIMMIE NOONE
4 OR 5 TIMES/EVERY EVENING Vo 1185 V AUC 2.00 DUNN
IT'S YOU/RIVER STAY WAY Br 6192 E AUC 2.00 DUNN
TRUE BLUE LOU/'SPOSIN' Vo 1415 E AUC 2.00 DUNN
RED NORVO
IN A MIST/OCTOPUS Br 6906 N T-A —— SMIT
KING OLIVER
STINGAREE BLUES/SHAKE IT Vi 23009 V AUC 5.00 DUNN
GOT EVERYTHING/4 OR 5 TIMES Br 4028 E AUC 5.00 DUNN
ST. JAMES/WHEN YOUR SMILING Vi 22298 E AUG 5.00 DUNN
BOOGIE WOOGIE/MULE FACE(CHIP) Vi 38134 V AUG 4.00 DUNN
OLGA Vi 22681 N T-A —— SMIT
CHIMES BLUES/FROG GE 5135 G T-A —— SMIT
CANAL ST. BLUES/JUST GONE GE 5133 G AUG —— RUDO
MABEL'S DREAM/RIVERSIDE BLUES SD 100 N T-A —— MADI
MABEL'S DREAM/RIVERSIDE BLUES SIG 905 N AUG —— GOLD
ORIGINAL DIXIELAND JAZZ BAND
AT JAZZ BAND BALL/BARNYARD AE 1205 E AUG —— MINE
ORIGINAL MEMPHIS FIVE
HOW GOME YOU DO ME/MOBILE BL Co 260 F AUG —— RUDD
STATIG STRUT/TAMPEEKOE Vi 20039 E AUC —— HOFM
KID ORY
SOCIETY(V+)/ORY'S TRAM(V) NORD 3009 - T-A —— SMIT
RAYMOND PAIGE
LOVE THY NEIGHBOR/ONCE IN Vi 24604 E T-A —— MANC
JACK PETTIS
MUDDY WATER/IT ALL DEPENDS ON Do 3897 E AUC —— DORN
PLANTATION CLUB ORCH.
FASHIONETTE Co 7208 V AUC —— MADI
BEN POLLACK
KEEP UNDERSHIRT ON Vi 22267 V AUG —— DORN
WON'TCHA/IN THE HUSH OF NITE Vi 22071 G AUC —— DORN
CRYIN' FOR THE CAROLINES HOW 1027 V+AUC —— KELS
HE'S THE LAST WORD Vi 20425 V+AUC —— KELS
SALLY OF MY DREAMS Vi 21857 V AUC —— KELS
TRUE BLUE LOU/(REV.,COON-SAN.) Vi 22089 N AUG —— KELS
REMINDED OF ME/RAIN IN EYES De 1815 E AUC —— KELS
MORGCO/NOBODY'S GONNA TAKE De 1851 E AUG —— KELS
BEAT OF HEART/WHAT YOU DOIN De 2005 N AUC —— KELS
NATURALLY/SO UNEXPECTEDLY De 2012 N AUC —— KELS
I'D LIKE TO BE A GYPSY Vi 22252 E T-A —— MANG
DICK POWELL
LULLABY OF BROADWAY/BELIEVE Br 7374 V AUG —— MADI
MEL POWELL
BLUE SKIES/WHEN DID YOU Com 545 V SAL 1.00 SPIL
MOOD AT TWILIGHT/WORLD IS Com 544 V SAL 1.00 SPIL
BLUES SKIES/WHEN DID YOU LEAV Com 543 E T-A —— MANC
QUINTET OF HOT CLUB OF FRANCE
LIMEHOUSE BLUES/AFTER YOU'VE Vi 25511 E AUG —— EPST
DON REDMAN
HOW YA FEELIN/MOMMY I DON'T Br 6523 V AUC —— DORN
LEO REISMAN
LOVE ME/SLEEPY WATER Vi 21966 N SAL 1.00 MADI
INDIAN LOVE CALL/BECAUSE THEY Co 242 N SAL 1.00 MADI
SHE DIDN'T SAY YES/NITE WAS Vi 22869 E T-A —— MANG
REUBEN REEVES
SHOO SHOO BOOGIE BOO Vo 15839 V+T-A —— SMIT
GIL RODIN
RESTLESS/WHAT'T THE REASON PE 16107 V AUC —— KELS
ADRIAN ROLLINI
SUGAR/RIVERBOAT SHUFFLE OE 265 V AUG —— EPST
YOU GOT EVERYTHING/GOODBYE PE 15831 V AUG —— EPST
SAVOY BEARCATS
HOT NOTES/STAMPEDE Vi 20460 G+SAL 1.50 DELS
SEATTLE HARMONY KINGS
BREEZIN' ALONG Vi 20142 G+AUC —— MADI
BOYD SENTER
RICH MAN/I'M IN THE JAILHOUSE Vi 22010 N SAL 1.50 MADI
WABASH BLUES/TENNESSEE Vi 21864 N SAL 1.50 MADI
ARTIE SHAW
SWEET ADELINE/HOW DRY I AM Vo 4182 E T-A —— WANG
IT HAD TO BE YOU BB 10091 E AUC —— ROBE
NIGHTMARE/NON-STOP FLIGHT BB 7875 G AUG —— ROBE
YOU GROW SWEETER AS YEARS BB 10195 E AUC —— ROBE
BERT SHEFTER
MONKEY ON STRING/TRAMMIN' De 2525 E AUC —— EPST
LEE SIMS
ME AND MY SHADOW/I'M COMING Br 3617 V AUC —— EPST
AMONG SOUVENIRS/SONG IS Br 3758 E AUG —— EPST
SIX JUMPING JACKS
CRAZY WORDS/COLLEGE GIRLS Br 3434 V SAL 1.00 MADI
IT'S A GREAT LIFE/SIMPLY DELI Br 4948 V SAL 1.00 MADI

FOR DISPOSITION

FREDDIE SLACK							
COW COW BOOGIE/HERE YOU	CAP	102	V+AUC	——			HOMA
CUBAN SUGAR MILL	CAP	172	V+AUC	——			HOMA
BESSIE SMITH							
1 & 2 BLUES/REV,M.C.B.BLOWERS)	CO	36281	N	SAL	1.00		MAOI
SORROWFUL(HAIRCRACK)/ROCKING	CO	14020	F	SAL	.75		PARR
CEMETERY BLUES/ANY WOMAN'S	CO	13001	V	AUC	——		HOFM
GULF COAST/DOWNHEARTED	CO	3844	G	AUC	——		HOFM
OH DADDY BLUES/BABY	CO	3888	F	AUC	——		HOFM
MIDNIGHT BLUES/BLEEDING	CO	3936	F	AUC	——		HOFM
WORK HOUSE BLUES/HOUSE RENT	CO	14032	G	AUC	——		ROBE
CLARA SMITH							
SAN FRANCISCO BL(LAM.CRACK)	CO	14049	V	AUC	——		MAOI
AWFUL BLUES/I NEVER MISS	CO	4000	F	AUC	——		DORN
UNCLE SAM BLUES	CO	31253	G	AUC	——		DORN
JABBO SMITH							
RHYTHM IN SPAIN/MORE RAIN	DE	1980	V	AUC	——		DORN
LET'S GET TOGETHER/SAU SHA	BR	7065	E	AUC	——		JONE
MOANFUG BLUES/BAND BOX	BR	7111	E	AUC	——		JONE
TANGUAY BLUES/BOSTON	BR	7107	E	AUC	——		JONE
MAMIE SMITH & JAZZ HOUNDS							
MEMORIES OF YOU/IF YOU DON'T	OK	4228	G	STA	——		PARR
ROAD IS ROCKY/FARE THEE HONEY	OK	4194	G	STA	——		PARR
MAMA WHIP MAMA SPANK/I'M FREE	OK	4427	V	AUC	——		RUDD
TRIXIE SMITH							
MY MAN ROCKS ME/GIVE ME	BS	14127	E	AUC	——		HOFM
EDDIE SOUTH							
LA ROSITA/BY THE WATERS	VI	21151	N	SAL	1.00		MAOI
MUGGSY SPANIER							
RELAXIN'AT TOURO(SEE WANTS)	BB	10532	N	TRA	——		WILS
DIPPERMOUTH (SEE WANTS)	BB	10506	N	TRA	——		WILS
DIPPERMOUTH/SISTER KATE	BB	10506	N	AUC	——		MAOI
(MANY; SEND WANT LIST)	DE & BB		N	T-S	——		IDER
(SEVERAL WITH TED LEWIS)	CO	——	G+T-S		——		IDER
HESITATING BLUES/LITTLE DAVID	DE	4271	G	SAL	1.75		GOLD
REX STEWART							
MOBILE BAY/LINGER AWHILE	BB	11057	E	AUC	——		MINE
LOW COTTON/DJANGO'S DJUMP	HRS	1003	N	AUC	——		WEIN
SAMMY STEWART							
WOBALY WALK/CRAZY	VO	15734	V+T-A		——		SMIT
SLAM STEWART							
PLAY FIDDLE PLAY/DARK EYES	SAV	——	N	SAL	1.50		WEIN
GEORGE TANNER'S SKILLETT LICKERS							
JOHN HENRY(V)/WRECK OF 97(F)	CO	15124	–	AUC	——		MAOI
ART TATUM							
ST. LOUIS BLUES/TIGER RAG	BR	6543	V	AUC	2.25		DUNN
JACK TEAGARDEN							
DIANE/DREAMLAND	COM	505	E	T-A	——		WANG
DIRTY DOG/IT'S SO GOOD(B.G.)	UHCA	39/40	N	SAL	2.00		WEIN
AUNT HAGAR'S BLUES	CO	35206	E+AUC		——		RDBE
TENNESSEE TEN							
BIG BLONDE MAMA/(REV.,BENSON)	VI	19130	N	SAL	1.00		MAOI
GULF COAST BL/DOWN HEARTED BL	VI	19094	E	SAL	1.00		MADI
TENNESSEE TOOTERS							
CHARLESTON/I HAD SWEET MAMA	VO	15086	N	AUC	——		LEGG
JOHNNIE TEMPLE							
MIDNIGHT & DAWN(REV.,CATCH)	DE	7547	E	SAL	.50		KELS
CORRINE CORRINA/DON'T YOU	DE	7825	E	SAL	1.00		KELS
JIVE ME (REV. V)	DE	7800	E	SAL	.75		KELS
TRAYMORE ORCHESTRA							
BLACK & TAN FANTASY	VO	15556	E	AUC	——		BUTL
FRANKIE TRUMBAUER							
CLARINET MARM/SINGIN BLUES	OK	40772	V	AUC	——		EPST
SENTIMENTAL BABY/HIGH UP	OK	41128	G	AUC	——		EPST
CLARINET MARM/SINGIN THE BLUE	OK	40772	V	AUC	——		LEGG
GET HAPPY/DEEP HARLEM	OK	41431	E	AUC	2.00		DUNN
SINGIN BLUES/CLARINET (BIX)	OK	40772	E	AUC	——		BUTL
CRYING ALL DAY/GOOD MAN	OK	40966	V+T-A		——		EDEL
SINGING BLUES/CLARINET(H.CR.)	OK	40772	V	T-A	——		ALEX
SINGIN' BLUES/CLARINET	BR	7703	N	T-A	——		SMIT
SOPHIE TUCKER							
AGGRAVATIN' PAPA/YOU'VE GOT	OK	4817	E	AUC	——		EPST
THE VAGABONDS							
CHARLESTON TO CHARLESTON	GE	3099	N	SAL	1.00		MADI
RUDY VALLEE							
KISS TO REMEMBER(¼" RIM CHIP)	HMV	5224	V+	AUC	5.00		MAOI
FARE THEE WELL ANABELLE/THERE	VI	24883	E	AUC	——		MADI
OUTSIDE	VE	1857	E	AUC	——		MAOI
LOVER COME BACK TO ME	VE	1881	E	AUC	——		MAOI
CONFESSIN/BLUE BIRD IN RAIN	VI	22506	E	AUC	——		MADI
GOOD EVENIN/JUST LITTLE CLOS	VI	22489	E	AUC	——		MADI
SUPPOSIN'/THE ONE IN WORLD	VI	21998	E	AUC	——		MADI
PRETENDING/DREAM GIRL(R.CHIP)	VI	22062	G+AUC		——		MADI
DEEP NIGHT/WEARY RIVER	VI	21868	V	AUC	——		MADI
VAN EPS							
WHERE THE LANTERNS GLOW	VI	18640	G	AUC	——		MAOI
WHISPERING/YOU SAN	EM	10242	G	AUC	——		MAOI
DALYS REEL/SOUTHERN MELODIES	VI	18116	G	AUC	——		MADI
MA/SECOND HAND ROSE	GE	4771	G	AUC	——		MAOI
DIXIE HIGHWAY/TEASING THE CAT	VI	18226	E	AUC	——		MAOI
RAZZBERRIES	VI	18376	E	AUC	——		MAOI
CHING CHONG	VI	18404	N	AUC	——		MADI
MONTE CRISTO JR/OH SUSIE	VI	18556	N	AUC	——		MAOI
ORIGINAL FOX TROT	VI	17677	F	AUC	——		MAOI
DIXIE MELODY/COCOANUT DANCE	VO	14551	N	AUC	——		MAOI
MARRIAGE BELLS	PATHE	22492	N	AUC	——		MADI
SQUATTIN' AT GROTTO/LOCK IT	CO	35698	N	T-A	——		WANG
LUPE VELEZ							
MI AMADO/WHERE IS SONG OF SON	GRF	5902	E	STA	——		PARR
JOE VENUTI BLUE FOUR							
RUNNING RAGGED/APPLE BLOS.	BR	41316	E	AUC	2.00		DUNN
FATS WALLER							
24 ROBBERS/DO YOU HAVE TO GO	BB	11222	N	AUC	——		MINE
CLARINET MARMALADE	BB	11469	E	AUC	——		ROBE
SUGAR BLUES/SOMEBODY STOLE	VI	25194	G	AUC	——		ROBE
AIN'T MISBEHAVIN/G.ROCKING	BB	10288	G	AUC	——		ROBE
NEGLECTED/EVERY DAY	VI	25749	E+AUC		——		ROBE
GEORGIA ON MIND/ROCKIN(SOLOS)	VI	27765	E	AUC	——		ROBE
WARING'S PENNSYLVANIANS							
IF YOU MADE ME HAPPY WHEN	VI	20315	E	SAL	1.50		MADI
SLEEP/THE WEST	VI	19172	E	SAL	1.50		MADI
RED HOT CHICAGO/WASN'T IT B	VI	22325	V	T-A	——		MANC
WASHINGTONIANS (DUKE)							
E. ST.LOUIS TOODLE-OO	RO	612	E	AUC	——		BUTL
LEO WATSON							
UTT DA ZAY/MAN WITH MANDOLIN	DE	2750	N	SAL	1.10		KELS
JA DA/THE TUNE COUNTS	DE	2959	N	SAL	1.10		KELS
LU WATERS							
TIGER RAG/SWEET PAPPA	JM	6	N	SAL	1.50		MAOI
PAUL WESTON (WITH JOHNNY JOHNSTON)							
IRRESISTIBLE YOU/SPRING	CAP	152	N	AUC	——		ROBE
GEORGE WETTLING TRIO							
SOME OF THESE DAYS/EVERYBODY	B&W	17	V	AUC	——		ROBE
JOSH WHITE							
FROGGY BOTTOM/MINUTE MAN	AS	2001	N	SAL	1.25		SPIL
PAUL WHITEMAN							
WAY DOWN IN N.O./DEAREST	VI	19030	G+SAL		.60		DELS
MY BLUE HEAVEN (BING)	VI	20828	V	AUC	——		MADI
JUST A SWEETHEART/SONG OF SONG	CO	1630	E	SAL	1.00		MAOI
COQUETTE/ANGELINE(BING)	CO	1755	E	AUC	——		MINE
CLARENCE WILLIAMS							
BEER GARDEN BL/BREEZE	VO	2541	E	AUC	——		EPST
IF YOU LIKE ME/HAVE YOU	CO	1735	E	AUC	2.00		DUNN
PA PA DE DA DA/BABY WON'T	OR	2141	V	AUC	2.00		DUNN
ZULU WAIL/SLOW RIVER	BR	3580	E	AUC	2.00		DUNN
I'VE GOT WHAT IT TAKES	OK	8738	E	AUC	2.00		DUNN
SQUEEZE ME/SANTA CLAUS(LOUIS)	OK	8254	V+T-A		——		EDEL
EARLY IN MORNING(LOUIS & LIST.)	OK	8187	V+T-A		——		EDEL
I'M A BLACKBIRD/MARDY(LOUIS)	OK	40260	V+T-A		——		EDEL
CAST AWAY/PICKIN(ARMSTRONG)	OK	40330	N	T-A	——		EDEL
DEER GARDEN/BREEZE	VO	2541	V+T-A		——		ALEX
MANDY (ARMSTRONG)	OK	40260	G	T-A	——		SMIT
BLUER THAN BLUE/FALLING	VO	4157	N	AUC	——		HOFM
WAY DOWN HOM/BIMBO	VO	2778	E	AUC	——		HOFM
TROUBLE/I CAN'T BEAT YOU	VO	2788	E	AUC	5.00		MAOI
BAREFOOT BLUES/DO IT	OK	8073	G+AUC		——		RDBE
GEORGE WILLIAMS (WITH F.HENDERSON)							
A WOMAN GETS TIRED OF ONE MAN	CO	14002	F	AUC	——		DORN
LEONA WILLIAMS							
SUGAR BLUES/MILDAY'S BLUES	CO	3696	V	AUC	——		MAOI
MARY LOU WILLIAMS (PIANO SOLOS)							
OVERHAND/MARY'S SPECIAL	DE	781	G	AUC	——		ROBE
DUKE WILSON							
BULL FIDDLE BLUES	PE	15632	E	T-A	——		SMIT
TEDDY WILSON							
I FOUND NEW BABY/I'LL NEVER	BR	7926	N	AUC	——		LEGG
JUST A MOOD, 1 & 2(QUARTET)	BR	7973	N	AUC	——		LEGG
SWEET LORRAINE/MISS BROWN TO	BR	8087	E	AUC	——		LEGG
MARY HAD LITTLE LAMB/TOO GOOD	BR	——	E	AUC	——		LEGG
THE WISDOM SISTERS							
FEET OF JESUS/AMAZING GRACE	CO	15093	V	AUC	——		MAOI
ALBUMS							
RIVERBOAT JAZZ	BR	——	N	AUC	——		MAOI
CHICAGO JAZZ(CONDON-WETTLING)	DE	121	N	T-A	——		FITZ
HRS RECORDS							
(SEND FOR LIST)	HRS	——	–	AUC	——		WEIN
DOWNBEAT							
OCTOBER 1936 TO PRESENT	—	——	E	T-A	——		KWAL
HOT DISCOGRAPHY							
1938, FRENCH EDITION	—	——	–	AUC	——		JONE
METRONOME							
JANUARY 1936 TO PRESENT	—	——	E	T-A	——		KWAL

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FATS WALLER SOLOS

DRAGGIN' MY HEART AROUND/CARZY(ORGAN)	VO	3016	E
SMASHING THIROS/NUMB FUMBLIN'	VI	25338	N

BUNNY BERRIGAN

HAVE YOU EVER BEEN IN HEAVEN/MAMMA	VI	25677	G
LOVELIGHT IN STARLIGHT/OLO STRAW	VI	25816	V
MOTHER GOOSE/FRANKIE AND JOHNNY	VI	25616	V
CAN'T GET STARTED/RHYTHM SAVED (CR.)	VO	3225	N
LET YOURSELF GO/RATHER LEAD A BAND	VO	3178	N

COUNT BASIE

TOM THUMB/MY OLD FLAME	DK	6527	N
DOWN DOWN DOWN/BETCHA MY LIFE	DK	6221	N
BLUE SHADOWS/AY NOW!	DK	6626	N
WORLD IS MAD, 1 & 2	OK	5816	N
LOVE JUMPED OUT/SAME OLD SOUTH	OK	5963	N
IF I COULD BE WITH/TAXI(E/F)	VO	4748	—
GOOD MORNING BLUES/DUR LOVE (N/G)	DE	1446	—
PENNIES FROM HEAVEN/SWINGING	DE	1121	N

ARTIE SHAW

SERENADE TO SAVAGE/MOONGLOW	VI	27549	N
STAROUST/BACK BAY SHUFFLE	VI	27547	N
MANY DREAMS AGO/IF WHAT YOU SAY	BB	10446	E
STAROUST/TEMPTATION	VI	27230	E
IT GOES TO YOUR FEET/ALL GOD'S	BR	7895	E
HOW DRY I AM/SWEET ADELINE	BR	7936	E
I SURRENDER DEAR/BLUE SKIES	BR	7907	E
JAPANESE SANDMAN/PRETTY GIRL LIKE	BR	7866	E

JELLY ROLL MORTON

SHREVEPORT/SHOE SHINERS DRAG	BB	5707	V
DOCTOR JAZZ/(REV.,DIXIE JUG BLOW'S)	VI	20415	G

BENNY CARTER

D.K. FOR BABY/NIGHT HOP	DE	3294	V
SCANDAL IN A FLAT/SAVOY STAMPEDE	OK	5112	N
SUNDAY/BACK BAY BOOGIE	BB	11341	N

BENNY GOODMAN

ON THE ALAMO/GONE WHAT DRAFT	CO	35938	N
TEA FOR TWO/RUNNIN' WILD	VI	25529	G
TIGER RAG/WHISPERING	VI	25481	V
BLUES IN MY FLAT/YOUR FLAT	VI	26044	N
MUST HAVE THAT MAN/'S WONDERFUL	VI	26090	E
VIENI VIENI/HANDFUL OF KEYS	VI	25705	V
LADY BE GOOD/CHINA BOY	VI	25333	V
VIBRAPHONE BLUES/STOMPIN' SAVOY	VI	25521	V
AVALON/MAY I LOVE	VI	25644	V
KING PORTER/SOMETIMES I'M HAPPY	VI	25090	E
WHEN LADY MEETS GENTLEMAN/GIVING ME	VI	25434	N
THIS CAN'T BE LOVE/SING FOR SUPPER	VI	26099	E
FEELIN' HIGH AND HAPPY/LET SONG GO	VI	25840	V
CAN'T TEACH MY OLD HEART/SILHOUETTED	VI	25711	E
SHOW LINEN MISS RICHARDSON/LADY'S	VI	26211	E
CUCKOO IN CLOCK/HOME IN CLOUDS	VI	26175	N
SAVIN' MYSELF FOR YOU/DON'T WAKE	VI	25867	E
EENY MEENY MINY MO/SANTA CLAUS	VI	25195	F+
WALK JENNIE WALK/REMEMBER	VI	25329	V
THIS YEARS KISSES/HE AIN'T GOT(F/V)	VI	25505	—
YOU TURNED TABLES/HERE'S LOVE(F/E)	VI	25391	—
DOWN SO.CAMP MEETIN'/PICK SELF UP	VI	25387	N
LOVE ME OR LEAVE ME/EXACTLY (N/E)	VI	25406	—
T'AIN'T NO USE/GOODNIGHT LOVE(N/G)	VI	25461	N
FAREWELL BLUES/MY HONEY'S LOVIN'	VI	26095	N
MADHOUSE/DEVIL AND DEEP BLUE SEA	VI	25268	V
LIFE GOES TO PARTY/IF DREAMS COME	VI	25726	E
PETER PIPER/DRGAN GRINDER'S	VI	25442	V

SONNY GREER AND MEMPHIS MEN

SATURDAY NIGHT FUNCTION/BEGGARS BL	VO	3012	V

DUKE ELLINGTON

BUNDLE,BLUES(3 COPIES: N,E,V)	BR	6607	—
ISN'T LOVE STRANGEST THING/NO	BR	7625	V
JIVE STOMP/I'M SATISFIED	BR	6638	V
SLAPPIN' 7TH AVE/SWINGTIME IN HOL	BR	8131	G
I LET SONG GO OUT/GAL FROM JOE'S	BR	8108	V
9 LITTLE MILES/WHAT GOOD AM I	VI	22586	E
I WAS MADE TO LOVE YOU/MY GAL IS	VI	38130	E
ARE YOU STICKING/DON'T KNOW WHAT	VI	27804	E
BANDANNA BABIES/I MUST HAVE MAN	BB	7182	N
DICTY GLIDE/HIGH LIFE	BB	6269	V
JUBILEE STOMP/BLUE BUBBLES	BB	6415	E
MISTY MORNIN/SARATOGA SWING	BB	6565	E

DUKE ELLINGTON (CONTINUED)

STEVEDORE STOMP/HARLEMANIA	BB	6306	V
MEMORIES OF YOU/CAN'T GIVE YOU ANY	BB	6280	E
STACK O'LEE BLUES/(REV.,ARK.TRAV.)	DI	2601	G

JOHNNY HODGES

PRELUDE TO A KISS/JEEP IS JUMPIN'	VO	4386	E
LOVE IN SPRINGTIME/SWINGIN' IN	VO	4335	N
RENT PARTY BLUES/RABBIT JUMP	VO	5100	V
TRULY WONDERFUL/MY HEART JUMPED	VO	5330	V
HOME TOWN BLUES/DANCE OF GOON	VO	4941	E
DANCING ON STARS/I'M ANOTHER WORLD	VO	4622	G
DREAM BLUES/I KNOW WHAT YOU DO	VO	5353	G
EMPTY BALLROOM BLUES/YOU WALKED	VO	4213	V
SAVOY STRUT/GOOD GAL BLUES	VO	5170	E
IF YOU WERE IN PLACE/LET SONG GO	VO	4046	G
QUEEN BESS/THAT'S BLUES OLD MAN	BB	11117	E
JEEP'S BLUES/RENDEZVOUS WITH RHYTHM	VO	4115	V
KRUM ELBOW BLUES/THERE'S SOMETHING	VO	4351	E

CODTIE WILLIAMS

BOYS FROM HARLEM/DELTA MOOD	VO	4574	E

BARNEY BIGARD JAZZOPATERS

STOMPNY JONES/CARAVAN	VR	515	E

REX STEWART

REXATIOUS/LAZY MAN'S SHUFFLE	VR	517	G
SUBTLE SLOUGH/SOME SATURDAY	BB	11258	N

JIMMIE NOONE

I KNOW THAT YOU KNOW/BUMP IT	DE	1584	E
I'M WALKING THIS TOWN/CALL ME DARL	DE	1730	E

JOHNNY DODDS

MELANCHOLY/STACK O' LEE BLUES	DE	1676	N

PAUL WHITEMAN

ALL POINTS WEST, 1 & 2 (12")	VI	36198	E
NIGHT & DAY/COLE PORTER HITS(12")	VI	36085	E
ALL OF ME(VOC.,M.BAILEY)/BY SYCAM.	VI	22879	V
NEW ORLEANS/SUGAR PLUM	VI	25150	E
SUGAR/THERE AIN'T NO SWEET MAN	VI	21464	G
MY PET/FORGET ME NOT	VI	27686	E
MUDDY WATER/(REV., N.SHILKRET)	VI	20508	V
JUST A SWEETHEART/WHERE IS SONG	CO	1630	E
I'M COMIN'VA.AUNT HAGAR'S BLUES	DE	2145	N

BILLIE HOLIDAY

WHERE IS THE SUN/DON'T KNOW IF I'M	VO	3543	N
I HEAR MUSIC/I'M ALL FOR YOU	OK	5831	E
WHEN A WOMAN LOVES A MAN/BACK IN	VO	4029	E
HAVIN'MYSELF A TIME/SAYS MY HEART	VO	4208	V
BILLY'S BLUES/SUMMERTIME	VO	3288	V
IF I WERE YOU/FORGET IF YOU CAN	VO	4151	N
MY MYSELF AND I/WITHOUT YOUR LOVE	VO	3593	E
ONE NEVER KNOWS/I'VE GOT(RIM CHIP)	VO	3431	E

LOUIS ARMSTRONG

KEYHOLE BLUES/MELANCHOLY BLUES	VO	3137	V
MUGGLES/PEANUT VENDOR	VO	3194	V
INDIAN CRADLE SONG/DING DONG DADDY	VO	3370	E
NEW TIGER RAG(N)/BLUE TURNING(F)	VO	3124	—
WEARY BLUES/YOU'RE DRIVING ME CRAZY	VO	3216	V
YOU'RE LUCKY TO ME/MEMORIES OF YOU	VO	3180	E
LAZY RIVER/WHEN YOUR LOVER HAS	VO	3114	V
SWEET SAVANNAH SUE/BETWEENDEVIL	VO	3136	G
LAZYBONES/ROCKIN(CASA LOMA ORCH)	DE	2395	N
THANKFUL/SWING THAT MUSIC	DE	866	N
SITTIN'IN DARK/HUSTLIN' & BUSTLIN	BB	7506	E
HUSTLIN' AND BUSTLIN'/GOTTA RIGHT	BB	5173	E
GOT WORLD ON A STRING/CABIN IN	BB	6910	E
MAHOGANY HALL STOMP/HE'S SON OF SO	BB	5086	N
BASIN ST. BLUES/DUSKY STEVEDORE	BB	5408	V
DON'T JIVE ME/CHICAGO BREAKDOWN	CO	36376	N

JIMMIE LUNCEFORD

WELL ALL RIGHT THEN/TIME'S WASTIN	VO	4887	E
TAIN'T WHAT YOU DO/CHEATIN' ON ME	VO	4582	E

BIX BEIDERBECKE

JAZZ ME BLUES/JAZZBAND BALL	VO	3042	E

BILLY KYLE (PIANO SOLOS)

FINISHIN'UP A DATE/BETWEEN SETS	DE	2740	E

BOB CROSBY

BIG FOOT JUMP/5 POINTS BLUES	DE	2108	N
WOMAN ON WEARY MIND/PETER PIPER	DE	930	N
ADIOS AMERICANO/IT'S ALL OVER NOW	DE	3104	G
DIGA DIGA DO, 1 & 2	DE	2275	E
YOU'RE DRIVING ME CRAZY/CAN'T WE	DE	1680	E

EARL HINES

SOUTHSIDE/UP JUMPED THE DEVIL	BB	11237	N
HONEYSUCKEL ROSE/INSPIRATION(QUART.)	VO	3586	V

MCKINNEY'S COTTON PICKERS

LAUGHING AT LIFE/NEVER SWAT FLY	VI	23020	E
TIGHT LIKE THAT/(REV.,MOTEN)	BB	6304	E
BEEDLE UM BUM/SELLING THAT STUFF	BB	6595	E
MISS A LITTLE MISS/AFTER ALL	VI	23024	E

SIDNEY BECHET

BLACKSTICK/WHEN SUN SETS DOWN	DE	2129	N
SWEET PATOOTIE/VIPER MAD	DE	7429	N
AIN'T GONNA GIVE NOBODY JELLY ROLL	VI	27447	E
THE MOOCHE/BLUES IN THE AIR	VI	20-1510	N
STOMPY JONES/SAVE IT PRETTY MAMA	VI	27240	E
SWEETIE DEAR/MAPLE LEAF RAG	BB	7614	E

TEDDY WILSON

BLUES IN C SHARP MINOR/WARMIN' UP	CO	36314	E
HE AIN'T GOT RHYTHM/THIS YEAR'S	BR	7824	E
EASY TO LOVE/WAY YOU LOOK TONIGHT	BR	7762	G
SUGAR/MORE THAN YOU KNOW	BR	8319	N
SWEET LORRAINE/MISS BROWN TO YOU	BR	8087	E
WHAT LITTLE MOONLIGHT CAN DO/WISHED	BR	8336	E
WHO LOVES YOU/WITH THEE I SWING	BR	7768	E
MOMENTS LIKE THIS/CAN'T FACE(E/F)	BR	8112	—
EASY LIVIN'/FOOLIN' MYSELF	BR	7911	V
COQUETTE/HOUR OF PARTING (F/E)	BR	7943	—
THEM THERE EYES/SMOKE GETS IN	CO	36631	E

LIONEL HAMPTON

OBJECT OF AFFECTIONS/JUDY	VI	25699	V
I'D BE LOST WITHOUT YOU/HOUSE OF	VI	26751	N
FIDDLE DEE DEE/BOUNCING AT BEACON	VI	27364	N
JUST FOR LAFFS/PIG FOOT SONATA	VI	26793	N
BOGO JO/OPEN HOUSE	VI	27341	N
CHASIN'WITH CHASE/NOW THAT YOU'RE	VI	27529	N
STOMPOLOGY/(REV.,HOT CLUB FRANCE)	VI	25601	V
WHOA BABE/BUZZIN'ROUND WITH BEE	VI	25575	N
DON'T MEAN THING/SHUFFLIN' AT(G/N)	VI	26254	—
SINGIN' THE BLUES/DINAH (N/G)	VI	26557	—
FIDDLE DIDDLE/DON'T BE THAT WAY	VI	26173	E
SUN WILL SHINE TONITE/YOU'RE IDEAL	VI	25771	V
MEMORIES OF YOU/JUMPIN' JIVE	VI	26304	V
MY BUDDY/TEMPO AND SWING	VI	26608	N

FLETCHER HENDERSON

CHRISTOPHER COLUMBUS/BLUE LOU	VO	3211	G
MOTON STOMP/DON'T LET RHYTHM GO	VO	4180	N
STAMPEDE/GREAT CAESAR'S GHOST	VO	3534	E
STEALIN'APPLES/CHIEF(ALL CONDITIONS)	VO	3213	—
SHOE SHINE BOY/SING SING SING(ROY)	VI	25375	N
BLUE RHYTHM/RASCAL(VOC.,C.JONES)	CR	3180	E
SINGIN'THE BLUES/DARNEST THING	CO	2565	V
SOMEBODY STOLE MY GAL/PAPA DOSN'T	CO	126	E

HENRY ALLEN

K.K. BOOGIE/OL' MAN RIVER	OK	6281	N
CHLOE/YOU'RE NOT THE KIND	VO	3262	E
I ADORE YOU/LET'S PUT OUR HEADS	VO	3422	N
MILLER'S DAUGHTER MARIANNE/TILL	VO	3607	E+
LOST/TELL THAT TO ALL THE GIRLS	VO	3214	E

EDNA HICKS

WALKING AND TALKING/YOU'VE GOT	VO	14650	E

MEZZ MEZZROW

MUTINY IN THE PARLOR/PANIC IS ON	BB	6319	E+
APOLOGIES/SENDIN' THE VIPERS	VI	25019	N
THAT'S HOW I FEEL TODAY/BLUES(N/F)	VI	25636	—

BERTHA CHIPPIE HILL

TROUBLE IN MIND/GEORGIA MAN	PE	61270	F

BESSIE SMITH

EMPTY BED BLUES	VO	03286	E+

VIC BERTON ORCHESTRA

MARY LOU/LONESOME AND SORRY	VO	2944	V

JOE PULLUM (ACC.PIANO,TRUMPET,GUITAR)

HATTIE GREEN/BEDROOM BLUES(N/G)	BB	6426	—

SPECKLED RED

LOUISE BALTIMORE BLUES/TRY ME	BB	8012	E+

TAFT JORDAN AND MOB

DEVIL IN MOON/LOUISIANA FAIRY TALE	ME	13365	E+

DICKY WELLS/BILL COLEMAN

DICKY WELLS BLUES/BILL COLEMAN BL	VI	27318	E

AUCTION — AUCTION

EDWARD CROWDER

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Minimum bids shown at right.

LOUIS ARMSTRONG				
WEST END BLUES	OK	8597	F	1.00
KNOCKIN' A JUG	OK	8703	F	1.00
POOR HOUSE BLUES(MAGGIE JONES)	Co	14050	E	1.50
IF I LOSE (MAGGIE JONES)	Co	14059	E	1.50
LEROY CARR				
HOW LONG BLUES	Vo	1191	V	1.50
MEAN MISTREATIN' MAMA	Vo	2657	E	1.50
BLUES BEFORE SUNRISE	Co	8741	V	1.50
DUKE ELLINGTON				
BUGLE CALL RAG	Vi	22938	V	2.25
RUG CUTTER	MA	101	V	2.00
BRAGGIN' IN BRASS	BR	8099	V	2.00
SOLITUDE	BR	6987	V	1.75
TOMMY DORSEY				
ALONE	Vi	25191	V	1.15
AFTER YOU'RE GONE	Vi	25467	V	1.15
SMOKE GETS IN YOUR EYES	Vi	25657	V	1.15
ONCE IN A WHILE	Vi	25686	V	1.15
LITTLE WHITE LIES	Vi	25750	E	1.15
I NEVER KNEW	Vi	25813	E	1.15
A LOVER IS BLUE	Vi	26390	E	1.15
I'LL NEVER SMILE AGAIN	Vi	26628	V	1.15
BLUE BLAZE	Vi	27962	E	1.15
TOMMY DORSEY & CLAMBAKE SEVEN				
IF I HAD RHYTHM IN NURSERY	Vi	25201	V	1.35
POSIN'	Vi	25605	V	1.35
JOSEPHINE	Vi	25676	E	1.35
NICE WORK IF YOU CAN GET IT	Vi	25695	V	1.35
FLETCHER HENDERSON				
JEALOUS	Re	9673	V	2.00
31ST STREET BLUES	PAT	036042	V	2.50
ONE OF THESE DAYS (LOUIE)	Re	9753	E	5.00
MEANEST KIND O' BLUES	Vo	14880	E	2.00
QUEER NOTIONS (RED ALLEN)	Vo	2583	V	2.00
CAROLINA STOMP (LOUIE)	Co	509	V	2.25
IDA COX				
KENTUCKY MAN BLUES(LOUIE AUSTIN)	Vo	12220	E	2.00
MISS.RIVER BLUES(5 BLUE SPELLS)	Para	12251	E	2.00
HALF WAY HOUSE ORCHESTRA				
BARATARIA	OK	40318	V	5.00
MOUND CITY BLUE BLOWERS				
BLUE BLUES	Br	2581	E	.75
SAN/RED HOT (TRUMBAUER)	Br	2602	E	1.00
REV. F. W. McGEE				
HOLES IN YOUR POCKETS	Vi	38583	E	5.00
FRANKIE TRUMBAUER				
MANHATTAN RAG	OK	41330	E	3.00
TURN ON THE HEAT	OK	41313	E	2.50
MY SWEETER THAN SWEET	OK	41326	E	2.50
RIVERBOAT SHUFFLE (BIX)	OK	40822	E	6.50
RED NICHOLS				
WASHBOARD BLUES	Vo	15498	E	5.00
MAMIE SMITH & JAZZ HOUNDS				
IF YOU DON'T WANT ME BLUES	OK	4228	V	1.00
DON'T CARE BLUES	OK	4253	V	1.00
SWEET MAN O' MINE	OK	4511	V	1.00
SWEET COOKIE	OK	4542	E	1.15
GOT TO COOL MY DOGGIES NOW	OK	4670	V	1.00
DOWN HOME BLUES	OK	4446	V	1.00
KANSAS CITY MAN(BECHET)	OK	4926	V	1.50
NOBLE SISSLE				
FULL OF JAZZ(SLOW SPEED)FR.PATHE		22284	V	1.00
WAITIN'FOR EVENIN'MAIL(BLAKE)	Vi	19086	V	1.00
OLD FASHION LOVE(BLAKE)	Vi	19253	E	1.25
CLARENCE WILLIAMS ACCOMPANIMENTS				
GRAVEYARD DREAM(SARA MARTIN)	OK	8099	G	1.00
ACHIN'HEARTED(SARA MARTIN)	OK	8041	V	1.00
I'M CERT'NY GONNA SEE (S.MARTIN)	OK	8108	G	1.00
BRING IT ON HOME(DORA CARR)	OK	8130	G	1.00
CAN'T HAVE NO ONE MAN	OK	8083	V	1.00
SISTER KATE (E.TAYLOR)	OK	4740	V	1.00
HOUR TONIGHT(E.TAYLOR BLUE 5)	OK	8444	G	1.00
ROSA HENDERSON				
HE MAY BE YOUR MAN(FLETCHER)	Vo	14708	E	1.00
HOW COME YOU DO ME(FLETCHER)	Vo	14795	E	1.00

OVER 100 BOB CROSBY RECORDS
SEND YOUR WANT LIST

FOR TRADE OR AUCTION — FOR TRADE OR AUCTION

VICTOR D. FERGUSON

16 LEE STREET, READING, MASSACHUSETTS

LOUIS ARMSTRONG			
KING OF ZULUS/LONESOME BLUES	OK	41581	N
TWO DEUCES/SQUEEZE ME	OK	8641	E
SKIP THE GUTTER/KNEE DROPS	OK	41157	V
SLEEPYTIME/GLAD WHEN YOU'RE	OK	41504	V
MELANCHOLY BLUES/KEYHOLE BLUES	Vo	3137	V
EVERYTHING DONE BEFORE/IN GLOAMING	OE	3825	N
I'LL GET MINE/YES SUH	OE	3900	N
(OTHERS; SEND WANT LISTS)			
BENNY CARTER			
VERY THOUGHT OF YOU/ALL OF ME	BB	10962	N
WHEN LIGHTS ARE LOW/IF I COULD	BR	7853	N
BOOGIE WOOGIE/LAST KISS YOU	OE	3588	N
BY WATERMELON VINE/I'VE BEEN	OE	3545	N
SUNDAY/BACK BAY BOOGIE	BB	11341	N
SOMEBODY LOVES ME/PARDON	OE	18256	N
LOVE'S GOT ME/VAGABOND DREAM	Vo	5224	N
I'LL NEVER GIVE IN/NEW ST.	VOE	81	N
BING CROSBY			
MY WOMAN/LOVE YOU FUNNY THING	BR	6268	N
MANY HAPPY RETURNS/AT YOUR COMMAND	Br	6145	E
SWEET & LOVELY/I APOLOGIZE (V/E)	BR	6179	—
MOONSTRUCK/LEARN TO CROON	BR	6594	V
AFTER SUNDOWN/BEAUTIFUL	BR	6694	V
SWEET GEORGIA BROWN/BLACK MOONLITE	BR	6635	V
OLD OX ROAD/BLUE PRELUDE	BR	6601	G
HOW DEEP/HERE LIES LOVE	BR	6406	G
(OTHERS; SEND WANT LISTS)			
PUTNEY DANDRIDGE			
I'M ON A SEESAW/DOUBLE TROUBLE	Vo	3082	E
DUKE ELLINGTON			
DAYBREAK EXPRESS/DEAR OLD SOUTHLAND	Vi	24501	N
TAKE THE A TRAIN/SIDEWALKS NEW YORK	Vi	27380	N
THREE LITTLE WORDS/RING DEM BELLS	Vi	22528	E
MUST HAVE THAT MAN/BANDANA	Vi	38007	V
RENT PARTY BLUES/DOIN' THE VOOM VOOM(BY THE JUNGLE BAND)	BR	4345	V
MOON INDIGO; SOLITUDE; SOPHISTICATED LADY (PIANO SOLO)	BR	7990	E
BENNY GOODMAN			
ALEXANDER'S RAGTIME/RIFFIN' RITZ	Vi	25445	N
GOODBYE/SANDMAN	Vi	25215	N
KING PORTER/SOMETIMES I'M HAPPY	Vi	25090	N
SING SING SING (10"), 1 & 2	Vi	25796	N
IT'S BEEN SO LONG/GOODY GOODY	Vi	25245	E
STOMPIN' AT SAVOY/BREAKIN'	Vi	25247	N
SENTIMENTAL MOOD/THESE FOOLISH	Vi	25351	N
DON'T WAKE UP/SAVING MYSELF	Vi	25867	V
BODY AND SOUL/AFTER YOU'VE	Vi	25115	N
FLETCHER HENDERSON			
WHERE THERE'S YOU/DO YOU(CHU)	Vi	25334	N
KNOCK KNOCK/UNTIL TODAY	Vi	25373	V
LIMEHOUSE BLUES/WRAPPIN' IT UP	OE	157	V
I'VE GOT TO SING/NIGHT LIFE	OE	18254	N
CHINATOWN/SOMEBODY LOVES ME	Co	2329	E
MONEY BLUES/I'LL TAKE HER	Co	383	E
TEDDY HILL			
GOT ME DOIN'/HERE COMES COOKIE	ME	13351	V
EARL HINES			
IN SWAMPLANDS/EVERYTHING DEPENDS	BB	11036	N
NO. 19/BOOGIE ON ST.LOUIS BLUES	BB	10674	N
I'M FALLING/JELLY JELLY	BB	11065	N
JOHNNY HODGES			
MOON ROMANCE/YOUR LOVE	OK	5940	N
THINGS AIN'T/SQUATTY ROO	BB	11447	N
MY HEART JUMPED/TRULY SONDERFUL	Vo	5330	N
I LET A SONG/IF YOU WERE	Vo	4046	E
THAT'S THE BLUES/QUEEN BESS	BB	11117	N
SKUNK HOLLOW/TIRED SOCKS	VD	5533	E
JONES-COLLINS ASTORIA EIGHT			
DAMP WEATHER/TIP EASY BLUES	BB	10952	N
LOUISIANA SUGAR BABES			
WILLOW TREE/'SIPPI	Vi	21348	E
MUSICAL STEVEDORES			
HAPPY RHYTHM/HONEYCOMB HARMONY	Co	14406	N

MUGGSY SPANIER			
CHICAGO/CAN'T WE BE FRIENDS	OE	4168	N
LONESOME ROAD/MANDY MAKE UP MIND	BB	10766	E
THAT DA-DA STRAIN/SOMEDAY SWEETH.	BB	10384	N
PAUL WHITEMAN (WITH BING CROSBY)			
MY KINDA LOVE/TIL WE MEET	Co	1773	E
BLUEBIRDS & BLACKBIRDS/LOUISE	Co	1819	E
MY SUP. DESIRE/RHYTHM KING	Co	1629	E
IS IT GONNA/I'D RATHER	Co	1496	V
AFTER YOU'VE GONE/NOBODY'S	Co	2098	V
CLARENCE WILLIAMS			
EVERYBODY LOVES/ALL THE	OK	8181	V
MANDY MAKE UP MIND/LITTLE BLACKBRD	Co	35957	E
PAPA DE-DA-DA/BABY WON'T YOU	BA	32021	V
BEER GARDEN BLUES/BREEZE	Vo	2541	V
COOTIE WILLIAMS			
BLUES A-POPPIN'/BLACK BUTTERFLY	Vo	5618	N
TEDDY WILSON			
HELLO MY DARLING/GONNA SEE	BR	8281	N
THEY SAY/SAY IT WITH KISS	Br	8270	N
HERE IT IS TOMORROW/EVERY	Br	8259	N
WHAT A LITTLE MOONLIGHT/WISHED ON	BR	8636	N
YOU'RE SO DESIRABLE/LET'S DR.	BR	8283	N

WANTED

LOUIS ARMSTRONG		
KING OF ZULUS/LONESOME BLUES	OK	8396
IRISH BLACK BOTTOM/YOU MADE ME	OK	8447
NO/BASIN STREET BLUES	OK	8690
ST.LOUIS BLUES/SUPER TIGER RAG	BrF	500490
SUNNYSIDE OF STREET, 1 & 2	BrF	500491
SONG OF VIPERS/WILL YOU WON'T YOU	BrF	500492
DON'T FORGET TO MESS AROUND/GONNA GIT	OK	8343
DROPPIN' SHUCKS/WHO'S IT	OK	8357
LILLIE DELK CHRISTIAN		
TOO BUSY/WAS IT A DREAM	OK	8596
SWEETHEARTS ON/CAN'T GIVE YOU	OK	8650
I MUST HAVE THAT MAN/BABY	OK	8660
BING CROSBY		
SHADOWS ON WINDOW/SHINE	Br	6276
HAPPY GO LUCKY/LAZY DAY	Br	6306
JUST AN ECHO/GHOST OF A CHANCE	Br	6454
I'VE GOT THE WORLD/LINGER	Br	6491
WHAT DO I CARE/YOU'VE GOT ME	Br	6515
WITH SUMMER COMING ON	BrE	1349
(THE FOUR 12" BRUNSWICKS)	—	———
PUTNEY DANDRIDGE		
CHASING SHADOWS/WHEN I GROW	Vo	2982
YOU HIT THE SPOT/YOU TOOK MY	Vo	3123
SEGER ELLIS		
AIN'T MISBEHAVIN'/TRUE BLUE LU	OK	41291
TRUE BLUE LOU	OK	41290
BENNY GOODMAN		
GEORGIA JUBILEE/EMALINE	Co	2907
JUNK MAN/OL' PAPPY	Co	2892
JACK HYLTON		
(ANY WITH COLEMAN HAWKINS)	—	———
NEW ORLEANS BOOTBLACKS		
I CAN'T SAY/MIXED SALAD	Co	14465
VICTORIA SPIVEY		
FUNNY FEATHERS/HOW DO THEY	OK	8713
CLARENCE WILLIAMS		
(ANY BY THE BLUE SEVEN)	OK	———
SISTER KATE	QRS	7044
TEXAS MOANER	OK	8171
TEDDY WILSON		
MOANIN' LOW/FINE & DANDY	BR	7877
JUST A MOOD, 1 & 2	BR	7973
IF I HAD YOU/YOU BROUGHT A	BR	7960
MY MAN/CAN'T HELP LOVING	BR	8008
EVERY NOW & THEN/IT NEVER	BR	7543
I FOUND A DREAM/TREASURE ISLAND	BR	7572
BREAKING IN PAIR OF SHOES/FEEL LIKE	BR	7599
YOU LET ME DOWN/SPREADIN' RHYTHM	BR	7581

SALE

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290 MAIN STREET, MYANNIS, MASSACHUSETTS

SALE

Records shipped C.O.D. railway express. 25c packing charge. In pricing records we take into consideration both appearance and sound. We offer you nothing through the mail that we would hesitate to offer you personally, across the counter, at the same price. Your ears and disposition will not be taxed trying to make out the instruments on the records listed below. Exceptions will be mentioned. If you are not satisfied let us know.

DIZZY GILLESPIE			
GROOVIN'HIGH/BLUE'N BOOGIE	GUILD	1001	1.05
BENNY GOODMAN			
SLIPPED DISC/OOMPH FAH FAH(SEXT)	CO	36817	.53
GOTTA BE THIS OR THAT, 1 & 2	CO	36813	.53
WOODY HERMAN			
GOOSEY GANDER/A KISS GOODNIGHT	CO	36815	.53
CALDONIA/HAPPY IS THING CALLED	CO	36789	.53
BENNY CARTER			
I SURRENDER DEAR/MALIBU	CAP	200	.53
BIG SID CATLETT			
JUST A RIFF/MEMORIES OF YOU	COM	1515	1.58
COZY COLE			
WILLOW WEEP FOR ME/TAKE IT ON	CON	6001	.79
LOOK HERE/GHOST OF A CHANCE	CON	6000	.79
STOMPIN' AT SAVOY/DAT'S LOVE	GUILD	118	1.05
BING CROSBY(WITH J.DORSEY, ARMSTRONG)			
PENNIES FROM HEAVEN, 1 & 2	DE	15027	.79
WILD BILL DAVISON			
PANAMA/THAT'S A PLENTY	COM	1511	1.58
TOMMY DORSEY			
BEALE ST.BLUES/STOP-LOOK-LIST.	VI	36207	.79
DUKE ELLINGTON(WITH T.D. ON 45-0002)			
MOOD TO BE WOOED/KISSING BUG	VI	20-1670	.53
MINOR GS MUGGIN/TONITE WE SL.	VI	45-0002	.79
LEONARD FEATHERS ALL STARS			
MOP MOP/MY IDEAL	COM	548	1.05
ESQUIRE BLUES/ESQUIRE BOUNCE	COM	547	1.05
PAT FLOWERS			
ORIGINAL BLUES/AIN'T MISBEHAV.	HIT	1010	.79
BUT NOT FOR ME/CHOPIN WALTZ	HIT	1011	.79
EDMUND HALL			
DOWNTOWN CAFE BOOGIE/UPTOWN	COM	1512	1.58
ROYAL GARDEN BL/NITE SHIFT BL	BN	29	1.58
EDDIE HEYWARD			
TAIN'T ME/SAVE YOUR SORROW	COM	554	1.05
BEGIN BEGUINE/COVER WATERFRONT	COM	1514	1.58
HOT LIPS PAGE			
LADY IN BED/GEE BABY AIN'T I	CON	6002	.79
YOU NEED COACHING/FISH FOR SUP	COM	558	1.05
JAM SESSIONS AT COMMODORE			
GOOD MAN IS HARD TO FIND,1 & 2	COM	1504	1.58
GOOD MAN IS HARD TO FIND,3 & 4	COM	1505	1.58
CARNEGIE DRAG/CARNEGIE JUMP	COM	1500	1.58
EMBRACEABLE YOU/SERENADE TO	COM	1501	1.58
BASIN ST.BLUES/OH KATHARINA	COM	1513	1.58
MORE TORTILLA/LONES.TAG BLUES	COM	1510	1.58
ALBINIA JONES (WITH DON BYAS SWING 7)			
EVIL GAL BL/DON'T YOU WEAR	NAT	9012	1.05
SALTY PAPA BL/ALBINIA'S BLUES	NAT	9013	1.05
STAN KENTON			
EAGER BEAVER/ARTISTY IN RHYTHM	CAP	159	.53
KING COLE TRIO			
STRAIGHTEN UP/CAN'T SEE FOR L	CAP	154	.53
I REALIZE NOW/GEE BABY	CAP	169	.53
IF YOU CAN'T SMILE/BRING ANOTH.	CAP	192	.53
JOHN KIRBY			
MOP MOP/PASSIPIED	AS	3572	1.05
920 SPECIAL/MAXINE DENGONZA	AS	3571	1.05
J.K. SPECIAL/K.C. CABOOSE	AS	3573	1.05
LA VERE'S CHICAGO LOOPERS			
SUNDAY/I'M COMING VIRGINIA	JMP	2	1.05
SUBDIVIDED/BABY WON'T YOU PL	JMP	1	1.05
JOE MARSALA			
ZERO HOUR/ROMANCE	B&W	38	1.58
JOE JOE JUMP/DON'T LET IT END	B&W	39	1.58
HAL MCINTYRE			
SWANEE RIVER/I WAS HERE WHERE	VI	20-1667	.53
FREDDIE SLACK			
CUBAN SUGAR MILL/BATCH O'NDD	CAP	172	.53
WALTER THOMAS & JUMP CATS			
BROKE BUT HAPPY/BLUES ON DELTA	CEL	8125	1.05
ART TATUM TRIO			
BOOGIE/IF I HAD YOU	AS	4521	1.58
TOPSY/SOFT WINDS	AS	4522	1.58
TEDDY WILSON TRIO			
BUGLE CALL RAG/MEMORIES OF YOU	MUS	318	.79

USED RECORDS

LOUIS ARMSTRONG			
SOMEBODY STOLE BREAK/MUSICAL F.	DE	797	.50
SHADRACK/JONAH & THE WHALE	DE	1913	1.00
YES SUH/(REV., WORN)	DE	3900	.50
IN THE GLOAM./EVRYTHINGS BEEN	DE	3825	1.50
COUNT BASIE			
ROCK-A-BYE BASIE/DON'T TELL ON	VO	4747	2.50
12TH STREET RAG/JUMP FOR ME	VO	4886	2.50
JUMPIN'AT WOODSIDE/DARK RAPTURE	DE	2212	2.50
ERSKINE BUTTERFIELD			
BEALE ST. MAMA/WATCHA KNOW JOE	DE	8510	1.50
CHEATIN'/YOU DONE LOST YOUR	DE	8576	.50
ALL THE TIME/(REV., WORN)	DE	8539	.50
BOB CROSBY			
BIG TOM/(REV., WORN	DE	4403	.50
BLACK ZEPHYR/(REV., WORN)	DE	4415	.50
BLUE SURREAL/(REV., WORN)	DE	4415	.50
JIMMY DORSEY			
JOHN SILVER/FEELING IS GONE	DE	1860	2.50
BREEZE AND I/LITTLE CURLY HAIR	DE	3150	1.75
FINGERBUSTIN'/EMBRACEABLE YOU	DE	3928	.75
LISTEN TO MOCKING BIRD/LOVE BUG	DE	1187	.50
GREEN EYES/MARIA ELENA	DE	3698	.75
GREEN EYES/MARIA ELENA	DE	3698	.50
TAIN'T NO GOOD, 1 & 2	DE	4262	.50
TAIN'T NO GOOD, 1 & 2	DE	4262	.35
BLUE CHAMPAGNE/ALL ALONE	DE	3775	1.00
DOLIMITE/HEP-TEE HOOTIE	DE	3312	1.00
EDDIE'S HOT SHOTS			
SERIOUS THING/GONNA STOMP	VI	38044	.50
BENNY GOODMAN			
BLUES IN NIGHT/WHERE OR WHEN	OK	6553	1.50
LA ROSITA/SMOKE GETS IN YOUR EYES	CO	36284	1.50
DEAR OLD SOUTHLAND/IF I COULD	BB	10458	1.50
OPUS ½/SW.GEORGIA BROWN(QUARTET)	VI	26091	1.50
STARDUST/(REV.,T.DORSEY)	VI	25320	1.50
HE AIN'T GOT RHYTHM/THIS YEARS	VI	25505	1.50
SWINGTIME IN ROCKIES/I'VE FOUND	VI	25355	1.50
CHANGES/RUSSIAN LULLABY	BB	11226	1.50
JAP. SANDMAN/I KNOW THAT YOU KN	BB	10459	1.50
AIR MAIL SPECIAL/TUES. AT TEN	CO	36254	.75
COCOANUT GR/HOUR OF PART(CH.1 GR)	CO	35527	.75
WHY DON'T YOU DO RIGHT/6 FLATS	CO	36652	.75
AFRAID TO DREAM/ROLL 'EM	VI	25627	.75
STOMPIN' AT SAVOY/BREAKIN(ORIG.)	VI	25247	.75
TAIN'T NO USE/DID YOU MEAN IT	VI	25469	.75
SOMETHING NEW/SUN COMES OUT	CO	36209	.50
ONCE MORE/CAN'T YOU TELL	CO	35543	.50
CABIN IN SKY/CHANCE ON LOVE	CO	35869	.50
FRENESI/HARD TO GET	CO	35863	.50
THIS IS NEW/BEWITCHED	CO	35944	.50
MEMORY OF ROSE/CORN SILK(DIG)	CO	35992	.50
SUNNY SIDE/ALL I NEED IS YOU	CO	36617	.50
DARKTOWN STRUTTERS/AFTER YOU'VE	CO	36699	.50
EV'RYTHING I LOVE/WINTER WEATH	OK	6516	.50
LAMP OF MEMORY/ROSES BLOOM AGAIN	OK	6580	.50
MY LITTLE COUSIN/ZOOT SUIT	OK	6606	.50
MISSION TO MOSCOW/(REV., WORN)	CO	36680	.35
IT'S ALWAYS YOU/(REV., WORN)	CO	36680	.35
SIX FLATS UNFURNISHED/(REV.,WORN)	CO	36652	.50
I'M OLD FASHIONED/(REV., WORN)	CO	36641	.35
SERENADE IN BLUE/(REV., WORN)	CO	36622	.35
TAKE ME/(REV., WORN)	CO	36613	.35
IDAHO/(REV., WORN)	CO	36613	.35
IF YOU BUILD BETTER/(REV.,WORN)	CO	36580	.35
TAKE IT/(REV., WORN)	CO	36067	.35
THAT DID IT MARIE/(REV., WORN)	OK	6497	.35
YOU CAN'T PULL WOOL/(REV., WORN)	VI	25316	.50
ERSKINE HAWKINS			
MISS HALLEL.BROWN/MADLY IN LOVE	BB	7810	1.00
HEY DOC/SOMEONE ROCK.DREAM BOAT	BB	11277	1.50
HEY DOC/SOMEONE ROCK.DREAM BOAT	BB	11277	.50
WOODY HERMAN			
WOODCHOPPERS BALL/BIG WIG	DE	2440	2.50
LAZY RHAPSODY/YOU'LL NEVER KNOW	DE	3813	1.75
SOUTH/FAN IT	DE	3761	1.75
WOODY HERMAN (CONTINUED)			
EVEN STEVEN/LAMPLIGHTER'S SER.	DE	4253	1.75
3 WAYS TO SMOKE/DON'T BE BLUE	DE	4076	1.75
NIGHT WATCHMAN/HEY DOC	DE	3889	1.75
GET YOUR BOOTS LACED PAPA,1 & 2	DE	3187	1.75
HARRY JAMES			
4 OR 5 TIMES/FLIGHT OF BUMBLE	VR	8298	.35
FLASH/(REV., SINATRA)	CO	35587	.35
MELANCHOLY BABY/SILENT LOVE	CO	36434	1.00
DEVIL SAT DOWN/WAIT TIL SUN SH	CO	36466	1.25
DEVIL SAT DOWN/WAIT TIL SUN SH	CO	36466	1.00
B-19/I DON'T WANT TO WALK	CO	36478	.50
BLUES IN NIGHT/ALL FOR LOVE	CO	36500	.50
THE CLIPPER/SKYLARK	CO	36533	.35
THE MOLE/BUT NOT FOR ME	CO	36599	1.00
KING OLIVER'S DIXIE SYNCOPATORS			
SNAG IT/(REV.,DEWEY JACKSON)	DE	80039	1.50
ANDY KIRK			
JUMP JACK JUMP/GHOST OF LOVE	DE	2226	1.00
BIG TIME CRIP/47TH STREET JIVE	DE	4042	.50
NO ANSWER/I'M MISUNDERSTOOD	DE	4141	.50
UNLUCKY BLUES/(REV., WORN)	DE	4436	.50
12TH ST. RAG/THE COUNT(REISSUE)	DE	18123	.75
TED LEWIS			
AUNT HAGARS BLUES/WET YO THUMB	CO	3879	.50
HOT LIPS/LOVE YOU SW.ANGELINE	CO	3676	.50
SUNNY SIDE ST./SING.VAGABOND S.	CO	2144	.50
HEADIN FOR BETTER TIMES/GIGOLO	CO	2378	.50
ANNABELLE/(REV., ELKINS)	CO	3957	.50
BEES KNEES/LOVIN' SAM	CO	3730	.50
HARMONICA H/HOU'VE GOT THAT TH.	CO	2088	.50
TED LEWIS POPULAR FAVORITES	CO	1	.50
LONELY TROUBADOUR/THROUGH	CO	1957	.50
DOWN OLD CHURCH AISLE/MARIE	CO	3538	.50
ALL BY MYSELF/(REV., HAPPY SIX)	CO	3434	.50
LOUISIANA SUGAR BABES			
PERSIAN RUG/THOU SWELL	VI	21346	1.00
'SIPPI/WILLOW TREE	VI	21348	1.00
CLYDE MCCOY			
SUGAR BLUES/TEAR IT DOWN	DE	381	1.50
THE NIGHTMARE/CREOLE LOVE CALL	PE	60803	1.00
ROSELAND STOMP/BLUE SUGAR	DE	833	1.00
BENNY MOTEN			
SOUTH/SHE'S NO TROUBLE(ORIG.)	VI	38021	1.00
SLIM AND HIS HOT BOYS			
MISSISSIPPI STOMP/THAT'S APLENTY	VI	38044	.50
FATS WALLER			
PAN-PAN/OH BABY SWEET BABY	BB	11383	1.00
BREAKIN'THE ICE/HONEYSUCKLE ROSE	VI	24826	1.00
SQUARE FROM DELA/SEND ME JACK	BB	10730	1.00
MINOR DRAG/HARLEM FUSS	VI	38050	1.00
BYE BYE BABY/THERE GOES MY ATT.	VI	25388	1.00
WATER BOY/GODS CHILLUN GOT WINGS	VI	27460	1.00
PASWONKY/BLACK RASPBERRY JAM	VI	25359	1.00
SHAME SHAME/TELL ME WITH KISSES	BB	7885	.75
WHY DO I LIE/YOU'RE NOT THE KIND	VI	25353	.75
OH FRENCHY/CHEATIN' ON ME	BB	10658	.75
YOUR FEETS TOO BIG/SUITCASE SUS.	BB	10500	.75
COME AND GET IT/CHANT OF GROOVE	BB	11262	.75
THIEF IN NIGHT/BRAN NEW SUIT	VI	25123	.75
TIL REAL THING/CRAZY BOUT BABY	BB	25374	.50
ALL THAT MEAT/BUCKIN' THE DICE	BB	11102	.50
COME AND GET IT/CHANT OF GROOVE	BB	11262	.50
SAN ANTON/YOU SHOWED ME THE WAY	VI	25565	.50
WHY DO I LIE/YOU'RE NOT THE KIND	VI	25353	.50
LAUGHING AT ME/CAN'T BREAK HABIT	VI	25530	.50
PANTIN PANTHER ROOM/I UNDERSTAND	BB	11175	1.50
CHICK WEBB			
RUSTY HINGE/CRYIN' MOOD	DE	1273	1.50
GAMBLER SPECIALS			
(NO RETURNS. EACH LOT CONTAINS GOOD SOLOS):			
VARSITY EIGHT - 6 RECORDS	—	———	1.00
BROADWAY BELLHOPS 7 RECORDS	—	———	1.50
TED LEWIS - 6 RECORDS	—	———	1.00
3 EACH: ORIG.DIXIE RAG PICKERS, LOUISIANA 5;			
1 EACH: GOOFUS 5,MEMPHIS 5,GOLDEN GATE	—	———	1.00

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No shipments under $2.50. . Records shipped Railway Express, C. O. D.

ALL STAR ORCHESTRA
RAINBOW ROUND SHOULDER/SHE DIDN'T Vi 21667 V
REO ALLEN
PAROON MY SOUTHERN ACCENT/TOMMOROW Ba 33129 V
LOST IN MY DREAM/SITTING ON MOON Vo 3340 N
AMBROSE
HICK STOMP/WE'RE TOPS FOR SAT.NIGHT De 1233 E
LOUIS ARMSTRONG
GUT BUCKET BL/YES I'M IN BARREL OK 8261 F
COME BACK SWEET PAPA/GEORGIA GRIND OK 8318 G
SWEET LITTLE PAPA/BIG FAT MA AND OK 8379 G
MAHOGANY HALL STOMP/BEAU KOO(F+/E) OK 8680 –
DING DONG DADDY/INDIAN CRADLE SONG Vo 3370 E
MILDRED BAILEY
I GO FOR THAT/THEY SAY Vo 4548 E
BILLY BANKS
BUGLE CALL RAG/SPIDER CRAWL(E/V) Pe 15615
BUNNY BERIGAN
BUTTON BUTTON/ROCKIN'ROLLERS JUB. Vi 26077 V
BOSWELL SISTERS
IT'S YOU/IT'S THE GIRL(HAIR CRACK) Br 6151 G
EVERYBODY LOVES MY BABY/STOP THE SUN Br 6271 V
CELESTIN'S ORIGINAL TUXEDO JAZZ BAND
IT'S A JAM UP/WHEN I'M WITH YOU Co 14323 G
CHICAGO RHYTHM KINGS
BREEZE Bb 6564 N
COTTON PICKERS
STATE ST. BLUES/HOT LIPS Br 2292 E
WOE IS ME/JAZZ IN DEM DERE HORNS Vo 3263 E
DIXIE DANCE DEMONS
BIRMINGHAM BREAKDOWN Ca 8162 V
DIXIELAND JUG BLOWERS
I NEVER DID WANT YOU/ONLY MOTHER Vi 20854 N
JOHNNY DODDS BLACK BOTTOM STOMPERS
COME ON AND STOMP/AFTER YOU'VE GONE Br 3568 F
SEGER ELLIS
AIN'T MISBEHAVIN/THERE WAS NOTHING OK 41291 E
PRAIRIE BLUES/SENTIMENTAL BLUES Vi 19755 V
FIVE BIRMINGHAM BABIES
INDIGO BLUES Pe 14530 V
SHE'S NOT TOO HOT TOO COLD Vi 14632 N
REMEMBER THE NIGHT Pe 14635 V
HALFWAY HOUSE DANCE ORCHESTRA
I'M IN LOVE/SINCE YOU'VE GONE Co 681 V
HANDY'S ORCHESTRA
LIVERY STABLE BLUES/THAT JAZZ DANCE Co 2419 F
FUZZY WUZZY RAG/THE SNAKY BLUES Co 2421 G
HAPPY HARMONISTS
BAPTISTOWN CRAWL/ETHIOPIAN NIGHTM. Ge 5402 E
FLETCHER HENDERSON
BLAZIN'/WANG WANG BLUES Co 1913 V
ROSA HENDERSON
MIDNIGHT BLUES Vi 19334 G
GOT THE WORLD IN JUG/WHEN YOU WALKEDAJ 17021 V
JAMES P. JOHNSON
BLEEDIN' HEARTED BLUES/YOU CAN'T DO Vi 19123 V
ISHAM JONES JUNIORS (WOODY HERMAN)
TORMENTED/HAD THE BLUES SO LONG De 770 E
TAFT JORDAN AND THE MOB
NIGHT WIND/MOON TURNS GREEN Me 13352 N
JUNGLE BAND (ELLINGTON)
MISTY MORNING/BLUES WITH A FEELING Vo 3229 N
TED LEWIS AND HIS BAND (MUGGSY)
HO HUM/ONE MORE TIME Co 2452 E
SHIM-ME-SHA-WABBLE/DALLAS BLUES Pe 16109 G
LOUISIANA RHYTHMAKERS (ELLINGTON)
ROCKIN' IN RHYTHM/12TH ST. RAG Me 12445 V
MASON-DIXON ORCHESTRA
ALABAMMY SNOW/WHAT A DAY Co 1861 V
MEZZ MEZZROW
I'SE A MUGGIN' Bb 6321 N
MILLS BLUE RHYTHM BAND
RIDE RED RIDE/CONGO CARAVAN (N/E) Co 3087 –
JELLY ROLL MORTON
SEATTLE HUNCH/FREAKISH Vi 38527 N
KANSAS CITY STOMPS/GEORGIA SWING Bb 5109 E
MOUND CITY BLUE BLOWERS
ARKANSAS BLUES/BLUE BLUES Br 2581 V

MUSICAL TRIO
JOHN HENRY BLUES/BEALE ST. BLUES Mad 1920 V
NEW ORLEANS OWLS
GOOSE PIMPLES/THROWIN' THE HORNW Co 1261 E
RED NICHOLS
HARLEM/THREE LITTLE WORDS Br 7460 E
JIMMY NOONE
LIZA/I'D DO ANYTHING FOR YOU Vo 2862 E
KING OLIVER
PASSING TIME WITH ME/WHAT'S THE USE Vi 23011 F
ORIGINAL DIXIELAND FIVE
TIGER RAG/SKELETON JANGLE Vi 25524 E
ORIGINAL DIXIELAND JAZZ BAND
HOME AGAIN BLUES/CRAZY BLUES Vi 18729 V
BLUIN' THE BLUES/SENSATION Vi 18483 G
ORIGINAL MEMPHIS FIVE (DORSEY)
ANYTHING/JAZZ ME BLUES Co 2588 V
ORIGINAL MEMPHIS MELODY BOYS
WONDERFUL DREAM/MADE A MONKEY OUT Ge 5123 V
ORIGINAL YELLOW JACKETS
CROSS STREET SWING/BLUE DRAG Vo 03591 N
HOT LIPS PAGE
ROCK IT FOR ME/LET SONG GO OUT OF Bb 7567 E
SMALL FRY/IF I WERE YOU Bb 7684 V
PARENTI'S LIBERTY SYNCOPATORS
CABARET ECHOES/MIDNIGHT PAPA Co 545 V
JACK PETTIS ORCH.
AIN'T SHE SWEET/THAT'S MY HAPPINESS Do 3914 E
BEN POLLACK
FROM NOW ON/YOU'VE MADE ME HAPPY Vi 22158 N
KEEP YOUR UNDERSHIRT ON Vi 22267 E
RHYTHMAKERS
YES SUH Me 12481 V
JOSEPH ROBECHAUX & N.O. RHYTHM BOYS
JIG MUSIC/YOU KEEP ME LIVING IN SIN Vo 2545 G
EVERY TUB/SHE DON'T LOVE ME Vo 2827 N
JUST LIKE FALLING STAR/SLEEP Vo 2881 E
ADRIAN AND HIS ORCHESTRA
BY A WATERFALL/SITTING ON THE BACKY Ba 32867 G

SEATTLE HARMONY KINGS
HOW MANY TIMES Vi 20133 N
SIX HOTTENTOTS
ROSY CHEEKS/I'M IN LOVE AGAIN Re 8289 G
BESSIE SMITH
BABY WON'T YOU PLEASE/OH DADDY BL Co 3888 F
CARELESS LOVE BLUES/HE'S GONE BLUES Co 14083 G
FAR AWAY BLUES/DOING BACK TO USED Co 13007 G
MAMIE SMITH
WHAT HAVE YOU DONE/SWEET VIRGINIA BLVi 20233 N
STUFF SMITH AND HIS BOYS
I'SE A MUGGIN' Vo 3169 V
HOPE GABRIEL LIKES MY MUSIC Vo 3170 E
STATE STREET RAMBLERS
RICHMONS STOMP/GEORGIA GRIND Ch 40009 E
JOE VENUTI
DOIN' THE UPTOWN/PAST PRESENT AND Or 2776 E
MOONGLOW Or 2935 G
I WANT LITTLE GIRL/MAY MAN FROM CAR.Vi 23015 E

FATS WALLER
INSIDE/HOLD MY HAND (E/V) Vi 26045 –
CHICK WEBB
TRUE/IF IT AIN'T LOVE OK 41571 V
PAUL WHITEMAN
JUST LIKE A MELODY/BECAUSE MY BABY Co 1441 G
THAT'S MY WEAKNESS/TAIN'T SOHONEY Co 1444 E
GEORGIE PORGIE/OH YOU HAVE NO IDEA Co 1491 E
NOBODY'S SWEETHEART/AFTER YOU'VE Co 2098 E

GEORGIA WHITE
STREWIN'YOUR MESS/CARELESS LOVE De 7419 E
WHOOPEE MAKERS
SOMEBODY STOLE MY GAL/I WISH I COUL Co 14367 V
CLARENCE WILLIAMS BLUE FIVE
WILD CAT BLUES/KANSAS CITY MAN BL OK 4925 F
EDITH WILSON & JAZZ BAND
DADDY CHANGE YOUR MIND/I DON'T KNOW Co 14008 V

AUCTION — AUCTION

FRED H. HIGGINSON

338 N. HILLSIDE, WICHITA 8, KANSAS

Unless otherwise noted, all records are in guaranteed N-E condition. Winners will be notified before records are shipped. All records shipped express. C.O.D.

MILDRED BAILEY OXFORD GREYS
CHANGES MADE (CHIP TO GROOVES) Vo 5268
COUNT BASIE
LESTER LEAPS IN/DICKIE'S DREAM Vo 5118
TOPSY/DON'T YOU MISS YOUR BABY De 1770
BABY DON'T TELL/ROCK-A-BYE Vo 4747
HOLLYWOOD JUMP/SOMEDAY SWEETHEART Co 35338
I NEVER KNEW/TICKLE TOE Co 35521
BUNNY BERIGAN
IN THE DARK/DANDLELIGHT Vi 26122
WALKIN' THE DOG/IN A MIST Vi 26123
HIGH SOCIETY/LIVERY STABLE Vi 26068
CHU BERRY
BLOWING BREEZE/MONDAY MINTONS Com 541
BENNY CARTER
LONESOME NIGHTS/BLUE LOU OK 41567
GOODMAN TRIO AND QUARTET
DIZZY SPELLS/DING DONG DADDY Bb 10903
PICK A RIB Vi 26166
OPUS ½/SWEET GEORGIA BROWN Vi 26091
GLEN GRAY & CASA LOMA ORCH.
MEMORIES OF YOU(DUNHAM AUTOGRAPH) De 1672
LIONEL HAMPTON
SUNNY SIDE/I KNOW THAT YOU KNOW Vi 25592
SHOE SHINER'S/MOOD FOR SWING Vi 26011
JOHN KIRBY
DRINK TO ME/ANITRA'S DANCE Vo 4890
UNDECIDED/A FLAT TO C De 2216
REHEARSING/PASTEL BLUE De 2367
WINGY MANNONE
STRANGE BLUES/NO CALLING CARD Br 6911
McKINLEY'S JAZZ BAND
LOVE IN THE FIRST DEGREE/N.O. PARADE De 1019
McKINNEY'S COTTON PICKERS
MISS HANNAH/WAY I FEEL TODAY Bb 10232
MEZZ MEZZROW
OLD FASHIONED LOVE/35TH & CALUMET Vi 25202
PANIC IS ON/MUTINY IN PARLOR Bb 6319
METRONOME ALL-STARS
BLUE LOU/THE BLUES Vi 26144
KING PORTER/ALL STAR STRUT Co 35389
GLENN MILLER
SWEETER THAN THE SWEETEST Bb 11183
MILLS BLUE RHYTHM BAND
RIDE RED/CONGO CARAVAN Co 3087
MIFF MOLE'S MOLERS
FEELIN' NO PAIN/NEW TWISTER Vo 3074
BENNY MOTEN'S ORCHESTRA
MOTEN SWING (G)/TOBY Bb 6032
SOUTH/SHE'S NO TROUBLE Vi 24893
MOUND CITY BLUE BLOWERS
GEORGIA/CAN'T BELIEVE(V) OK 41515
FINGERS CROSSED/SHODTIN' HIGH Ch 40076
INDIANA/LESSONS IN LOVE Vo 2973
NEW FRIENDS OF RHYTHM
DROSCHKY DRAG/WHEN JOHNNY Vi 26229
FRANKIE NEWTON
WHO/BLUES MY BABY GAVE TO ME Bb 10216
ROSETTA/WORLD WAITING FOR SUNRISE Bb 10176
MINOR JIVE/ROMPIN' Bb 10186
RED NORVO
IN A MIST/DANCE OF THE OCTOPUS Br 8236
SHARKEY & HIS SHARKS
BLOWING OFF STEAM/WASH IT Vo 3410
O'NEILL SPENCER TRIO
LORNA DOONE/BABY WON'T YOU De 1941
JACK TEAGARDEN'S ORCHESTRA
RED WING/SOMEWHERE A VOICE Co 35450
VARSITY SEVEN
SAVE IT PRETTY MAMA/SCRATCH Vs 8135
JOE VENUTI
FIDDLESTICKS/GOBLIN MARKET OK 41586
SWEET SUE/BLUE ROOM(V)(BLUE FOUR). Vo 3011
ALEC WILDER'S OCTET
SEA FUGUE/JAP SANDMAN Br 8410
REO ALLEN
FUNNY FEATHERS/EVERYBODY SHOUT Bb 6588

UNRESTRICTED AUCTION **MOGULL'S** **UNRESTRICTED AUCTION**

453 41st STREET, MIAMI BEACH 40, FLA.

No minimum bids required. Bid what you want. No packing charge even if you bid on just one record. All records in new condition, and will be shipped insured express collect.

LOUIS ARMSTRONG

SOME SWEET DAY/DON'T PLAY ME CHEAP	BB	10237
THAT'S MY HOME/I HATE TO LEAVE YOU	BB	10236
COAL CART BLUES/DOWN IN HONKY TONK	DE	18091
COQUETTE/AMONG MY SOUVENIRS	DE	4327
CASH FOR YOUR TRASH/I NEVER KNEW	DE	4229
LEAP FROG/I USED TO LOVE YOU	DE	4106
I'LL GET MINE BYE AND BYE/YES SUH	DE	3900
EVERYTHINGS BEEN DONE BEFORE/GLOAM	DE	3825
SATCHMO SWING/ON SUNNYSIDE STREET	DE	3794
NEW CALL THAT A BUDDY/HET LAWDY MA	DE	3756
I COVER WATERFRONT/LONG LONG AGO	DE	3700
MARIE/SLEEPY TIME GAL	DE	3291
HEP CATS BALL/LAZY 'SIPPI STEAMER	DE	3283
SWEETHEARTS PARADE/CUT OFF LEGS	DE	3235
CAIN AND ABEL/YOU RUN YOUR MOUTH	DE	3204
CHERRY/BODG-IT	DE	3180
HARLEM STOMP/YOU'VE GOT ME VOOOOOO	DE	3092
BYE AND BYE/POOR OLD JOE	DE	3011
YOU'RE LUCKY GUY/YOU'RE NO ACCOUNT	DE	2934
BABY PLEASE COME HOME/SHANTY BOAT	DE	2729
SAVOY BLUES/ME AND BROTHER BILL	DE	2538
WEST END BLUES/IT'S GOOD	DE	2480
SAVE IT PRETTY MAMA/HEAR ME TALKIN	DE	2405
WHAT'S THIS THING/JEEPS CREEPS	DE	2267
NOBODY KNOWS/SHOUT ALL OVER HEAVEN	DE	2085
NATURALLY/GOT POCKETFUL OF DREAMS	DE	1937
MY WALKING STICK/THE SONG IS ENDED	DE	1892
CARAVAN/THE FLAT FOOT FLOOGEE	DE	1876
LOVE WALKED IN/SOMETHING TELLS ME	DE	1842
IT'S WONDERFUL/ON SENTIMENTAL SIDE	DE	1841
SO LITTLE TIME/MEXICAN SWING	DE	1822
LET THAT BE LESSON/STRUTTIN'BARBEQUE	DE	1661
SWEET SONG/TRUMPET PLAYER LAMENT	DE	1653
I DOUBLE DARE YOU/SATCH MOUTH SWING	DE	1636
TRUE CONFESSION/JUBILEE	DE	1635
YOURS AND MINE/SUN SHOWERS	DE	1369
OLD FOLKS AT HOME/LONG BOUT MIDNITE	DE	1360
PUBLIC MELODY/NUMBER ONE RED CAP	DE	1347
REDNOSE/WHEN RUBEN SWINGS CUBAN	DE	1049
DIPPER MOUTH/IF WE NEVER MEET AGAIN	DE	906
THANKFUL/SWING THAT MUSIC	DE	866
EVENTIDE/LYIN' TO MYSELF	DE	835
RHYTHM SAVED WORLD/MAHOG-HALL STOMP	DE	824
MUSIC GOES ROUND/RHYTHM SAVED WORLD	DE	685
SHOW SHINE BOY/HOPE GABRIEL LIKES	DE	672
SOLITUDE/THANKS A MILLION	DE	666
RED SAILS IN SUNSET/TREASURE ISLAND	DE	648
LA CUCARACHA/YOU ARE MY LUCKY STAR	DE	580

MILDRED BAILEY

DOWNHEARTED BLUES/GULFCOAST BLUES	VO	4800
ROCKIN CHAIR/GEORGIA ON MY MIND	BB	6945
THERE'LL BE CHANGES MADE/ROCKIN CHAIR	CO	35943
HOLD ON/NOBODY KNOWS TROUBLE I SEEN	CO	35348
DOWNHEARTED BLUES/SQUEEZE ME	DE	18109
HONEYSUCKLE ROSE/WILLOW TREE	DE	18108
SOMETIMES/WHEREVER YOU ARE	DE	4252
IT'S SO PEACEFUL/LOVER COME BACK TO	DE	3953
ALL TO SOON/EVERYTHING DEPENDS ON YOU	DE	3888
SOMETIMES I'M HAPPY/ROCKIN'CHAIR	DE	3755
GEORGIA ON MY MIND/AFRAID OF MYSELF	DE	3691
JENNY/WHEN THAT MAN'S DEAD & GONE	DE	3661

COUNT BASIE

EVERY TUB/NOW WILL YOU BE GOOD	DE	1728
KING JOE, 1 & 2	OK	6475
SOMETHING NEW/MOON NOCTURNE	OK	6449
BASIE BOOGIE/LET ME SEE	OK	6330
FANCY MEETIN' YOU/1,2,3 O'LEARY	OK	6319
YOU BETCHA MY LIFE/DOWN DOWN DOWN	OK	6221
IT'S TORTURE/I WANT LITTLE GIRL	OK	5773
ALL OR NOTHIN' AT ALL/MOON FELL	OK	5884
MY WANDERIN' MAN/5 O'CLOCK WHISTLE	OK	5922
LOVE JUMPED OUT/SAME OLD SOUTH	OK	5963
EASY DOES IT/LOUISIANA	CO	35448
BLUE SENTIMENTAL/Y'CAN DEPEND ON ME	DE	3882
RED WAGON/DUPREE BLUES	DE	3071
EVIL BLUES/JIVE AT FIVE	DE	2922
OH REO/FARE THEE HONEY FARE THEE	DE	2780

COUNT BASIE (CONTINUED)

HEY LAWDY MAMA/THE FIVES	DE	2722
WHEN THE SUN GOES DOWN/DIRTY DOZENS	DE	2498
TEXAS SHUFFLE/MAMA DON WANT NO PEAS	DE	2030
MULBERRY BUSH/LONDON BRIDGE	DE	2004
BOD HOO/THE GLORY OF LOVE	DE	1228
PENNIES FROM HEAVEN/AT DAISY CHAIN	DE	1121

SIDNEY BECHET

LAY YOUR RACKET/I WANT YOU TONIGHT	BB	10472
ROSE ROOM/OH LADY BE GODO	VI	27707
SWING PARADE/I KNOW THAT YOU KNOW	VI	27574
BLUES OF BECHET/SHEIK OF ARABY	VI	27485
OLD MAN BLUES/WAY I FEEL OIS MORNIN	VI	26663
SLIPPIN AND SLIDIN/EGYPTIAN FANTASY	VI	27337
SLEEPY TIME DOWN SOUTH/JELLY ROLL	VI	27447
STOMPY JONES/SAVE IT PRETTY MAMA	VI	27240
BLACKSTICK/WHEN SUN SETS DOWN SOUTH	DE	2129

BUNNY BERIGAN

I CAN'T GET STARTED/PRISONERS SONG	VI	36208
I DANCE ALONE/RINKA TINKA MAN	VI	25820
CHICKEN AND WAFFLES/ADVANTAGE OF ME	DE	18117

CAB CALLOWAY

HARD TIMES/WHO'S YEHDOOI	VO	5566
A BEE GEZINDT/TARZAN OF HARLEM	VO	5267
MOON AT SEA/HI-DE-HO ROMEO	VO	3789
I WANT TO ROCK/TAIN'T NO GOOD	OK	6616
NAIN NAIN/TAPPIN' OFF	OK	6547
MRS. FINNIGAN/MY COO COO BIRD	OK	6459
CONCHITA/HEY DOC	OK	6354
WE GO WELL TOGETHER/I SEE MILLION	OK	6341
TAKE THE A TRAIN/CHATTANOOGA CHOO	OK	6305
EBONY SILHOUETTE/HEPCATS LOVE SONG	OK	6192
RUN LITTLE RABBIT/BYE BYE BLUES	OK	6084
ARE YOU ALL REET/CUPIDS NIGHTMARE	OK	6035
FEELIN' TIP TOP/THE WORKERS TRAIN	OK	5874

BENNY CARTER

BACK BAY BOOGIE/SUNDAY	BB	11341
SOMEBODY LOVES ME/PARDON ME PRETTY	DE	18256
BEEN IN LOVE/WATERMELON VINE	DE	3545
NIGHT HOP/O K FOR BABY	DE	3294
PDM PDM/SERENADE TO A SARONG	DE	3262
ONCE UPON A TIME/BLUE INTERLUDE	DE	18255

EDDIE CONDON

SOMEDAY SWEETHEART/SOME CHANGES	DE	18041
NOBODY'S SWEETHEART/FRIAR'S POINT	DE	18040

BOB CROSBY

CHAIN GANG/ECSTACY	DE	15064
IT'S MY NIGHT TO HOWL, 1 & 2	DE	112
DIGA DIGA DO, 1 & 2	DE	2275
OLD SPINNING WHEEL/BETWEEN THE DEVIL	DE	1196
FOR DANCERS ONLY/BLUE OF NIGHT	DE	3138
LITTLE ROCK GETAWAY/VIENI VIENI	DE	1552
SQUEEZE ME/ROYAL GARDEN BLUES	DE	3339
EYE OPENER/SKATERS WALTZ(SWINGTIME)	DE	2282
LOUISE LOUISE/WOLVERINE BLUES	DE	2032
SLOW MOOD/PALESTEENA	DE	2011
SAVOY BLUES/SUGAR FOOT STRUT	DE	1094
BIG BASS VIOL/SPEAK TO ME OF LOVE	DE	2206

JOHNNY DODDS

RED ONION BLUES/GRAVIER ST. BLUES	DE	18094
29TH AND DEARBORN/WILD MAN BLUES	DE	2111
STACK O'LEE BLUES/MELANCHOLY	DE	1676

DORSEY BROTHERS

YOU'RE OKAY/ECCENTRIC	DE	1304
DIPPER MOUTH/GENTLEMAN OBVIOUSLY	DE	561
TAILSPIN/GOT FEELIN'YOU'RE FOOLIN'	DE	560
MY LUCKY STAR/SUNDAY AFTERNOON	DE	559
YOU SAVED MY LIFE/SO DARN CHARMING	DE	520
COULDN'T BELIEVE/FRIEND THE MILKMAN	DE	519
NO STRINGS/TOP HAT WHITE TIE TAILS	DE	516
FOOTLOOSE FANCY FREE/ALL I NEED	DE	482
EVERY LITTLE MOMENT/NEVER SAY NEVER	DE	480
CHASIN' SHADOWS/TINGLE OF MY HEART	DE	476
DESE DEM DOSE/WEARY BLUES	DE	469
GRACIAS/MAMA YO QUIERO UN NOVIO	DE	445
NIGHT WIND/DINAH	DE	376
GOIN' SHOPPIN/DON'T BE AFRAID TO TELL	DE	371
LULLABY BROADWAY/WORDS ARE IN HEART	DE	370

DORSEY BROTHERS (CONTINUED)

FARMER TAKES WIFE/BEAN BAG AT MOON	DE	368
TINY LITTLE FINGERPRINT/FACIN' MUSIC	DE	367
I WAS LUCKY/RHYTHM OF THE RAIN	DE	358
AU REVOIR/LAMOUR SINGIN' HAPPY SONG	DE	357
NEW DEAL IN LOVE/A LITTLE BOY BLUE	DE	348
HOME TIES/CHURCH BELLS TOLD	DE	340
IF IT'S LOVE/I'D LIKE TO DUNK YOU	DE	321
BLAME MY YOUTH/KNOW ME FROM ADAM	DE	320
YOU'RE THE TOP/I GET KICK OUTA YOU	DE	319
ANYTHING GOES/ALL THROUGH THE NIGHT	DE	318
HERE'S MY HEART/LOVE IS JUST AROUND	DE	311
SANDMAN/MISSOURI MISERY	DE	297
DREAMMAN/HANDS ACROSS THE TABLE	DE	291
FUN TO BE FOOLED/WALK AROUND BLOCK	DE	260
OKAY TOOTS/WHEN MY SHIP COMES IN	DE	259
EARFUL OF MUSIC/HEAD ON MY SHOULDER	DE	258
DAY DREAMS/OUT IN THE COLD AGAIN	DE	206
MOON WAS YELLOW/HOW CAN YOU FACEME	DE	196
LOST IN A FOG/COULDN'T BE MEAN TO YOU	DE	195
CAN'T DANCE/AIN'T GONNA SIN ND MORE	DE	116
LONG MAY WE LOVE/GETTIN'SENTIMENTAL	DE	115

JIMMY DORSEY

JUST LATELY/PECKIN'	DE	1301
ON THE TRAIN/YESTERTHOUGHTS	DE	3365
TURN RIGHT/TURN LEFT	DE	3647
JOHN SILVER/PARADE MILKBOTTLE CAPS	DE	3334
FLIGHT OF BUMBLEBEE/UPPER SANDUSKY	DE	3333
MAJOR AND MINOR STOMP/KEEP KNOCKIN'	DE	2980
CHEROKEE/A MAN AND HIS DRUMS	DE	2961
RIGAMAROLE/SWAMP FIRE	DE	2918
HADN'T ANYONE TILL YOU/FARAWAY LOOK	DE	1834
DON'T BE THAT WAY/THE DREAMER IN ME	DE	1733
DOCTOR RHYTHM/ON SENTIMENTAL SIDE	DE	1651
I GOT RHYTHM/FLIGHT OF BUMBLEBEE	DE	1508
MUTINY BRASS SECTION/GODS CHILLUN	DE	1256
JAMBOREE/HOLLYWOOD PASTIME	DE	1200
MOCKING BIRD/LOVE BUG'LL BITE YOU	DE	1187
CHICKEN REEL/FUNICULI FUNICULA	DE	1086
IT'S NO FUN/MOONRISE ON LOWLANDS	DE	782
ROBINS AND ROSES/SING SING SING	DE	776
WELCOME STRANGERS/TRUE ABOUT DIXIE	DE	768
WAH HOO/WHAT'S THE REASON	DE	762
WASHINGTON GRAYS/TAP DANCERS NITEM.	DE	655
I AM A GAMBLER/DUSK UPPER SANDUSKY	DE	607
YOU LET ME DOWN/WHERE AM I	DE	602
WHY SHOULDN'T I/PICTURE OF ME	DE	571
ME AND MARIE/WHEN LOVE COMES YOUR WAY	DE	570
DORSEY DERVISH/SERENADE TO NOBODY	DE	1040

DUKE ELLINGTON

ST. LOUIS BLUES/CREOLE LOVE CALL	CO	55003
THE MOOCHE/BLACK AND TAN FANTASY	BR	80002
MOOD INDIGO/WALL STREET WAIL	BR	80003
BIRMINGHAM BREAKDOWN/EAST ST.LOUIS	BR	80000
ROCKIN' IN RHYTHM/12TH STREET RAG	BR	80001
IT'S SWELL OF YOU/A LULL IN MY LIFE	MAS	117
MOOD INDIGO/THE MOOCHE	VI	24486
SLIP OF THE LIP/SENTIMENTAL LADY	VI	1528
THE MOOCHE/E.ST. LOUIS TOODLE-OO	VI	1531
COTTONTAIL/DON'T GET AROUND MUCH	VI	26610
CLEMENTINE/FIVE O'CLOCK DRAG	VI	27700
BLI-BLIP/ROCKS IN MY BED	VI	27639
DEAR OLD SOUTHLAND/SOLITUDE	VI	27564
BAKIFF/GIDDYBUG GALLOP	VI	27502
BODY AND SOUL/MR. J.B. BLUES	VI	27604
SOPHISTICATED LADY/PANTHER PATTER	VI	27221
DELTA SERENADE/STOMPY JONES	VI	1533
MISTY MORNIN'/BLUES WITH A FEELIN'	CO	35955
COUNTRY GAL/JUBILEE STOMP	CO	35776
KILLIN' MYSELF/YOUR LOVE HAS FADED	CO	35640
BLUES/PLUCKED AGAIN	CO	35322
A LONELY CO-ED/BOUNCING BUOYANCY	CO	35240
DOIN' THE VODM VOOM/CHECKIN' OUT	CO	35208
RAINCHECK/PERDIDO	VI	27880
CHLOE/DO NOTHIN' TILL YOU HEAR FROM	VI	1547
TAKE THE A TRAIN/SIDEWALKS OF N.Y.	VI	27380
MAIN STEM/JOHNNY COME LATELY	VI	1556
A LULL IN MY LIFE/IT'S SWELL OF YOU	MAS	117

UNRESTRICTED AUCTION

MOGULL'S

453 41st STREET, MIAMI BEACH 40, FLA.

UNRESTRICTED AUCTION

No minimum bids required. Bid what you want. No packing charge even if you bid on just one record. All records in new condition, and will be shipped insured express collect.

BUD FREEMAN

WHAT'S THERE TO SAY/SMILIN AT TROUBLE	DE	18113
THE BUZZARD/TILLIE'S DOWNTOWN NOW	DE	18112
SUSIE/FIDGETY FEET	DE	18067
SENSATION/OH BABY	DE	18065
COPENHAGEN/BIG BOY	DE	18064
SUNDAY/AS LONG AS I LIVE	DE	2849
THE SAIL FISH/SATANIC BLUES	DE	2781

BENNY GOODMAN

JUNGLE BLUES/ROOM 1411	BR	80029
WOLVERINE BLUES/A JAZZ HOLIDAY	BR	80027
MUSKRAT RAMBLE/AFTER AWHILE	BR	80028
DON'T BE THAT WAY/ONE O'CLOCK JUMP	VI	25792
SING SING SING, 1 & 2	VI	36205
JAM SESSION/SOMEBODY LOVES ME	VI	25497
RUSSIAN LULLABY/CHANGES	BB	11226
MY LITTLE COUSIN/ZOOT SUIT	DK	6606
LAMP OF MEMORY/WHEN ROSES BLOOM	OK	6580
SOMEBODY NOBODY LOVES/LET'S GIVE	OK	6562
ROCKIN' MY DREAMBOAT/YOU DON'T KNOW	OK	6534
WINTER WEATHER/EVERYTHING I LOVE	OK	6516
IF I HAD YOU/LIMEHOUSE BLUES	OK	6486
NOT MINE/BUILD A BETTER MOUSETRAP	CO	36580
SHADY LADY BIRD/BUCKLEDOWN WINSOCKI	CO	36429
AIR MAIL SPECIAL/TUESDAY AT TEN	CO	36254
SOFT AS SPRING/DOWN DOWN DOWN	CO	36219
SOMETHING NEW/WHEN THE SUN COMES OUT	CO	36208
MILLION DOLLAR BABY/GOOD EVENIN'	CO	36136
TAKE IT/YOURS	CO	36067
YES MY DARLIN DAUGHTER/THESE THINGS	CO	35920
FRENESI/HARD TO GET	CO	35863
LI'L BOY LOVE/NOSTALGIA	CO	35594
ONCE MORE/CAN'T YOU TELL	CO	35543
OLD MILL STREAM/YOURS IS MY HEART	CO	35445
WHAT'S MATTER WITH ME/THINK OF NEXT	CO	35374
STEALIN' APPLES/OPUS LOCAL 802	CO	35362
DARN THAT DREAM/PEACE BROTHER	CO	35331

GLEN GRAY

COTTON/CHANT OF THE JUNGLE	DE	463
FARE THEE WELL ANNABELLE/BLUE PENSIVE	DE	352
OBJECT OF MY AFFECTION/2 IN DREAM	DE	298
WHEN WILL I KNOW/CHINATOWN	DE	199

LIONEL HAMPTON

STOMP/JIVIN' THE VIBRES	VI	25535
PICK THE WINNER/RING DEM BELLS	VI	25889
ALTITUDE/I NEARLY LOST MY MIND	VI	27316
JACK THE BELLBOY/CENTRAL AVE. BREAK.	VI	26652
SUNNYSIDE OF THE STREET/I KNOW THAT	VI	25592

COLEMAN HAWKINS

FORGIVE A FOOL/SERENADE SLEEPING B.	OK	6347
PASSIN'IT AROUND/ROCKY COMFORT	OK	6284
LOST IN A FOG/I AIN'T GOT NOBODY	DE	18252
HONEYSUCKLE ROSE/NETCHA'S DREAM	DE	3881
JAMAICA SHOUT/HONEYSUCKLE ROSE	DE	3358
WHAT HARLEM IS TO ME/MEDITATION	DE	742

EDGAR HAYES

FUGITIVE FROM HAREM/SOPHISTICATED	DE	1748
BLUE SKIES/SWEETHEART	DE	1684
LET'S LOVE/SWINGIN' IN PROMISED LAND	DE	1665
I KNOW NOW/WHEN YOUNG MAGGIE	DE	1509
SO RARE/LOVE ME OR LEAVE ME	DE	1444
LAUGHING AT LIFE/STOMPING AT RENNY	DE	1416
SATAN TAKES HOLIDAY/HIGH WIDE AND	DE	1382
CARAVAN/EDGAR STEPS OUT	DE	1338

FLETCHER HENDERSON

ROSE ROOM/BACK IN OWN BACKYARD	VO	3511
OL MAN RIVER/HAPPY FEET	DE	18172
GOT TO SING TORCH SONG/NIGHT LIFE	DE	18254
NAGASAKI/IT'S THE TALK OF THE TOWN	DE	18253
LIZA/HOTTER THAN 'ELL	DE	555
WILD PARTY/RUG CUTTERS SWING	DE	342
HAPPY AS DAY'S LONG/BIG JOHN'S SPEC.	DE	214
TIDAL WAVE/DOWN SOUTH CAMP MEETIN	DE	213
MEMPHIS BLUES/SHANGHAI SHUFFLE	DE	158

EARL HINES

LOVE ME TONIGHT/SHELTERING PALMS	CO	35877
CALL ME HAPPY/BLUE BECAUSE OF YOU	BB	10835
DEPEND ON ME/TANTALIZING A CUBAN	BB	10792

EARL HINES (CONTINUED)

ROSETTA/GLAD RAG DOLL	BB	10555
RHYTHM SUNDAE/CAN'T BELIEVE THAT YOU	OK	6250
JAPANESE SANDMAN/JULIA	DE	654
BUBBLING OVER/BLUE	DE	714
DISAPPOINTED IN LOVE/RHYTHM LULLABY	DE	389
ROCK AND RYE/WOLVERINE BLUES	DE	577
ROSETTA/COPENHAGEN	DE	337
FAT BABES/MAPLE LEAF RAG	DE	218
ANGRY/CAVERNISM	DE	183
THAT'S A PLENTY/SWEET GEORGIA BROWN	DE	182

ANDY KIRK

MIDNIGHT STROLL/NO GREATER LOVE	DE	3350
HEY LAWDY MAMA/MCGHEE SPECIAL	DE	4405
WORRIED LIFE BLUES/BOOGIE COCKTAIL	DE	4381
CLOUDS/GOODBYE	DE	2570
TWINKLIN/FLOYDS GUITAR BLUES	DE	2483
BLUE ILLUSION/CORKY	DE	772
MARY'S IDEA/HONEY	DE	2326

JIMMIE LUNCEFORD

JAZZNOCRACY/WHITE HEAT	BB	5713
I'M IN AN AWFUL MOOD/BLUES IN GROOVE	VO	5395
SASSIN'THE BOSS/WHO DID YOU MEET	VO	5116
IN DAT MORNIN'/SWEET RHYTHM	BB	5330
HERE GOES/BREAKFAST BALL	BB	6133
DINAH, 1 & 2	CO	36054
DK FOR BABY/FLIGHT OF JITTERBUG	CO	35967
RED WAGON/YOU AIN'T NOWHERE	CO	35782
LET'S TRY AGAIN/SWINGIN' ON C	CO	35725
PAVANNE/MINNIE THE MOOCHER	CO	35700
I GOT IT/WHAT'S THE STORY MORNIN	CO	35510
BUGS PARADE/CHOPINS PRELUDE #7	CO	35547
GONE/IMPROMPTU	DE	4083
HI SPOOK/YARD DOG MAZURKA	DE	4032
FLAMINGO/SIESTA AT THE FIESTA	DE	3931
BLUE PRELUDE/PEACE AND LOVE FOR ALL	DE	3892
CHOCOLATE/BATTLE AXE	DE	3807
I HAD A PREMONITION/24 ROBBERS	DE	3718
MY BLUE HEAVEN/MEDITATION	DE	3520
HELLS BELLS/FOUR AND FIVE TIMES	DE	3515
MELANCHOLY BABY/RIVER ST. MARIE	DE	1808
LOVE NEST/TEASIN' TESSIE BROWN	DE	1734
PIGEON WALK/LAUGHIN UP MY SLEEVE	DE	1659
RAGGING THE SCALE/FIRST TIME I SAW	DE	1364
FOR DANCERS ONLY/COQUETTE	DE	1340
COUNT ME OUT/LINGER A WHILE	DE	1229
MUDDY WATER/HONEST AND TRULY	DE	1219
TAIN'T GOOD/LIVING FROM DAY TO DAY	DE	960
JEALOUS/BEST THINGS IN LIFE FREE	DE	788
HITTIN' THE BOTTLE/DREAM OF YOU	DE	765
WALKIN'THRU HEAVEN/SCREWY MUSIC	DE	682
SWANEE RIVER/AVALON	DE	668
POLLY WOLLY DOODLE/JACK AND JILL	DE	670
BIRD OF PARADISE/RHAPSODY JR	DE	639
CHARMAINE/OH BOY	DE	628
MISS OTIS REGRETS/NANA	DE	130

JOE MARSALA

FEATHER BED LAMENT/12 BAR STAMPEDE	DE	18111
LOWER REGISTER/I KNOW THAT YOU KNOW	DE	3764
SLOW DOWN/BULLS EYE	DE	3715

JIMMIE MCPARTLAND

ALL BOUND ROUND/DIXIELAND ONE STEP	DE	18441
SUGAR/WORLD IS WAITING FOR SUNRISE	DE	18043
PANAMA/ECCENTRIC	DE	3363

RED MCKENZIE

EV'RY NOW AND THEN/MONDAY MANHATTAN	DE	587
SWEET LORRAINE/WANTED	VR	520
CAN'T GET STARTED/CAN PULL A RABBIT	DE	790
MOON ROSE/WHEN LOVE HAS GONE	DE	734
DON'T KNOW YOUR NAME/DON'T COUNT KISS	DE	721
OLD FASHIONED SONG/AWFUL LET DOWN	DE	667
GEORGIA ROCKIN' CHAIR/WOULDN'T I BE	DE	609
DOUBLE TROUBLE/THAT'S WHAT YOU THINK	DE	521
LET'S SWING IT/MURDER IN MOONLIGHT	DE	507
AS LONG AS I LIVE/WORLD ON STRING	DE	302
ALL FORGOTTEN NOW/USE OF GETTIN USE	DE	243
FROM MONDAY ON/DOWN YONDER IN N.O.	DE	186

SHARKEY'S NEW ORLEANS BOYS

YES SHE DO/EVERYBODY LOVES MY BABY	DE	1014

LYLE "SPUD" MURPHY

SAND DUNE/PINE TOP BREAKAWAY	BB	10875
ECSTACY/DANCING WITH DEBUTANTE	DE	2109
CHEROKEE/QUAKER CITY JAZZ	DE	2040
MY LITTLE GIRL/TRANS-CONTINENTAL	DE	1853

JIMMIE NOONE

MONDAY DATE/BLUES	BR	80026
APEX BLUES/SWEET LORRAINE	BR	80023
EVERY EVENING/FOUR OR FIVE TIMES	BR	80025
I KNOW THAT YOU KNOW/SWEET SUE	BR	80024
BLUES JUMPED RABBIT/DIFF TYPE GUY	DE	18439
FOUR OR FIVE TIMES/JAPANSY	DE	1621
BUMP IT/I KNOW THAT YOU KNOW	DE	1584

RED NICHOLS

TEA FOR TWO/I WANT TO BE HAPPY	BR	80007
DINAH/INDIANA	BR	80006
SHEIK OF ARABY/SHIM-ME-SHA-WABBLE	BR	80005
CHINA BOY/PEG O' MY HEART	BR	80004

RED NORVO

HAVE MERCY/SOME LIKE IT HOT	VO	5009
I GOT RHYTHM/LADY BE GOOD	DE	779
DECCA STOMP/GRAMERCY SQUARE	DE	691
POLLYWOLLY DOODLE/WED.OF JACK & JILL	DE	670

NEW-ORLEANS RHYTHM KINGS

SENSATION/BLUIN' THE BLUES	DE	464
NO LOVERS ALLOWED/BABY BROWN	DE	401
FELL OUT OF LOVE/DUST OFF PIANNA	DE	388
SAN ANTONIO SHOUT/TIN ROOF BLUES	DE	161
PANAMA/JAZZ IT BLUES	DE	162

BEN POLLACK

I'M DEPENDABLE/IF YOU EVER LEAVE	DE	1435
MOROCCO/NOBODY'S GONNA TAKE YOU	DE	1851
ALICE BLUE GOWN/CUDDLE UP LITTLE	DE	1546
BOOGIE WOOGIE/CALIFORNIA HERE I COME	DE	1517
EVER BEEN IN HEAVEN/WANNA MAKE RHYTHM	DE	1476
WILD IRISH ROSE/CAN'T YOU HEAR ME	DE	1458

ADRIAN ROLLINI

STUFF ETC/SWING LOW	DE	807
SUGAR/RIVERBOAT SHUFFLE	DE	265
PAVANNE/MOONGLOW	VO	5200
JITTERS/VIBROLLINI	DE	1132

BERT SHEFTER

WIGWAG/TOAST TO PAGANINI'S GHOST	DE	2653
DESERTED DESERT/FARMER IN A DILLEMA	DE	2584
TRAMMIN'AT THE FAIR/MONKEY ON STRING	DE	2525

THE SOPHISTICATES

LIEBESTRAUM/SWING LOW SWEET CHARIOT	DE	1818
DARK EYES/SONG OF VOLGA BOATMEN	DE	1883

MAXINE SULLIVAN

MELLIE GREY/FOLKS WHO LIVE ON HILL	VO	3885
SPEAK TO ME OF LOVE/BROWN BIRD SING	OK	4068
LOCH LOMOND/I'M COMING VIRGINIA	OK	3654
WHO IS SYLVIA/IF I HAD A RIBBON BOW	CO	36233
HOW DO I KNOW IT'S REAL/RIVER CLYDE	DE	4307
LOCH LOMOND/JUST LIKE A GYPSY	DE	3954

ART TATUM

WEE BABY BLUES/BATTERY BOUNCE	DE	8526
STOMPIN' AT SAVOY/LAST GOODBYE BLUES	DE	8536
TIGER RAG/LULLABY OF THE LEAVES	DE	18051
GET HAPPY/SWEET LORRAINE	DE	18050
DEEP PURPLE/TEA FOR TWO	DE	2456
STORMY WEATHER/GONE WITH THE WIND	DE	1603
ANYTHING FOR YOU/LIZA	DE	1373
LOVE TO KEEP ME WARM/PLENTY OF MONEY	DE	1198
BODY AND SOUL/WHAT WILL I TELL HEART	DE	1197
WHEN WOMAN LOVES A MAN/GOT NOBODY	DE	741
AFTER YOU'VE GONE/THE SHOUT	DE	468
STAR DUST/BEAUTIFUL LOVE	DE	306

JACK TEAGARDEN

DARK EYES/CHICKS IS WON'ERFUL	DE	3701
BLUE RIVER/A RHYTHM HYMN	DE	4071
100 YEARS FROM TODAY/NOBODY KNOWS	DE	4317
BLUES TO LONELY/PRELUDE IN C SHARP	DE	3642

MARY LOU WILLIAMS

OVERHAND/LITTLE JOE FROM CHICAGO	DE	3385
MR. FREDDIE BLUES/SWEET PATUNIA	DE	2797
THE PEARLS/THE ROCKS	DE	2796
CLEAN PICKIN'/SWINGIN' FOR JOY	DE	1155
ISABELLE/CORNY RHYTHM	DE	1021

MULL MUSIC STORE

WEST AVENUE, KANNAPOLIS, NORTH CAROLINA

Condition of records as stated is guaranteed. Postage will be paid on shipments of $10.00 or more. All bidders will be notified of results. All records sent C.O.D.

FREDDIE SLACK
RIFFETTE/THEY DDN'T BELIEVE ME CAP 129 N
RAY MCKINLEY
BIG BDY/ HARD HEARTED HANNAH CAP 131 N
LARRY CLINTDN
THAT SOLID OLD MAN/WDRRIED MIND BB 11343 N
ABE LYMAN & CALIFORNIANS
AMEN/HE WEARS A PAIR OF SILVER WING BB 11542 N
BDDNE'S JUMPING JACKS
MESSY/PLEASE BE CAREFUL DE 8644 N
CHARLESTDN CHASERS
LOVABLE AND SWEET/RED HAIR AND FR CO 1925 N
SING SINNERS/CINDERELLA BROWN CO 2133 N
TURN DN THE HEAT/WHAT WOULDN'T I DO CO 1989 N
YOU'RE LUCKY TO ME/LOVING YOU WAY CO 2309 N
WINGIE MANNDNE
DCHI CHORNYA/BODGIE BEAT'LL GET BB 11298 N
IN THE GROOVE/(REV.,RANDOLPH ORCH) BB 6616 E
DINNER FOR DUCHESS/WHEN I GET YOU BB 10909 N
DOWN STREAM/WHERE'S THE WAITER BB 7391 N
CASEY JONES/JUMPY NERVES BB 10289 N
A FINE ROMANCE/I CAN'T PRETEND BB 6606 E+
EVERY DNCE IN AWHILE/ISN'T LOVE BB 6393 N
CDTTAGE BY MODN/IT CAN HAPPEN TO BB 6536 E+
RIVER MAN/AFTER GLOW BB 6483 N
GETTING SOME FUN DUT OF LIFE BB 7197 N
NO RETRETS/SUMMER HDLIDAY BB 6473 N
BASIN STREET BLUES/PANAMA BB 6411 N
GDT MY HEART SET/LAUGH YDUR WAY BB 7214 N
STOP THE WAR/MAMA'S GONE GODDBYE BB 11107 N
RHYTHM ON RIVER/AIN'T IT A SHAME BB 10844 E
FLAT FOOT FLOOGIE/MARTHA BB 7621 N
FAREWELL BLUES/BEALE ST.BL(N/E) BB 10401 –
BLACK COFFEE/EVERY LITTLE MOMENT VO 2963 E
BUBBLING DVER FIVE
GET UP OFF THAT JAZZPHONE/DON'T OK 8737 N
BRIAN LAWRANCE AND HOT FIVE
DINAH/SINGIN' IN THE RAIN DE 5924 N
LEWIS BRDNZEVILLE FIVE
LAUGHING AT LIFE/COTTON BLOSSDM BB 8433 N
MISSISSIPPI FIRE BL/NATCHEZ MISS. BB 8445 N
LINDA BRDWN/LDW DOWN GAL BLUES BB 8460 N
IT CAN HAPPEN TO YOU/DH MABEL OH BB 8480 N
STAN KENTON SAXDPHDNE QUINTET
REED RAPTURE/EL CHOCLO DE 4319 N
CLYDE MCCDY
ONE MDRE DREAM/GYPSY IN MY SOUL DE 1766 N
BUGLES IN THE SKY/LOVE CAN DO THE DE 3581 E
RDSELAND STOMP/BLUE SUGAR DE 833 N
SUGAR BLUES/TEAR IT DOWN DE 381 E
SURRENDER TO BL/TELL ME YOU'LL DE 3633 E+
WHISPERING/THERE'LL BE SDME CHANGES DE 461 E
MY PILLOW AND ME/TEN LITTLE MILES DE 1788 E
YOU ARE MY DREAM/DON'T LOOK NDW DE 2630 E
SARA MARTIN (CLARENCE WILLIAMS BLUE 5)
HOW COULD I BE BLUE/PRISONERS BL DK 8442 E
GLENN MILLER
WISTFUL AND BLUE/ANYTIME ANY DAY DE 1284 N
COLEMAN HAWKINS
JAMAICA SHOUT/HONEYSUCKLE RDSE DE 3358 N
DON REDMAN
CHANT OF WEED/SHIM-ME-SHA-WABBLE BB 10765 N
SAM DDNAHUE
FOUR OR FIVE TIMES/SKOOTER OK 6358 N
HE COUNTS A LOT/LONESDME OK 6334 N
GENE KRUPA
I'LL NEVER SMILE AGAIN/MAYBE DK 5643 N
GEORGIA ON MY MIND/ALREET DK 6118 N
TEDDY HILL
KING PORTER STOMP/SAN ANTON BB 6988 E+
A STUDY IN BROWN/TWILIGHT IN TURKEY BB 6943 N
THE HARLEM TWISTER/BIG BOY BLUES BB 6908 E+
BLUE RHYTHM FANTASY/I'M HAPPY DARL. BB 6989 N
CHINA BOY/THE YOU AND ME THAT USED BB 6941 N
AT THE RUG CUTTERS BALL/BLUE RHYTHM VO 3247 N
THE CHICAGO RHYTHM KINGS
SHE SHALL HAVE MUSIC/THERE ISN'T BB 6400 N
LITTLE SANDWICH WAGDN/SHANGHAI BB 6371 E

CHICAGD RHYTHM KINGS (CDNTINUED)
BDSTDN TEA PARTY/(REV.,TANNER'S R.K)BB 6690 N
STDMPIN' AT SAVDY(REV.,JDE HAYMES) BB 6412 N
FRANK TANNER AND RHYTHM KINGS
WRAPPIN' IT UP/TIME FDR ONE MORE BB 6686 N
YDU DON'T LOVE ME/MAGNOLIAS IN BB 6667 N
CALIFDRNIA RAMBLERS
GONE AGAIN GAL/SHE KNOWS HER ONIONS CD 758 E
SIMPLE THINGS IN LIFE/RHYTHM & ROM. BB 6076 N
HYPNOTIZED/IF I SHOULD LOSE YOU BB 6240 N
ANYTHING TD MAKE YDU HAPPY/WHISPER CO 1411 E
HERE'S TD RDMANCE/THUNDER OVER PAR. BB 6145 N
WHITE STAR OF SIGMA NU/(REV.,STAFFDN) BB 6082 N
I'M NEEDIN'YOU/WASHIN'T THE BLUES CO 2208 N
IT'S BEEN SD LONG/LIFE BEGINS BB 6253 N
WHERE AM I/YOU LET ME DOWN BB 6156 N
BROADWAY RHYTHM/NOW YOU'VE GOT ME BB 6146 N
IT'S MY NIGHT TO HDWL/WHEN GIMBLE BB 6083 N
HDW DO I RATE WITH YOU/(REV.,HALL) BB 6173 N
WITH ALL MY HEART/(REV.,RAMBLERS) BB 6189 N
SDUTHERN SERENADERS
ALWAYS IN ALL WAYS/BODY & SOUL DK 41456 N
LITTLE BOY THAT SANTA CLAUS FORGDT BB 7284 N
SUNNY SIDE OF ROCKIES/WHEN BAND BB 7307 N
GOIN' TO TOWN/SING IT'S GOOD FOR BB 7367 N
A LITTLE GIRL/(REV.,DALE'S DANCE) LI 2533 V
DDUG BINE & DIXIE RAMBLERS
DVER 60/CHINESE HONEYMOON BB 6677 N
HI-DE-HI/YES SIR BB 6789 E
WILD/RAMBLERS STDMP BB 6705 E
HOD WILLIAMS
WILLIAMS SOPHISTICATES/SDUTHLAND BB 7141 N
DLD KING COLE/WILLIAMS SWING BB 7119 E
NIGHT OVER SHANGHAI/LADY FROM 5TH BB 7106 N
THE BIG APPLE/SHADES OF HADES BB 7104 N
RAY NICHDLS & FOUR TOWERS DRCH.
MURDER IN MODNLIGHT/WHAT LITTLE BB 6011 N
MDDNLIGHT AND MAGNDLIAS/A LITTLE BB 6010 N
IN SWEET LONG AGD/TO CALL YOU MY BB 5903 N
WHO'S SORRY NDW/RDSETTA BB 5902 N
AND THEN SDME/SWEET BEGINNING BB 6012 N
RESTLESS/SUGAR FODT STOMP BB' 5904 N
RED MCKENZIE BLUE BLOWERS
MY SYNCDPATED MELODY MAN/THERE'LL OK 40893 E
HIGH SDCIETY BL/I'M GONNA CLAP MY CH 40103 E
MY BABY CAME HOME/FROM MONDAY ON OK 41071 N
EVERY NOW AND THEN/MDNDAY IN MAN DE 587 E
JDHN HYMAN'S BAYDU STDMPERS
ALLIGATOR BLUES/AIN'T LOVE GRAND VI 20593 N
DDC DAUGHERTY
NINETY IN SHADE/ALCOHOLIC BLUES VI 40111 N
FIVE HARMANIACS
WHAT MAKES BABY CRY/IT TAKES GODD VI 20507 N
DUKE ELLINGTDN
CHICAGO/HARLEM SPEAKS
BIOIN'-MY TIME/SAM AND DELILAH VI 23036 N
DIGA DIGA OO/I CAN'T GIVE YOU ANY VI 38008 N
MISSISSIPPI/SWANEE SHUFFLES VI 38089 N
I MUST HAVE THAT MAN/BANDANNA BAB VI 38007 N
BLUE BUBBLES/BLUES I LOVE TD SING VI 22985 N
TOMMY DDRSEY
YOU AND I KNOW/GOOD BYE JDNAH VI 25648 E
SOMEBDDY LDVES ME/VIOLETS FOR YOUR VI 27690 E
THIS TIME IT'S REAL/MARCHING ALONG VI 25862 E
THE SHEIK OF ARABY/CHINATOWN VI 26023 E
SNOOTIE LITTLE CUTIE/MOONLIGHT ON VI 27876 E
DN THE ALAMO/SWINGIN' ON NOTHIN' VI 27578 N
DN THE ALAMD/SWINGIN' DN NOTHIN' VI 27578 E
TWILIGHT IN TURKEY/MILKMEN'S MATIN VI 25568 E+
I NEVER KNEW/CDMIN' THRDUGH RYE VI 25813 E+
WHO CAN I TURN TO/I THINK DF YOU VI 27701 N
ROBINS AND ROSES/YDU STARTED ME VI 25284 E
THAT'S FDR ME/DUR LOVE AFFAIR VI 26736 E+
DH PRDMISE ME/SHINE ON HARVEST MOON VI 25780 E
DH PROMISE ME/SHINE ON HARVEST MDDN VI 25780 N
LET'S GET AWAY FROM IT ALL,I & 2 VI 27377 E
I'LL DREAM TONIGHT/CDWBOY FROM B. VI 25832 N
'DEED I DO/YEARNING VI 25815 N

TDMMY DDRSEY (CONTINUED)
MAPLE LEAF RAG/JAMBDREE VI 25476 N
THAT SOLID DLD MAN/50 MILLIDN SW. VI 27617 N
SERENADE TO SPDT/ANOTHER DNE DF VI 27374 E
DOWN WITH LOVE/MOANIN' IN MORNIN VI 25692 E
HDW DO YOU DO WITHOUT ME/IT ISN'T VI 27710 N
LOVE LIES/CALL OF THE CANYDN VI 26678 E
FODLS RUSH IN/DEVIL MAY CARE VI 26593 E
NINE DLD MEN/LOVE ME AS I AM VI 27483 N
NDT SO LDNG AGD/YOU SAY SWEETEST VI 27219 N
YOU AND I/FREE FOR ALL VI 27532 N
THIS IS IT/IT'S ALL YOURS VI 26149 E
THANKS FOR EV'RYTHING/DO YOU REM VI 26119 N
YA GDT ME/THERE'S NO PLACE LIKE VI 26030 E
IN MY MEDITATIONS/YOU'RE MY DESIRE VI 25625 E
TWO DREAMS MET/WHEN YOU AWAKE VI 26764 E
FABLE OF ROSE/THIS IS BEGINNING VI 26555 N
APRIL PLAYED FIDDLE/I HAVEN'T TIME VI 26606 E
WHAT'LL I DO/DH HOW I HATE TO GET VI 25824 E
BACK TD BACK/I POURED MY HEART VI 26271 E
ALL THIS AND HEAVEN TOD/WHERE DO VI 26653 N
DOWN HOME RAG/ROOM WITH VIEW VI 26097 E
DUR LOVE/ONLY WHEN YOU'RE IN ARMS VI 26202 E
TO YOU/THIS IS ND DREAM VI 26234 E
YOU'RE DANGEROUS/YOU LUCKY PEDPLE VI 27350 N
LITTLE WHITE LIES/JUST SIMPLE MEL VI 25750 E
ANGELS WITH DIRTY FACES/BETWEEN KIS VI 26115 E
HEAVEN IN MY ARMS/ALL IN FUN VI 26406 E
SLEEP/WAKE UP AND LIVE VI 25573 E+
WHEN I SAW YOU/MAKE ME KNOW IT VI 26786 N
RAINBOW 'ROUND MOON/STOMPIN' AT VI 26062 E
FAITHFUL TO YOU/LOSERS WEEPERS VI 26439 E
DO I WORRY/LITTLE MAN WITH CANDY VI 27338 N
TEARS IN MY HEART/LADY IS TRAMP VI 25673 E
TEA FOR TWO/NIGHT IN SUDAN VI 26321 E+
BIG DIPPER/SMOKE FROM CHIMNEY VI 25763 E+
EMBRACEABLE YOU/SUNSHINE OF VI 27638 N
ALLEGHENY AL/THINGS I WANT VI 25623 E
DNLY FOREVER/TRADE WINDS VI 26666 N
HAPPY BIRTHDAY TD LOVE/STRANGERS VI 25596 E+
EVERYBODY'S DOING IT/WHEN MIDNIGHT VI 25821 E
LDVE IS NEVER OUT OF SEASON/DUR VI 25591 E
WE THREE/TELL ME AT MIDNIGHT VI 26747 E
THE SKUNK SDNG, I & 2 VI 27621 N
WHATCHA KNOW JOE/EVERYTHING HAPPENS VI 27359 E
WASHBOARD BL/LIGHTLY AND PDLITELY VI 26085 E-
SHADOWS ON SAND/YOU'RE BREAKING VI 26761 E
BLUE SKIES/BACK STAGE AT BALLET VI 27566 N
SAYS MY HEART/YOU LEAVE ME BREATHL. VI 25828 N
ELI ELI/NONE BUT LDNELY HEART VI 27597 N
YES INDEED/WILL YOU STILL BE MINE VI 27421 E
I'D KNDW YOU ANYWHERE/YOU'VE(N/E) VI 26770 –
I LOVE IT SO/YOU BETCHA MY LIFE VI 27392 N
PALE MOON/HALLELUJAH VI 27591 N
KISS THE BOYS GOODBYE/I'LL NEVER VI 27461 N
HEAD OVER HEELS IN LOVE/MAY I HAVE VI 25487 N
BENNY GDDDMAN
RUSSIAN LULLABY/CHANGES BB 11226 N
I CRIED FOR YDU/WHERE OR WHEN BB 11456 N
MORE THAN YOU KNOW/NDBODY'S (E+/N) BB 10723 –
JAPANESE SANDMAN/I KNOW THAT YOU BB 10459 E
SING ME A SWING SONG/CAN'T WE BE F BB 10462 E
BALLAD IN BLUE/THE DIXIELAND BAND BB 10851 V+
DEAR OLD SOUTHLAND/IF I COULD BE BB 10458 E
JINGLE BELLS/(REV.,T.DDRSEY) VI 25145 N
BIG JOHN SPECIAL/THE FLAT FOOT VI 25871 V
LET THAT BE LESSON/I'VE HITCHED VI 25708 N
BDB WHITE/MINNIE MODCHER VI 25683 E
YOU'RE GIVING ME SONG/WHEN LADY VI 25434 E
RESTLESS/YDU'RE HEAVENLY THING VI 25021 E+
COULD YOU PASS IN LOVE/I'VE GDT VI 26000 E+
CORN SILK/THE MEM'RY OF A ROSE CD 35992 E
FEELIN'HIGH & HAPPY/LET A SONG GO VI 25840 N
CAMEL HOP/LOCH LOMAND VI 25717 E
SILHOUETTED IN MODNLIGHT/CAN'T VI 25711 E
THIS CAN'T BE LOVE/SING FOR SUPPER VI 26099 E+
FEELING IS GONE/LULLABY IN RHYTHM VI 25827 N
ALL MY LIFE/TOO GOOD TO BE TRUE VI 25324 N

MULL MUSIC STORE

WEST AVENUE, KANNAPOLIS, NORTH CAROLINA

AUCTION

Condition of records as stated is guaranteed. Postage will be paid on shipments of $10.00 or more. All bidders will be notified of results. All records sent C.O.D.

BENNY GOODMAN (CONTINUED)

YOU'RE LOVELY MADAME	VI	26053	E
LAMP OF MEMORY/WHEN THE ROSES	OK	6580	N
A ZOOT SUIT/MY LITTLE COUSIN	OK	6606	N
WINTER WEATHER/EV'RYTHING I LOVE	OK	6516	N
SOMEBODY NOBODY LOVES/LET'S GIVE	OK	6562	N
WE'LL MEET AGAIN/BEFORE	OK	6644	N
YOU DON'T KNOW WHAT LOVE/SOMEBODY'S	OK	6534	N
ALL I NEED IS YOU/ON SUNNY SIDE OF	CO	36617	N
WANG WANG BLUES/WAY YOU LOOK TON.	CO	36594	N
HENDERSON STOMP/NOBODY	CO	35820	N
IDAHO/TAKE ME	CO	36613	N
DEVIL MAY CARE/EV'RY SUNDAY AFT.	CO	35461	N
DEARLY BELOVED/I'M OLD FASHIONED	CO	36641	N
ELMER'S TUNE/BIRTH OF THE BLUES	CO	36359	N
SOMETHING NEW/WHEN SUN COMES OUT	CO	36209	E
PERFIDIA/LET THE DOOR KNOB HITCHA	CO	35962	N
SERENADE IN BLUE/I'VE GOT A GAL IN	CO	36622	E
ANYTHING/FROM ONE LOVE TO ANOTHER	CO	36305	N
WHY DON'T YOU DO RIGHT/6 FLATS UNF	CO	36652	N
SOFT AS SPRING/DOWN DOWN DOWN	CO	36219	E
I GOT IT BAD/POUND RIDGE	CO	36421	N
GOOD EVENIN'GOOD LOOKIN/I FOUND	CO	36136	E
LAZY RIVER/OH LOOK AT ME NOW	CO	36012	E
MY SISTER AND I/I'M NOT COMPLAININ	CO	36022	E
JUMPIN' AT WOODSIDE/THERE'LL BE	CO	35210	E
I'M HERE/CAPRICE XXIV PAGAINI	CO	36411	N
PEACE BROTHER/DARN THAT DREAM	CO	35331	E

BOB HOWARD AND HIS BOYS

IF YOU'RE A VIPER/RAGGEDY BUT RIGHT	DE	1698	N

LIL ARMSTRONG

HARLEM ON SATURDAY NIGHT/SAFELY L	DE	2234	N

FREDDIE RICH

HEIGH-HO/SOME DAY MY PRINCE WILL	DE	1632	N

TEDDY GRACE ALL STARS

BETTY AND DUPREE/ARKANSAS BLUES	DE	2602	E

SEATTLE HARMONY KINGS

BREEZIN'ALONG/TELL ME(ART LANDRY)	VI	20142	N
HOW MANY TIMES/(REV.,TED WEEMS)	VI	20133	N

ANDY BOY (BLUES SINGER WITH PIANO)

HOUSE RAID BLUES/CHURCH STREET BL	BB	6858	N
OUT O'LINE BLUES/YELLOW GAL BLUES	BB	6940	N
TOO LATE BLUES/EVIL BLUES	BB	7075	N

JOE PULLUM (PIANO, ANDY BOY)

TRAVELING BLUES/HARD WORKING MAN	BB	6276	N
DIXIE MY HOME/TELEPHONE BLUES	BB	6298	N

WALTER (COWBOY) WASHINGTON(ANDY BOY,P.)

I NEED YOU BLUES/BAD MANAGING BLUES	BB	7314	E+

JIMMY NOONE

HELL IN MY HEART/SWEET LORRAINE	DE	7553	N

BLYTHE'S SINFUL FIVE(LOVIE AUSTIN SEREN)

ANNA MINA 40 & ST.LOUIS SHORTY	PARA	12351	N

HATTIE MCDANIEL (ACC.,L.AUSTINS SEREN)

I WISH I HAD SOMEBODY/BOO HOO BL	OK	8434	N

IDA COX (ACC.L.AUSTIN'S SERENADERS)

ONE TIME WOMAN BLUES/THIS IS A FU	PARA	12325	N

IDA COX & ALL STAR BAND

PINK SLIP BLUES/TAKE HIM OFF(E/N)	VO	05258	-

TRIXIE SMITH (ACC.F.HENDERSON ORCH)

HE LIKES IT SLOW/BLACK BOTTOM HOP	PARA	12336	N

TRIXIE SMITH (ACC.BECHET ORCH.)

JACK I'M MELLOW/HE MAY BE YR MAN	DE	7528	N

CARSON ROBISON'S KANSAS JACK RABBITS

NONSENSE/STUFF	VI	38074	N

LES HITE ORCH.

THAT'S THE LICK/T-BONE BLUES	BB	11210	N
JERSEY BOUNCE/I REMEMBER YOU	HIT	7001	N

HENRY HENDRICKSON'S LOUISVILLE SERENADERS

WITHOUT THAT GAL/NEVER	VI	22750	N

KING COLE TRIO

SCOTCHIN'WITH SODA/SLOW DOWN	DE	8556	N

SLIM & SLAM FLAT FOOT FLOODGEE BOYS

BINGIE BINGIE SCOOTIE/CHAMPAGNE	OK	6382	N

MAMIE SMITH

SWEET VIRGINIA BL/WHAT HAVE YOU DON	VI	20233	N
GOIN' CRAZY WITH BLUES/I ONCE WAS	VI	20210	N

ART TATUM

CORRINE CORRINA/LONESOME GRAVEYARD	DE	8563	E

BUTTERBEANS & SUSIE (EDDIE HEYWOOD,PIANO)

GET AWAY FROM MY WINDOW/GET YOUR	OK	8687	N
PUT YOUR MIND RIGHT ON IT/GON	OK	8701	N
CONSOLATION BLUES/ADAM & EVE	OK	8192	V
FAST FADIN'PAPA/I AIN'T SCARED OF Y	OK	8614	N
JELLY ROLL QUEEN/DEAL YOURSELF AN	OK	8520	N
DA DA BLUES/DADDY(R.CHEFK,TRUMPET)	OK	8392	N

COOTIE WILLIAMS & RUG CUTTERS

TOP AND BOTTOM/TOASTED PICKLE	OK	6336	N
TOP AND BOTTOM/TOASTED PICKEL	OK	6336	E
DOWN TOWN UPROAR/BLUE REVERIE(E/N)	VR	527	-

EDDIE SOUTH AND ALABAMIANS

THAT'S WHAT I CALL KEEN(REV.,STARS)	VI	21605	N

PAUL WHITEMAN

DOLLY DIMPLES/COQUETTE	VI	21301	N

WASHBOARD RHYTHM KINGS

SLOPPY DRUNK BL/A NICLE FOR PICKLE	BB	8164	N

LOUIS PRIMA

SWEET AND LOW DOWN/OF THEE I SING	DE	2749	N
LET'S GET TOGETHER/THE STARS(E/N)	BR	7740	-
CONFESSIN'/LET'S HAVE FUN	BR	7709	N
FORGIVE ME/TICA-TEE TICA-TA	OK	6520	N
RHYTHM ON RADIO/JUST CAN'T BELIEVE	VO	3921	N
GLEEBY RHYTHM IS BORN/SING-A-SPELL	VS	8166	N

THE LITTLE RAMBLERS

PLAY IT RED/SWAMP BLUES	CO	1103	E
LOVELESS LOVE/STREAMLINED GRETA	BB	6043	N
TOO MUCH IMAGINATION/(REV.CAL.RAMB)	BB	6238	N
YIT THE SPOT/(REV.,CALIF.RAMBLERS)	BB	6191	E
LIFE BEGINS AT SWEET SIXTEEN	BB	6192	N
TAP ROOM/(REV.,F.JENKINS)	BB	6193	N
PRINCE OF WAILS/THOSE PANAMA MAMA	CO	248	E

DENSON-PARRIS SACRED HARP SINGERS

RESURRECTED PM/REVERENTIAL ANTHEM	BB	5979	N
RAYMOND C.M./RAGAN L.M.	BB	5976	N
MOUNT ZION S.M./THE CRISTIAN'S HOPE	BB	5977	N
GOOD OLD WAY L.M./BLOOMING YOUTH	BB	5599	N
SING TO ME OF HEAVEN S.M./CONCORD	BB	5978	N
EXHORTATION C.M./PASSING AWAY C.M.	BB	5980	N
CONVERSION C.M/THE HEAVENLY PORT	BB	5598	N

OLD TIME SPIRITUAL SINGING

WISEMAN SEXTET	RAINBOW	1093	E
MITCHELL'S CHRISTIAN SINGERS	ME	71259	E
FOUR DUSTY TRAVELLERS	CO	14477	E
THE WISDOM SISTERS	CO	15309	E
FISK UNIVERSITY JUBILEE QUARTET	VI	16453	E
ERNEST PHIPPS HOLLINESS SINGERS	VI	40010	N
WM. HENRY SMITH'S JUBILEE SINGERS	DE	7649	N
BO WEAVIL JACKSON	PARA	12390	N
WELLING AND MCGHEE	PARA	3084	E
NORFOLK JUBILEE QUARTET	PARA	12217	E
NORFOLK JAZZ QUARTETTE	PARA	12453	N
BIDDLEVILLE QUINTETTE	PARA	12406	N
BIDDLEVILLE QUINTETTE	PARA	12424	N
NORFOLK JUBILEE QUARTETTE	PARA	12445	N
C. A. TINDLEY BIBLE CLASS SINGERS	PARA	12388	N
EVENING FOUR	BB	7074	N
EDWARD MACHUGH	BB	6342	N
E. PHIPPS HOLINESS SINGERS	VI	40106	E
MEMPHIS SANCTIFIED SINGERS	VI	38559	N
P. ROBINSON L. BROWN	VI	20604	N
PAUL ROBINSON	VI	21109	N
SHANNON QUARTET	VI	19883	E
HOMER RODEHEAVEN	VI	19875	E
FISK UNIVERSITY QUARTETTE	CO	1883	E
REV. H. B. JACKSON	OK	8715	N
J. MAY HILL	OK	8546	N
SECOND BAPTIST CHURCH TRID	OK	8446	N
WILFRED GLENN	OK	4431	N

NOBLE SISSLE ORCH. (SIDNEY BECHET)

WONDER WHO MADE RHYTHM/(TAIN'T FIT	DE	766	N

MILDRED BAILEY

MORE THAN YOU KNOW/I THINK OF YOU	DE	4267	N
TOO LATE/DEAR OLD MOTHER DIXIE	BB	7873	N
I CRIED FOR YOU/BEGIN THE BEGUINE	VO	4619	E
MOON LOVE/IT SEEMS LIKE OLD TIMES	VO	4939	E
HOME/STOP THE SUN STOP THE MOON	BB	7763	N
LOVER COME BACK TO ME/IT'S PEACEFUL	DE	3953	N

MILDRED BAILEY

LITTLE HIGH CHAIRMAN/WHAM(N/E)	CO	35370	-
WHAT SHALL I SAY/BLAME IT ON (N/E)	VO	4632	-
NOW IT CAN BE TOLD/I HAVEN'T	VO	4282	E
ROCKIN' CHAIR/SOMETIMES I'M HAPPY	DE	3755	E
LIES/CONCENTRATIN'	VI	22880	N
MY GOODBYE TO YOU/(REV.,P.WHITEMAN)	VI	42876	N
STRANGERS/STOP THE SUN, MOON	VI	22942	N
GEORGIA ON MY MIND/ROCKIN' CHAIR	BB	6945	E
EASY TO LOVE/DON'T TAKE YOUR LOVE	CO	35921	N

JACK TEAGARDEN

PRELUDE TO BLUES/BLUES HAVE GOT ME	DE	4409	N
WHAM/LOVE FOR SALE	VR	8202	E
I'M TALKING MY TIME WITH YOU/	CO	35224	E+

BILLIE HOLIDAY

LOVE ME OR LEAVE ME/JIM	OK	6369	N
LAUGHING AT LIFE/TELL ME MORE	DK	5719	N

SIDNEY BECHET

ROSE ROOM/OH LADY BE GOOD	VI	27707	E
WHEN IT'S SLEEPYTIME DOWN/I AIN'T	VI	27447	N

BENNY GOODMAN ALL STAR RECORD

TEXAS TEA PARTY/DR.HECKLE & JIBE	CO	3167	N

JACK PURVIS

DOWN GEORGIA WAY/POOR RICHARD	OK	8782	N

NEW ORLEANS BLACK BIRDS

HONOLULU BLUES/BABY	VI	38026	N
PLAYING THE BLUES/RED HEAD	VI	38027	N

JACK PETTIS AND PETS

A BAG OF BLUES/FRESHMAN HOP	VI	21793	N
SPANISH DREAM/DOIN' NEW LOW DOWN	VI	21559	N
BUGLE CALL BLUES/IRVING MILLS(E/N)	VI	38105	-
FRESHMAN HOP/SWEETEST MELODY	OK	41411	N

HENRY "RED" ALLEN

THE MERRY-GO-ROUND/YOU'LL NEVER	VO	3594	N
WHEN MY DREAM BOAT/HERE'S LOVE	VO	3389	E
SUGAR HILL FUNCTION/YOU MIGHT GET	VI	38140	N
FUNNY FEATHERS BLUES/HOW DO THEY	VI	38088	N
MOANING THE BLUES/BLOOD HOUND BLUES	BB	8619	N

SPIVEY, JOHNSON & C. WILLIAMS

FURNITURE MAN BLUES, 1 & 2	OK	8652	N

VICTORIA SPIVEY

GOTTA HAVE WHAT TAKES(HAROLD GRAY)	VI	38609	N
SHOWERED WITH BLUES(PIANO,GUITAR)	VI	38584	N
DREAMING'BOUT MY MAN(HUNTERS SERE)	VO	1621	N

SWEET PEAS

HEART BREAKING BLUES/LONGIN' FOR	VI	38565	N

RED AND MIFFS STOMPERS

SLIPPIN' AROUND/(REV.,COON SANDERS)	VI	21397	E
FEELING NO PAIN/(REV., BLUE STEELE)	VI	21183	E
FEELING NOPAIN/(REV., BLUE STEELE)	VI	21183	N
SUGAR/MAKE MY COT WHERE COT COT	VI	21056	E
SUGAR/MAKE MY COT WHERE COT COT	VI	21056	N

RED AND HIS BIG TEN

AT LAST I'M HAPPY/IF YOUHAVEN'T	VI	23033	N
THAT'S WHERE SOUTH BEGINS/I'M	VI	23026	N

RED NICHOLS AND FIVE PENNIES

OLD WHITE WHISKERS/SILVER THREADS	BB	5583	E
LET ME DREAM/SHE SHALL HAVE MUSIC	BB	10683	E
TWENTY ONE YEARS/MY SWEETIE WENT	BR	6241	N
ROLLIN' HOME/VERY THOUGHT OF YOU	BB	5548	E
LET ME CALL YOU MINE/THE PRIZE WALT	BB	5549	N
CAN'T WE BE FRIENDS/WAIT FOR HAP	BR	4510	N
FIVE PENNIES/JAPANESE SANDMAN	BR	3855	V+
THE NEW YORKERS/I MAY BE WRONG	BR	4500	N
FEELIN' NO PAIN/IDA SWEET AS APPLE	BR	3626	E
LET ME DREAM/SHE SHALL HAVE MUSIC	BB	10683	E
CAN'T WE BE FRIENDS/WAIT FOR HAPPY	BR	4510	N

RED NICHOLS AND ORCHESTRA

I'M MARCHING HOME TO YOU/I USED TO	BR	4308	N
OUR LOVE/YOU'RE SO DESIRABLE	BB	10179	N
TROUBLESOME TRUMPET/LOVE'S OLD SW	VR	545	E
POOR BUTTERFLY/A PRETTY GIRL IS	BB	10522	E
FIVE PENNIES/HARLEM TWIST	VI	21560	N

MCKINNEY'S COTTON PICKERS

CHERRY/SOME SWEET DAY	VI	21730	N
MILENBERG JOYS/SHIM-ME-SHA-WABBLE	VI	21611	N
WRAP YOUR TROUBLES IN DREAMS/DO YOU	VI	22811	N
SHE'S MY SECRET PASSION/IT'S A LON	VI	22628	N

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BUTTERBEANS & SUSIE (KING OLIVER ACC.)
KISS ME SWEET OK 8182 E
CHARLES PIERCE (MUGGSY, TESCHMACKER)
CHINA BOY/BULL FROG BLUES PARA 12619 E
BIG BILL
DOWN THE LINE BLUES/GOOD LIQUOR BB 6230 E
LET ME BE YOUR WINDER(PUNCH MILLER) VO 03075 E
NEW SHAKE'EM DOWN/NIGHT TIME #2 VO 04149 E
MARY BL/JUST GOT TO HOLD YOU TIGHT VO 04760 E
WOODIE WOODIE/PLEASE BE MY SO & SO VO 04938 E
MAKE MY GETAWAY/LEAP YEAR BL VO 05514 E
I.C. BLUES/WHAT IS THAT SHE GOT VO 05601 E
RAYMOND SCOTT QUINTETTE
MINUET IN JAZZ/TWILIGHT IN TURKEY MA 108 E
TOY TRUMPET/POWERHOUSE MA 111 E
RECKLESS NIGHT/DINNER MUSIC MA 136 E
CHOCOLATE DANDIES (KING OLIVER)
WHEN I TAKE MY SUGAR TO TEA/THAT'S VO 1617 E
BOB CROSBY
THIS NEVER HAPPENED/LET'S GIVE LOVE DE 1566 E
DO YOU EVER THINK OF ME/JAZZ ME(BC'S)DE 3040 E
COUNT BASIE (PIANO WITH RHYTHM)
OH RED/FARE THEE HONEY FARE THEE W DE 2780 E
TEDDY HILL
WHERE IS THE SUN/MY MARIE BB 6898 E
CHINA BOY/THE YOU AND ME THAT USED BB 6941 E
GOOFUS FIVE
LAZY WEATHER/VO DO DO DE D BL OK 40841 E
WHERE THE COT COT COTTON GROWS OK 40997 E
READY FOR THE RIVER/CAN'T GIVE YOU OK 41069 E
BLIND WILLIE DUNN (LANG)
THERE'LL BE SOME CHANGES/CHURCH ST. OK 8633 E
FRISCO TRAIN BL/WORK OX(TEX.ALEXANDER)OK 8658 E
FEELIN' MY WAY/PICKIN' MY WAY(KRESS)BR 6254 E
DUKE ELLINGTON (WITH BING CROSBY)
ST.LOUIS BL/CREOLE LOVE CALL(12") CO 55003 N
JAMES P. JOHNSON (PIANO SOLOS)
MULEWALK STOMP/ARKANSAW BLUES BN 27 N
SIDNEY BECHET'S BLUENOTE QUARTET & QUINT.
POUNDING HEART BL/SUMMERTIME BN 6 E
DEAR OLD SOUTHLAND/LONESOME BLUES BN 13 E
TEDDY WEATHERFORD (PIANO SOLOS)
WEATHERBEATEN BLUES/TEA FOR TWO SW 5 E
DICKY WELLS (TROMBONE SOLOS)
LADY BE GOOD/DICKY'S BLUES SW 10 E
THE LITTLE RAMBLERS (RED, VENUTI,ROLLINI)
PLAY IT RED/SWAMP BLUES CO 1103 N
IKEY ROBINSON & WINDY CITY FIVE
SWING IT/SCROUNTCH-LO DE 7430 & CH 40011 N
BUD FREEMAN & SUMMA CUM LAUDE
COPENHAGEN/BIG BOY RED DE 18064 N
SENSATION/OH BABY RED DE 18065 N
TIA JUANA/I NEED SOME PETTIN' RED DE 18066 N
FIDGETY FEET/SUSIE RED DE 18067 N
REV. J. M. GATES (12")
DRY BONES IN VALLEY/JESUS ROSE VI 35810 N
REV. SUTTON E. GRIGGS
A HERO CLOSES A WAR/SURPRISE ANSWER VI 21706 E
SHAND'S SUPERIOR JUBILEE SINGERS
SILVER SLIPPERS/TRUE RELIGION VO 1265 N
BING CROSBY (MIN. BID $3.50 EACH)
SHINE(MILLS BROS.)/SHADOWS ON WIND. BR 6276 E
DAY YOU CAME ALONG/GUESS IT HAD TO BR 6644 E
SWEET GEORGIA BROWN/BLACK MOONL. ME 13127 E
BLUE PRELUDE/WE'LL MAKE HAY ME 13128 E
SOME OF THESE DAYS/LET'S SPEND ME 13130 E
THANKS/HOME ON THE RANGE ME 13131 E
TEMPTATION/SHADOW WALTZ ME 13136 E
LOVE IN BLOOM/GUESS IT HAD TO BE ME 13165 E
MAY I/RIDIN' ROUND IN THE RAIN ME 13167 E
LOVE THY NEIGHBOR/SHE REMINDS ME OF ME 13168 E
SOMEONE STOLE GABRIEL'S HORN/STAY VO 4522 E
WRAP YOUR TROUBLES/LITTLE THINGS IN BB 7102 N
IT MUST BE TRUE/FOOL(GUS ARNHEIM) VI 22561 N
THEM THERE EYES(GUS ARNHEIM) VI 22580 N
HO HUM/I'M GOON LET(GUS ARNHEIM) VI 22691 E
CHANGED/MARY(BIX; WHITEMAN) VI 21103 N

BING CROSBY (CONTINUED)
SMILE/AWAY DOWN SOUTH(BIX/WHITEMAN) VI 21228 E
NIGHT OWL (WHITEMAN) VI 24400 N
OL' MAN RIVER/MAKE BE(BIX;WHITEMAN) VI 25249 E
LONELY MELODY(BIX)/MISSISSIPPI MUD VI 25366 E
FROM MONDAY ON/SUGAR (BIX) VI 25368 E
COQUETTE/THERE AIN'T NO SWEET(BIX) VI 25675 E
BUD FREEMAN(JACOBSON,KRUPA,O'BRIEN)
CAN'T HELP LOVIN/CRAZ-E-OLOGY UHCA 13/14 E
SIDNEY BECHET BLUENOTE QUARTET
BECHET'S STEADY RIDER/SAT.NIGHT BN 502 E
BUD FREEMAN TRIO
YOU TOOK ADVANTAGE OF ME/THREE'S NO COM 501 E
KEEP SMILING AT TROUBLE/SUNDOWN COM 503 E
I DON'T BELIEVE IT/HONEY'S LOVIN' COM 504 E
EDDIE CONDON'S WINDY CITY SEVEN(HACKETT)
LOVE IS JUST AROUND CORNER/JA DA COM 500 E
BEAT TO SOX/I GOT RHYTHM(TRIO) COM 502 E
THE BLUE CHIPS
MY GAL SAL/NOBODY'S DARLING ME 60860 E
OH MONAH/CHIPPIN'THE ROCKS ME 60955 E
MOUND CITY B.B.(LAWSON,MATLOCKMILLER)
HIGH SOCIETY/MUSKRAT RAMBLE DE 1274 E
BIX & NEW ORLEANS LUCKY SEVEN
GOOSE PIMPLES/ROYAL GARDEN BLUES CO 35664 N
N.O. BLUE FIVE & THOS. MORRIS 7 HOT BABES
MY BABY DOESN'T SQUAWK BL/THE MESS VI 20364 N
KING OLIVER (SAVANNAH SYNCOPATORS)
WA-WA-WA/SOMEDAY SWEETHEART (DOODS)BR 3373 E
JIMMIE NOONE APEX CLUB ORCH (HINES)
4 OR 5 TIMES/EVERY EVENIN'(CHIP) VO 1185 G
LOVE ME OR LEAVE ME/WAKE UP CHILLUN VO 1272 G
TROMBONE RED & BLUE SIX
GREASY PLATE STOMP/B FLAT BLUES CO 14612 N
JOE SULLIVAN CAFE SOCIETY ORCH
SOLITUDE/LOW DOWN DIRTY SHAME VO 5531 N
RUSS COLUMBO
YOU CALL IT MADNESS/TIME ON HANDS BB 6503 N
JELLY ROLL MORTON RED HOT PEPPERS
SIDEWALK BLUES/DEADMAN BLUES VI 20252 E
MOURNFUL SERENADE/RED HOT PEPPER BB 6601 E
THE PEARLS/BEALE ST. BLUES BB 10252 E
MUSHMOUTH SHUFFLE/BLUEBLOOD BLUES BB 8201 E
SMOKEHOUSE BLUES/STEAMBOAT STOMP BB 8372 E
ARMSTRONG-BECHET
COAL CART BLUES/HONKY TONK TOWN DE 18091 E
NEW ORLEANS OWLS
WEST END ROMP/TAMPEEKOE CO 688 E
PICCADILLY/MEAT ON THE TABLE CO 1158 E
THROWIN'THE HORNS/GOOSE PIMPLES CO 1261 E
BESSIE SMITH
GULF COAST BLUES/DOWNHEARTED(LAM.CR)CO 3844 E
BEALE ST.MAMA/AGGRAVATIN PAPA CO 3877 E
FAR AWAY/GOING BACK(WITH CLARA) CO 13007 E
DYING GAMBLERS BLUES/SING SING PRIS CO 14051 E
THEM HAS BEEN BL/BABY DOLL(JOE SMITH)CO 14147 E
HARD TIMES BLUES/YOUNG WOMAN(" ") CO 14179 N
MUDDY WATER/AFTER YOU'VE(JOE SMITH) CO 14197 E
EMPTY BED BLUES, 1 & 2 VO 03286 E
AT THE XMAS BALL/PREACHIN' BLUES CO 35842 N
LONNIE JOHNSON & CLARENCE WILLIAMS
MONKEY AND BABOON, 1 & 2 VO 03013 N

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I SURRENDER DEAR OK 41497 V+2.00
THEM THERE EYES (V+/E) OK 41501 - 2.00
BLUE RIBBON SYNCOPATORS
BLUE RIBBON BLUES CO 14235 N 1.25
JAMES BLYTHE-PRISCILLA STEWART
IT MUST BE HARD (V+/E) PARA 12360 - 2.00
LILLIE DELK CHRISTIAN
BABY OF MINE(ACC.NOONE;V/V+) OK 8356 - 1.50
AIN'T SHE SWEET(JONES JAZZ WIZ)OK —— G+1.00
WAS IT A DREAM(ACC.ARMSTRONG) OK —— N 4.00
YOU'RE REAL SW(ACC.ARMSTRONG) OK —— N 4.00
IDA COX
CONFIDENTIAL BLUES PARA 12086 V+1.50
GRAVEYARD BOUND BLUES PARA 12251 G+2.00
CHOCOLATE DANDIES
BUGLE CALL RAG CO 2543 E+2.25
SIX OR SEVEN TIMES OK 8728 V 1.25
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BUGLE CALL RAG (V/V+) HA 577 - 3.00
HARLEM RIVER QUIVER VI 21284 V+2.00
IT'S GLORY VI 22791 N 2.35
HITTIN' THE BOTTLE VI 23016 V+1.50
I MUST HAVE THAT MAN VI 38007 V+2.00
FLAMING YOUTH (V/V+) VI 38035 - 1.40
SATURDAY NIGHT FUNCTION VI 38036 V+2.00
HARLEMANIA (G+/V) VI 38045 - 1.00
SWANEE SHUFFLE VI 38089 V+1.75
JAZZ LIPS (G+/V) VI 38129 - 1.00
ROSE ROOM (V+/E) BR 6265 - 2.25
HARLEM SPEAKS (E/N) BR 6646 - 2.50
A BUNDLE OF BLUES (V+/E) BR 6607 - 2.00
BLACK & TAN FANTASY (V/E+) BR 6682 - 1.75
SOLITUDE (V/V+) BR 6987 - 1.30
MERRY GO ROUND BR 7440 V+2.00
SHOW BOAT SHUFFLE (G+/V) BR 7461 - 1.00
ACCENT ON YOUTH BR 7514 V+1.75
MARGIE (E/E+) BR 7526 - 2.25
FLETCHER HENDERSON WITH LOUIS ARMSTRONG
I MISS MY SWISS HA 4 V+2.25
ALONE AT LAST HA 5 V 2.00
ALABAMY BOUND DO 3458 V+2.25
MY ROSE MARIE PE 14337 V+2.25
COPENHAGEN VO 14926 E 2.50
GO ALONG MULE CO 228 N 2.50
BYE AND BYE CO 292 N 2.50
MONEY BLUES CO 383 N 2.50
SUGAR FOOT STOMP CO 395 V+1.50
WHITEMAN STOMP CO 1059 N 2.25
CLARENCE JONES & SOCK FOUR
MIO THE PYRAMIDS PARA 12716 V+2.10
JONES-SMITH INC.
SHOE SHINE BOY VO 3441 E 2.25
AL MILLER & HIS MARKET STREET BOYS
I FOUND YOUR KEY HOLE BR 7088 N 2.25
JELLY ROLL MORTON
MR.JELLY LORD/STEADY ROLL PARA 20332 N 15.00
GIL RODIN (TEAGARDEN)
HELLO BEAUTIFUL CR 3046 V 2.35
JOHNNY SYLVESTER & PLAYMATES
BLUES SERENADE GE 6026 V 2.35
JABBO SMITH
JAZZ BATTLE BR 4244 N 3.25
"BODDLE IT"WIGGINS
EVIL WOMAN BLUES (E/N) PARA 12662 - 2.10
CLARENCE WILLIAMS BLUE FIVE
EVERYBODY LOVES MY BABY OK 8181 V 3.10
PAPA DE DA DA (G+/V) OK 8215 - 15.00
SHAKE THAT THING OK 8267 V+4.10
MANDY MAKE UP YOUR MIND(V+/E) OK 40260 - 6.00
FAREWELL BLUES (12"; V/V+) OK 3055 - 2.50
SISTER KATE(OLIVER) QRS —— G+2.75

AUCTION AUCTION

ALFRED F. M. ROTH

26 NASSAU ST., TRENTON 8, NEW JERSEY

All records in new condition and original labels unless otherwise specified.

LOUIS ARMSTRONG

SWEETHEARTS ON PARADE	DE	3235
IN THE GLOAMING	DE	3825

CHARLIE BARNET

FABLE OF THE ROSE	BB	10696

COUNT BASIE QUARTET

RED WAGON/DUPREE BLUES	DE	3071

SIDNEY BECHET

BLACKSTICK/WHEN SUN SETS DOWN	DE	2129

WILL BRADLEY

LONESOME ROAD	CO	35849

LES BROWN

WHY DOESN'T SOMEBODY TELL ME	BB	7812

BOB CROSBY

ROSE OF WASHINGTON SQUARE	DE	2464
SYMPATHY (FAZOLA)	DE	3154
COW COW BLUES/DRY BONES	DE	3488
SIGH NO MORE LADIES(BOB CATS)	DE	2663
YOU OUGHTA HAND HEAD(BOB CATS)	DE	3055
TECH TRIUMPH/V.M.I. (BOB CATS)	DE	3080
I'VE NOTHING TO LIVE(BOB CATS)	DE	3808

LARRY CLINTON

TENEMENT SYMPHONY/COMIN' THROUGH	BB	11224

DORSEY BROTHERS

HOW CAN YOU FACE ME	DE	196

JIMMY DORSEY

TURN LEFT/TURN RIGHT	DE	3647

EDDY DUCHIN

MOANIN' LOW/ON THE ALAMO	CO	35491

SONNY DUNHAM

BAR BABBLE	BB	11148

DUKE ELLINGTON

YOU YOU DARLIN/SO FAR SO GOOD	VI	26537
AT DIXIE ROADSIDE STAND/GREATEST MIS.	VI	26719
TAKE THE "A" TRAIN	VI	27380

ERNIE FIELDS

HIGH JIVIN'	VO	5157

BUD FREEMAN

SAILFISH/SATANIC BLUES	DE	2781

GLEN GRAY CASA LOMA ORCH.

CHANT OF THE JUNGLE	DE	463
LOVE PASSES BY	DE	405

ERSKINE HAWKINS

EASY RIDER/STUDY IN BLUE	BB	10029

WOODY HERMAN

CABASH BLUES/FAREWELL BLUES	DE	2582
DALLAS BLUES/RIVER BED BLUES	DE	2629
JUMPIN' BLUE/BIG MORNING	DE	2664
END OF RAINBOW/JUDY GARLAND	DE	3231

MILT HERTH TRIO

SLOW FREIGHT	DE	3171

JOHN KIRBY

SWEET GEORGIA BROWN/SERENADE	CO	36001

ANDY KIRK

DUNKIN' A DOUGHNUT	DE	2723

KAY KYSER

COLLEGIATE FANNIE	BB	7892

WINGY MANNONE

DINNER FOR THE DUCHESS	BB	10909

ARTIE SHAW

DAY IN DAY OUT	BB	10406

CHICK WEBB

ELLA/I FOUND MY YELLOW BASKET	DE	2148

BERT WILLIAMS

UNLUCKY BLUES/BROTHER LOW DOWN	CO	35592

TEDDY WILSON

MOON RAY/WHAM	CO	35354

AUCTION AUCTION

WILLIAM RUSSELL

647 MEADS AVE., PITTSBURGH 2, PENNA.

Beginning the sale of Hoyte Kline's records. Minimum bid $1.00. All records new. Winners will be notified and records shipped express, C.O.D.

LOUIS ARMSTRONG

HEEBIE JEEBIES/MUSKRAT RAMBLE	DK	8300	N
KING OF ZULUS/LONESOME BLUES	DK	41581	N
ST. JAMES INFIRMARY/SAVE IT PRETTY	DK	8657	N
SWEET SAVANNAH SUE/THAT RHYTHM MAN	DK	41281	N
CONFESSIN'/IF I COULD BE WITH YOU	DK	41448	N
WEATHERBIRD/DEAR OLD SOUTHLAND	DK	41454	N
ORIENTAL STRUT/YOU'RE NEXT	HRS	10	N
SWEETHEARTS ON PARADE/ROCKIN' CHAIR	CO	2688	N
ORY'S CREOLE TROMBONE/THE LAST TIME	CO	35838	N
YES YES MY MY/I'M PUTTING ALL EGGS	DE	698	N
WOLVERINE BLUES/SWING THAT MUSIC	DE	3105	N
W P A/MARIE	DE	3151	N

SIDNEY BECHET

LAZY RIVER/SWEET LORRAINE	HRS	2000	N
CHINA BOY/ FOUR OR FIVE TIMES	HRS	2001	N
THAT'S A PLENTY/IF I COULD BE WITH	HRS	2002	N
SQUEEZE ME/SWEET SUE	HRS	2003	N
LAY YOUR RACKET/I WANT YOU TONIGHT	BB	10472	N
PALLET ON THE FLOOR/SIDNEY'S BLUES	BB	8509	N
BLACKSTICK/WHEN THE SUN SETS	DE	2129	N
WILD MAN BLUES/SHAKE IT	VI	26640	N
SLIPPIN' & SLIDIN'/EGYPTIAN FANTASY	VI	27337	N
COAL BLACK SHINE/BABY WON'T YOU	VI	27386	N

BENNY CARTER

BLUE LOU/LONESOME NIGHTS	DK	41567	N
ROYAL GARDEN BLUES/CHANGES MADE	VOE	46	N
I'M COMING VIRGINIA/BLUE LIGHT BLUES	SW	20	N
MY BUDDY(HAWK)/LAZY AFTERNOON	DEE	5118	N
EVERYBODY SHUFFLE/SYNTHETIC LOVE	VO	2870	N

DUKE ELLINGTON

DOWN IN OUR ALLEY BLUES	CO	1076	N
STACK O' LEE BLUES(WASHINGTONIANS)	HA	601	N
THE BLUES WITH FEELIN/MISTY MORNIN	OK	8662	N
DIGA DIGA DOO/DOIN' THE NEW LOW DOW	DK	41096	N
HYDE PARK/AIN'T MISBEHAVIN'	DE	323	N
HARLEM SPEAKS/CHICAGO	DE	800	N
GOT TO BE A RUG CUTTER/NEW E.ST.L.	MAS	101	N
SCATTIN'AT KIT KAT/NEW BIRMINGHAM	MAS	123	N
BLACK BEAUTY/TAKE IT EASY	BR	4009	N
JIVE STOMP/I'M SATISFIED	BR	6638	N
ACCORDION JOE/DOUBLE CHECK STOMP	BR	6846	N
WASHINGTON WABBLE/HARLEM RIVER Q	VI	21284	N
BLUES I LOVE TO SING/BLUE BUBBLES	VI	22985	N
BIDIN' MY TIME/SAM AND DELILAH	VI	23036	N
BANDANNA BABIES/I MUST HAVE MAN	VI	38007	N
COCKTAILS FOR TWO/LIVE AND LOVE	VI	24617	N

BENNY GOODMAN

CLARINETITIS/THAT'S A PLENTY	ME	12073	N
MUSIC HALL RAG/COKEY	CO	3011	N
NIGHT WIND/CLOUDS	CO	3015	N
I WAS LUCKY/SINGING A HAPPY SONG	CO	3018	N
DIXIELAND BAND/BUGLE CALL RAG	BR	7644	N
SOMEDAY SWEETHEART/WHO (TRIO)	VI	25181	N
GOOD-BYE/SANDMAN	VI	25215	N
STOMPIN'AT THE SAVOY/BREAKIN' PAIR	VI	25247	N
BASIN ST.BLUES/WHEN BUDDA SMILES	VI	25258	N
I KNOW THAT YOU KNOW/IF I COULD BE	VI	25290	N
NOBODY'S SWEETHEART/MORE THAN(TRIO)	VI	25345	N
FOUND A NEW BABY/SWINGTIME TOCKIES	VI	25355	N
PICK YOURSELF UP/DOWN SOUTH CAMP ME.	VI	25387	N
AVALON/MAN I LOVE(QUARTET)	VI	25644	N
LIZA/SMILES (QUARTET)	VI	25660	N
SUGARFOOT STOMP/I CAN'T GIVE YOU	VI	25678	N
DING DONG DADDY(QT)/WHERE OR WHEN(3)	VI	25725	N

COLEMAN HAWKINS

WHAT DIFFERENCE DAY MAKES/BLUE MOONGRF		7455	N
STAR DUST/AVALON	HMV	4496	N
DAY YOU CAME ALONG/JAMAICA SHOUT	PAE	1685	N
IT SENDS ME/OLD FASHIONED(BUCK)	PAE	1837	N
I WISH I WERE TWINS	DEE	5457	N
SOME OF THESE DAYS/AFTER YOU'VE G.	DEE	5581	N
CRAZY RHYTHM/HONEYSUCKLE ROSE	SW	1	N
CHICAGO/NETCHA'S DREAM	DE	661	N
MEDITATION/WHAT HARLEM MEANS TO ME	DE	742	N
WHEN DAY IS DONE/BOUNCING WITH BEAN	BB	10693	N
THE SHIEK/MY BLUE HEAVEN	BB	10770	N

BUNK JOHNSON

TALKING RECORD 1 & 2(LIMITED ED.)	JM	1	N
YES LORD I'M CRIPPLED(" ")	JM	2	N
PANAMA/DOWN BY THE RIVER	JM	8	N
MOOSE MARCH/WEARY BLUES	JM	9	N
BUNK'S BLUES/STORYVILLE BLUES	JM	10	N

PETE JOHNSON

CLIMBIN' & SCREAMIN/HOW LONG	SA	12004	N
LET 'EM JUMP/PETE'S BLUES	SA	12005	N
BUSS ROBINSON BLUES/B & O BLUES	SA	12006	N
BASEMENT BOOGIE/DEATH RAY BOOGIE	DE	3830	N

MEADE LUX LEWIS

DEEP FIVES/BLUES DE LUX	SA	12003	N
FAR AGO BLUES/CLOSIN' HOUR BLUES	SA	12004	N
I'M IN MOOD FOR LOVE/MR.FREDDIE BLBRF		505053	N
HONKY TONK TRAIN/BARRELHOUSE(STACY)PAE		2187	N
HONKY TONK TRAIN BL/HASTINGS(SPAND)SIG		65101	N
CELESTE BLUES/YANCEY SPECIAL	DE	819	N

JELLY ROLL MORTON

MUSHMOUTH SHUFFLE/BLUE BLOOD BLUES	BB	8201	N
STROKIN' AWAY/LOW GRAVY	BB	8302	N
ORIGINAL JELLY ROLL BL/DOCTOR JAZZ	BB	10255	N
WININ' BOY BLUES/DION'T HE RAMBLE	BB	10429	N
HIGH SOCIETY/I THOUGHT I HEARD	BB	10434	N
FROG-I-MORE TAG	SD	103	N
FISH TAIL BLUES/HIGH SOCIETY	SE	2	N
HONKY TONK MUSIC/WININ' BOY BLUES	JM	11	N
FINGER BUSTER/CREEPY FEELING	JM	12	N

KING OLIVER

CHIMES BLUES/CANAL ST. BLUES	JI	1	N
FROGGIE MOORE/NANDY LEE BLUES	JI	2	N
SNAKE RAG/WEATHER BIRD RAG	JI	5	N
DIPPERMOUTH BLUES/CAKE WALKING(RDJB)	JI	10	N
TEARS/HIGH SOCIETY	HRS	12	N
KING PORTER/TOM CAT	SE	1	N

PEE WEE RUSSELL

DINAH/BABY WON'T YOU PLEASE COME	HRS	1000	N
HORN OF PLENTY BL/CHANGES MADE	HRS	1001	N
I'VE FOUND A NEW BABY/EVERYBODY L	HRS	1002	N
BABY WON'T YOU PLEASE(#2)/TAKE IT	HRS	17	N
DEUCES WILD/LAST TIME I SAW CHICAGO	COM	537	N
HIG WALK/ABOUT FACE	COM	539	N

BESSIE SMITH

HOUSE RENT BLUES/WORK HOUSE BL	CO	14032	N
ALEXANDER'S RAGTIME/HOT TIME IN OLD	CO	14219	N
TROMBONE CHOLLY/LOCK AND KEY	CO	14232	N
MEAN OLD BED BUG/A GOOD MAN	CO	14250	N
ME AND MY GIN/SLOW AND EASY MAN	CO	14384	N
N.ORLEANS HOP SCOT/KEEP IT TO SELF	CO	14516	N
HOT SPRINGS BLUES/LOOKIN FOR MY MAN	CO	14569	N
NEED A LITTLE SUGAR/SAFETY MAMA	CO	14634	N
DO YOUR DUTY/I'M DOWN IN DUMPS	DK	8945	N

REX STEWART

CHERRY/DIGA DIGA DO	HRS	2004	N
SOLID ROCK/BUGLE CALL RAG	HRS	2005	N
STINGAREE/BABY AIN'T YOU SATISFIED	VO	2880	N
TEA AND TRUMPETS/THE BACK ROOM ROMP	VO	3831	N
SUGAR HILL SHIM SHAM/SWING BABY SW	VO	3844	N
FAT STUFF SERENADE/I'LL COME BACK	VO	5448	N

JACK TEAGARDEN

ST. JAMES INFIRMARY/SHINE	HRS	2006	N
THE BIG EIGHT BLUES/WORLD IS WAIT	HRS	2007	N
SOMEONE STOLE GABRIEL'S HORN/SHAKE	CO	2802	N
PLANTATION MOODS/I'VE GOT IT	CO	2913	N
DE' PAPPY/FARE THEE WELL TO HARLEM	BR	6780	N
LOVELESS LOVE, 1 & 2	HRS	5	N
IT'S SO GOOD/DIRTY DOG	UHCA	39/40	N

TEDDY WEATHERFORD

WEATHER BEATEN BLUES/TEA FOR TWO	SW	5	N

TEDDY WILSON

THESE FOOLISH THINGS(HOLIDAY)/WHY	BR	7699	N
CAN'T GIVE YOU ANYTHING(HOLIDAY)	BR	7781	N
TEA FOR TWO/I'LL SEE YOU IN MY DREA	BR	7816	N
I'M COMING VIRGINIA/HOW AM I TO NO	BR	7893	N
I'LL GET BY/MEAN TO ME (HOLIDAY)	BR	7903	N
NEVERBE SAME(HOLIDAY)/NEW BABY	BR	7926	N
HONEYSUCKLE ROSE/MISBEHAVIN'(QUARTET)	BR	7964	N

HOWARD LEVINE
56 BENNETT AVE., NEW YORK 33, N. Y.

FOR TRADE OR AUCTION

BING CROSBY

SILENT NIGHT/ADESTE FIDELIS	DE	621	N
ALOHA OE/SONG OF THE ISLANDS	DE	880	N
HAWAIIAN PARADISE/SOUTH SEA	DE	886	N
DEAR OLD GIRL/JUST ONE WORD	DE	1044	N
SWEET LEILANI/BLUE HAWAII	DE	1175	N
SAIL ALONG SILV'RY MOON	DE	1518	N
PALACE IN PARADISE/DANCING	DE	1616	N
LITTLE ANGEL/SWEET HAWAIIAN	DE	1845	N
IT'S A LONELY TRAIL/WHEN BLOOM	DE	2237	N
STARDUST/DEEP PURPLE	DE	2374	N
GOD BLESS AMERICA/STAR SPANG	DE	2400	N
A MAN AND HIS DREAM/GO FLY A KITE	DE	2641	N
BOOTS AND SADDLE/TWILIGHT ON	DE	2677	N
I'M AN OLD COWHAND/MY LITTLE	DE	2679	N
MY ISLE OF GOLDEN DREAMS/TO	DE	2775	N
I DREAM OF JEANNIE WITH THE HAIR	DE	3098	N
LEGEND OF OLD CALIFORNIA	DE	3388	N
DARLING NELLIE GRAY/SWING LOW	DE	3540	N
THE ONE ROSE/LONESOME ROAD	DE	3541	N
I CRIED FOR YOU/MELANCHOLY	DE	3542	N
A BLUES SERENADE/S'POSIN'	DE	3543	N
ALONG THE SANTA FE TRAIL	DE	3565	N
NIGHTINGALE SANG/LONE STAR	DE	3584	N
BIRDS OF A FEATHER/YOU'RE	DE	3637	N
TIL REVEILLE/OLD KENTUCKY HOME	DE	3886	N
FLORAS NEGRAS/NO TE IMPORTE	DE	3965	N
DO YOU CARE/HUMPTY DUMPTY	DE	4064	N
DEEP IN HEART OF TEXAS/LET'S	DE	4162	N
SKYLARK/BLUE SHADOWS AND WHITE	DE	4193	N
MANDY IS TWO/LAMPLIGHTER'S	DE	4249	N
METROPOLIS:PART III(WHITEMAN)	VI	35934	N
STREET OF DREAM/IT'S WITHIN (RIM CHIP)	BR	6464	G
MAY I/SHE REMINDS ME OF YOU	BR	6853	V
DNCE IN A BLUE MOON/GOODNIGHT	BR	6854	E
GIVE ME A HEART/I'M HUMMIN'	BR	6953	E

WANTED

BING CROSBY

MISSOURI WALTZ	VI	20973
MAKIN' WHOOPEE	CO	1683
I'LL GET BY/ROSE OF MANDALAY	CO	1694
LET'S DO IT	CO	1701
LOUISE	CO	1771
I KISS YOUR HAND MADAME	CO	1851
OH MISS HANNAH	CO	1945
BUNDLE OF OLD LOVE LETTERS	CO	2047
AFTER YOU'RE GONE	CO	2098
SONG OF THE DAWN	CO	2163
I LIKE TO DO THINGS FOR YOU	CO	2170
YOU BROUGHT A NEW KIND OF LOVE	CO	2171
LA PALOMA	CO	50070
CHRISTMAS MELODIES	CO	50098
SPELL OF THE BLUES	DK	41181
SUSIANNA	DK	41228
OUT OF NOWHERE/IF YOU SHOULD	BR	6090
WERE YOU SINCERE/JUST ONE	BR	6120
SWEET AND LOVELY/I APOLOGIZE	BR	6179
GOODNIGHT SWEETHEART/TOO LATE	BR	6203
I'M SORRY DEAR/WHERE BLUE	BR	6226
PARADISE/STILL IN MY HEART	BR	6285
WALTZING IN A DREAM/PLEASE	BR	6394
WHAT DO I CARE, IT'S HOME	BR	6515
MY HONEY'S LOVIN' ARMS (A MASTER)	BR	6525
BLUE PRELUDE/DOWN OLD OX ROAD	BR	6601
THANKS/BLACK MOONLIGHT	BR	6643
THE LAST ROUND-UP/HOME ON RANGE	BR	6663
LITTLE DUTCH MILL/SHADOWS OF	BR	6794
FACE THE MUSIC MEDLEY	BR	20106
LAWD, YOU MADE NIGHT TOO LONG	BR	20109

AUCTION — JOHN STEINER — AUCTION
1225 N. LaSALLE ST., CHICAGO 10, ILL.

HENRY ALLEN

BOOY AND SOUL/ROSETTA	VO	2965	N

ALLEN-HAWKINS

DARK CLOUDS/HUSH MY MOUTH (G/E)	PE	15858	–

BILLY BANKS

SPIDER CRAWL/BUGLE CALL	PE	15615	G+

WALTER BARNES

TIGHT LIKE THAT/JAZZ BATTLE	BR	4244	N

HOAGY CARMICHAEL

COSMICS/STAR DUST	VI	24484	E
GEORGIA/NIGHT IN HAVANA	VI	23013	N

CHOCOLATE DANDIES

STAR DUST/BIRMINGHAM BREAKDOWN	DK	8668	E

BUD FREEMAN

BUZZARD/TILLIE'S DOWNTOWN	DE	18112	E+

FRIAR'S SOCIETY ORCHESTRA

ECCENTRIC/SAN	GE	5009	V

FLETCHER HENDERSON

YOU RASCAL YOU/BLUE RHYTHM	CR	3180	G
CHARLEY MY BOY	PE	9680	V
THE GRASS IS ALWAYS GREENER	PE	9683	G+
THEN I'LL BE HAPPY	PE	9961	V
THERE'S A RICKITY SHACK	RE	8442	V
SLEEPY TIME GAL	PE	9948	E
I'LL SEE YOU IN MY DREAMS/ARABY	RE	9775	V
SWANEE BUTTERFLY	DO	3475	G
SLEEPY TIME GAL	BA	1639	E
SORRY	BA	6154	V
PRINCE OF WAILS (SAMMY STEWART)	PU	11367	V
BEALE STREET MAMA/DON'T THINK	PU	11226	E
BEALE STREET MAMA/DON'T THINK	FA	3220	V
DOWN HEARTED BLUES/GULF COAST	PU	11235	V
DOWN HEARTED BLUES/GULF COAST	PA	20235	G
HOW LONG/BRING BACK JOYS(A.HUNTER)	BS	2008	V
CHICAGO GOUGE/GOUGE ARMOUR AVE.	PA	12209	G
SUD BUSTIN' BLUES/WAR HORSE MAMA	BR	2592	E
LET ME INTRODUCE YOU/I WANT TO SEE	BR	3026	N
SENSATION/FIDGETY FEET	BR	3521	E+
HOP OFF	BR	4119	N
GULF COAST BLUES/DOWN HEARTED	VO	14636	E
DO DOODLE DOM/DICTY BLUES	VO	14654	N
DOWN SOUTH BLUES/JUST HOT	VO	14671	N
YOU'VE GOT TO GET HOT/CHARLESTON	VO	14726	E
POTOMAC RIVER/OLD BLACK JOE	VO	14740	V
LOTS OF MAMA/COTTON PICKERS	VO	14759	E
TEA POT DOME/NOBILE BLUES	VO	14800	E
I DON'T KNOW/STRUTTER'S DRAG	VO	14828	E
MEANEST KIND/NEW KIND	VO	14800	G+
HARD HEARTED/GOUGE OF ARMOUR AVE.	VO	14850	G
COLD MAMAS/FORSAKEN	VO	14892	V
SHANGHAI SHUFFLE/NAUGHTY MAN (CRACK)	VO	14935	N
DINAH/I WANT SOMEBODY	VO	15204	V
WORDS/COPENHAGEN	VO	14926	V
SOME OF DAYS/BABY WON'T YOU(CRACK)	VO	1079	V
MIDNIGHT BLUES/GULF COAST BLUES	CO	3951	N
DICTY BLUES/DO DOODLE DOM	CO	3995	N
SOMEBODY STOLE MY GAL/MY PAPA	CO	126	E
I'M SO GLAD TROUBLE/DEEP RIVER	CO	128	N
HOUSTON BLUES/MUSCLE SHOALS BLUES	CO	164	N
THAT'S GEORGIA/YOU'LL NEVER GET TO	CO	202	E
HOTTEST MAN/I NEVER COULD	CO	209	G
GO LONG MULE/MANDA	CO	228	V
NAUGHTY MAN/MEANEST BLUES	CO	249	V
BYE AND BYE/PLAY ME SLOW	CO	292	G+
SUGAR FOOT/WHAT CHA CALL 'EM	CO	395	V

FLETCHER HENDERSON (CONTINUED)

BLUES IN MY HEART/SUGAR	CO	2559	V
MONEY BLUES/I'LL TAKE HER BACK	CO	383	E
TNT/CAROLINA STOMP	CO	509	G
JACKASS/STAMPEDE	CO	654	N
THE CHANT/HENDERSON STOMP(EDGE CH.)	CO	817	N
SWEET THING/I NEED LOVIN'	CO	854	V
TOZOI/ROCKY MOUNTAIN	CO	970	V
WANG WANG/BLAZIN'	CO	1913	E
SONG IN YOUR SOUL/WHAT GOOD AM I	CO	2352	V
HOT AND ANXIOUS/COMING AND GOING	CO	2449	E
MY PRETTY GIRL/MY GAL SAL	CO	2586	V
ROLL ON MISSISSIPPI/MOAN YOU MOAN.	VI	22698	V
HALINDA'S WEDDING DAY/SWEET MUSIC	VI	22775	N
SWEET TOOTH/LOOKS LIKE RAIN	VI	22786	E
MOONRISE LOWLANDS/I'M A FOOL	VI	25297	N
DO YOU OR DON'T YOU/WHERE THERE'S	VI	25334	N
UNTIL TODAY/KNOCK KNOCK	VI	25373	E

DIXIE STOMPERS (HENDERSON OR NICHOLS)

SPANISH SHAWL/CLAP HANDS	HA	70	E
FLORIDA STOMP/GET IS FIXED	HA	88	G
PANAMA/CHINESE BLUES	HA	92	G
TAMPEEKO/JACKASS	HA	166	E
STATIC STRUT/HARD TO GET	HA	197	V
DYNAMITE	HA	209	V
AIN'T SHE SWEET/SNAG IT	HA	353	E
ST. LOUIS BLUES/VARIETY STOMP	HA	451	V
ST. LOUIS SHUFFLE/HAVE IT READY	HA	467	V
BLACK MARIA/BALTIMORE	HA	526	V
CORN FED/GOOSE PIMPLES	HA	545	E

HORACE HENDERSON

I GOT RHYTHM/SHUFFLIN' JOE	VO	5518	N
TURKEY SPECIAL/SULTAN SERENADE	OK	6026	N
SHUFFLIN' JOE/I GOT RHYTHM	VO	5518	N
YOU DON'T MEAN/I'LL ALWAYS	OK	5953	N
SULTAN SERENADE/TURKEY SPECIAL	OK	6026	N

FRANKIE HALF PINT JAXON

CHOCOLATE TO THE BONE/SCUDDLIN'	VO	1583	N

JOE MANNONE

CAT'S HEAD/SADNESS WILL BE GLADNESS	CO	14282	V

MEZZ MEZZROW

SWINGIN'WITH MEZZ/LOVE YOU'RE NOT	BR	6778	E+

JOHNNIE MILLER'S NEW ORLEANS BOYS

DIPPER MOUTH/PANAMA	CO	1546	E

NEW ORLEANS RHYTHM KINGS

THAT'S A PLENTY/TIN ROOF	GE	5105	V

KING OLIVER

DIPPERMOUTH/LAST NIGHT	DK	4918	G
HIGH SOCIETY/SNAKE RAG	DK	4933	G
DIPPER MOUTH/WEATHER BIRD	GE	5132	G+
BOOGIE WOOGIE/MULE FACE	VI	38134	E+

KID DRY(ACC. ROBERTA DUDLEY)

CROOKED BLUES/WHEN YOU'RE ALONE	SU	3001	E

GIL RODIN

IT'S SO GOOD/LOVABLE & SWEET	BA	2431	G

SEVEN HOT AIR MEN

LOW DOWN RHYTHM/FEELIN' FOR YOU	CO	1850	N

SPECKLED RED

WILKINS ST/DIRTY DOZEN	BR	7116	E

HERSAL THOMAS

SUITCASE BLUES/HERSAL BLUES	OK	8227	G+

PAUL WHITEMAN

NO SWEET MAN/SUGAR	VI	21464	E+

WOLVERINES

NEW TWISTER/SHIM-ME-SHA-WABBLE	BR	3707	N
ROYAL GARDENS/GOOD MAN	BR	4000	N

SALE AT CEILING PRICES

FRANK H. TROLLE, RECORD RENDEZVOUS

105 EAST HANOVER STREET, TRENTON 8, NEW JERSEY

All records will be shipped C.O.D. railway express.

SALE AT CEILING PRICES

LIONEL HAMPTON

STOMP/JIVIN' THE VIBRES	VI	25535	$.53
SUNNYSIDE OF STREET/I KNOW	VI	25592	.53
CONFESSIN'/DRUM STOMP	VI	25658	.53
PIANO STOMP/I SURRENDER DEAR	VI	25666	.53
MUSKAT RAMBLE/RING DEM BELLS	VI	26017	.53
JUMPIN' JIVE/MEM'RIES OF YOU	VI	26304	.53
4 OR 5 TIMES/FOUND A NEW BABY	VI	26447	.53

JAM SESSION AT VICTOR (DORSEY, BERIGAN, FATS)

HONEYSUCKLE ROSE/BLUES	VI	25559	.53

METRONOME ALL STAR BAND

ONE O'CLOCK JUMP/BUGLE CALL RAG	VI	27314	.53

BUNNY BERIGAN

STUDY IN BROWN/CARAVAN	VI	25653	.53

LARRY CLINTON

MARTHA/I DREAMT I DWELT	VI	25789	.53
MY REVERIE/BOOGIE WOOGIE BLUES	VI	26004	.53

COLEMAN HAWKINS

HONEYSUCKLE ROSE/CRAZY RHYTHM	VI	26219	.53

JIMMIE LUNCEFORD

JAZZNOCRACY/WHITE HEAT	BB	5713	.37

FATS WALLER

AIN'T MISBEHAVIN'/GA. ROCKING CHAIR	BB	10288	.37
UP JUMPED YOU/YOUR SOCKS DON'T	BB	30-0814	.37
HONEYSUCKLE ROSE/BLUE TURNING	VI	36206	.79
SUGAR BLUES/SOMEBODY STOLE MY	VI	25194	.53

RAY NOBLE

TIGER RAG/JAPANESE SANDMAN	VI	24577	.53

BENNIE MOTEN

SOUTH/SHE'S NO TROUBLE	VI	24893	.53

WILL BRADLEY

BEAT ME DADDY, 1 & 2	CO	35530	.53
FRY ME COOKIE/REQUEST FOR RHUMBA	CO	36719	.53

COUNT BASIE

RUSTY DUSTY BLUES/ALL OF ME	CO	36675	.53

GOODMAN TRIO

BODY & SOUL/AFTER YOU'VE GONE	VI	25115	.53
TIGER RAG/WHISPERING (QUARTET)	VI	25481	.53
BODY AND SOUL/AFTER YOU'VE (SEXTET)	CO	36781	.53

GOODMAN QUINTET

EV'RYTIME SAY GOODBYE/ONLY ANOTH.	CO	36767	.53

GOODMAN QUARTET

DINAH/MOONGLOW	VI	25398	.53
MELANCHOLY BABY/SWEET SUE	VI	25473	.53
WORLD IS WAITING/SOLO FLIGHT	VO	36684	.53

GOODMAN SEXTET

GRAND SLAM/POOR BUTTERFLY	CO	36722	.53
WANG WANG BLUES/AS LONG AS	CO	36723	.53

GOODMAN ORCHESTRA

GOODBYE/SAND MAN	VI	25215	.53
STOMPIN' AT SAVOY/BREAKING IN	VI	25247	.53
FOUND NEW BABY/SWINGTIME IN	VI	25355	.53
ALEXANDER'S RAGTIME/RIFFIN' AT RIT	VI	25445	.53
JAM SESSION/SOMEBODY LOVES	VI	25497	.53
SUGARFOOT STOMP/I CAN'T GIVE	VI	25678	.53
DOWN SO. CAMP MEETIN'/PICK	VI	25389	.53
1 O'CLOCK JUMP/DON'T BE THAT WAY	VI	25792	.53
SWEET SUE/I NEVER KNEW	VI	26089	.53
LET'S DANCE/BOY MEETS HORN	CO	35301	.53
DARKTOWN STRUTTER'S/AFTER	CO	36699	.53
MY OLD FLAME/HOW DEEP IS	CO	36754	.53
FIESTA IN BL(COOTIE)/CAN'T	CO	36755	.53
BENNY RIDES AGAIN/MAN I LOVE	CO	55001	.79
SUPERMAN/MORE THAN YOU KNOW	CO	55002	.79
WOLVERINE BLUES/JAZZ HOLIDAY	BR	80027	.79
ROOM 1411/JUNGLE BLUES	BR	80029	.79
SING SING SING, 1 & 2	VI	36205	.79
SWEETHEART OF DREAMS/EV'RY TIME	CO	36790	.53

DUKE ELLINGTON

MOOCHE/MOOD INDIGO	VI	24486	.53
DAYBREAK EXPRESS/DEAR OLD SOUTH	VI	24501	.53
SOLITUDE/DELTA SERENADE	VI	24755	.53
CREOLE LOVE CALL/BLACK & TAN	VI	24861	.53
FLAMINGO/GIRL IN DREAMS	VI	27326	.53
CHOCOLATE SHAKE/I GOT IT BAD	VI	27531	.53
ROCK IN BED/BLI BLIP	VI	27639	.53
ARE YOU STICKING/I DON'T KNOW	VI	27804	.53
SHERMAN SHUFFLE/HEYFOOT	VI	20-1505	.53

DUKE ELLINGTON (CONTINUED)

SENTIMENTAL LADY/SLIP OF LIP	VI	20-1528	.53
E.ST.LOUIS TOODLE/MOOCHE	VI	20-1531	.53
MOOD INDIGO/RING DEM BELLS	VI	20-1532	.53
CHLOE/DO NOTHING TILL	VI	20-1547	.53
MAIN STEM/JOHNNY COME	VI	20-1556	.53
SEE THE LIGHT/DON'T YOU KN	VI	20-1618	.53
CARNEGIE BL/HEART SINGS	VI	20-1644	.53
BIRMINGHAM BREAK/E.ST.LOUIS	BR	80000	.79

ALBUMS

ELLINGTONIA	BR	1000	3.68
RED NICHOLS CLASSICS	BR	1001	3.68
PINETOP SMITH'S BOOGIE WOOGIE	BR	1002	2.10
CAB CALLOWAY	BR	1004	3.68
NOONE'S APEX CLUB ORCH.	BR	1006	3.68
CHICAGO JAZZ CLASSICS (GOODMAN)	BR	1007	3.68
BARRELHOUSE PIANO	BR	1008	3.68
HARLEM JAZZ	BR	1009	3.68
RIVERBOAT JAZZ	BR	1010	3.68
ELLINGTONIA, VOL. 2	BR	1011	3.68
BING CROSBY, VOL. 1	BR	1012	3.68
JAZZ VARIATIONS (STACY, FLETCHER HENDERSON, JAS. P. JOHNSON, ETC.)	AS	350	3.68
MARY LOU WILLIAMS TRIO	AS	351	2.89
MEADE LUX LEWIS	AS	352	3.68
JOHN KIRBY	AS	357	3.68
SONGS BY JOSH WHITE	AS	348	2.89
FOLKSAY (WOODY GUTHRIE; JOSH WHITE; LEADBELLY; CISCO HUSTON)	AS	432	3.68
MARY LOU WILLIAMS	AS	453	3.68
ART TATUM TRIO	AS	452	3.68
BLUES (JOSH WHITE, JACK DUPREE, SONNY TERRY, GUTHRIE, MARY LOU)	AS	550	5.25
MARY LOU WILLIAMS ORCH.	AS	552	5.25
KING LOUIS (ARMSTRONG)	CO	C-28	2.63
BIX BEIDERBECKE	CO	C-29	2.63
DUKE ELLINGTON	CO	C-38	2.63
THEME SONGS	CO	C-63	2.63
LOUIS ARMSTRONG HOT 5	CO	C-57	2.63
BLUES BY BASIE	CO	C-101	2.63
BENNY GOODMAN SEXTET	CO	C-102	2.63
WAYFARING STRANGER (BURL IVES)	CO	C-103	2.63
NBS CHAMBER MUSIC VOL. 1	VI	P-56	2.10
EIGHT TO THE BAR	VI	P-69	2.63
NBC CHAMBER MUSIC VOL. 2	VI	P-86	2.63
MOANIN' LOW (LENA HORNE)	VI	P-118	2.63
STRICTLY FROM DIXIE	VI	P-119	2.63
FATS WALLER FAVORITES	VI	P-151	2.63
BUNNY BERRIGAN MEMORIAL	VI	P-134	2.63
DUKE ELLINGTON PANORAMA	VI	P-136	2.63
SYMPOSIUM OF SWING	VI	C-28	3.68
LOUIS ARMSTRONG	VI	HJ-1	4.20
BENNY GOODMAN	VI	HJ-2	4.20
LIONEL HAMPTON	VI	HJ-3	4.20
MCKINNEY'S COTTON PICKERS	VI	HJ-4	4.20
JELLY ROLL MORTON	VI	HJ-5	4.20
QUINTET HOT CLUB OF FRANCE	VI	HJ -6	4.20

COZY COLE ALL-STARS (C.HAWKINS, HINES)

JUST 1 MORE CHANCE/BLUE MOON	KEY	1300	1.05
FATHER COOPERATES/THRU FOR	KEY	1301	1.05

KANSAS CITY SEVEN

DESTINATION K.C./6 CATS AND	KEY	1303	1.05

CHU BERRY-LITTLE JAZZ ENSEMBLE

SITTIN' IN/46 W. 52ND ST.	CMS	516	1.05
MONDAY AT MINTON'S/BLOWIN'	CMS	541	1.05
BODY AND SOUL/STARDUST	CMS	1502	1.58

BILLIE HOLIDAY

FINE & MELLOW/STRANGE FRUIT	CMS	526	1.05
YESTERDAYS/I GOT RIGHT TO	CMS	527	1.05
I'LL GET BY/I'LL BE SEEING	CMS	553	1.05

MEL POWELL & ORCHESTRA

BLUE SKIES/WHEN DID YOU LEAVE	CMS	543	1.05
WORLD IS WAITING/MOOD AT SUN	CMS	544	1.05

GEORGE BRUNIS & JAZZ BAND

UGLY CHILE/DA DA STRAIN	CMS	546	1.05

FEATHER'S ALL STARS (HAWKINS)

ESQUIRE BLUES/ESQUIRE BOUNCE	CMS	547	1.05

EDMOND HALL SEXTET

COQUETTE/MAN I LOVE	CMS	550	1.05
DOWNTOWN CAFE BOOGIE/UPTOWN BL	CMS	1512	1.58

EDMOND HALL QUARTET

CARAVAN/SHANTY IN OLD SHANTYTOWN	CMS	557	1.05

EDMOND HALL CELESTE QUARTET

PROFOUNDLY BLUE/CELESTIAL EXP.	BN	17	1.58
JAMMIN' IN 4/ED. HALL BLUES	BN	18	1.58

ED HALL'S BLUENOTE JAZZMEN

HIGH SOCIETY/BLUES AT BLUENOTE	BN	28	1.58
ROYAL GARDEN/NIGHT SHIFT BLUES	BN	29	1.58

ED HALL'S ALL STAR QUINTET

ROMPIN' IN 44/SMOOTH SAILIN'	BN	30	1.58
BLUE INTERVAL/SEEIN' RED	BN	31	1.58

HOT LIPS PAGE & ORCHESTRA

FISH FOR SUPPER/YOU NEED COACH	CMS	558	1.05

EDDIE HEYWOOD ORCH.

TAIN'T ME/SAVE YOUR SORROW	CMS	554	1.05
BEGIN THE BEGUINE/I COVER	CMS	1514	1.58

JAM SESSION AT COMMODORE

CARNEGIE JUMP/CARNEGIE DRAG	CMS	1500	1.58
BASIN ST. BLUES/OH KATHARINA	CMS	1513	1.58

JESS STACY (SOLOS)

EX-STACY/THE SELL OUT	CMS	1503	1.58

LEE WILEY (MUGGSY & STACY)

STEAMBOAT, TENNESSEE/SUGAR	CMS	1507	1.58

WILD BILL DAVISON

PANAMA/THAT'S A PLENTY	CMS	1511	1.58

SID CATLETT QUARTET

JUST A RIFF/MEMORIES OF YOU	CMS	1515	1.58

ALBERT AMMONS RHYTHM KINGS

BOTTOM BLUES/JAMMIN' BOOGIE	CMS	1516	1.58

MUGGSY & RAG TIMERS

SWEET LORRAINE/SEPT. IN RAIN	CMS	1517	1.58

MIFF MOLE-NICKSIELAND BAND

ST.LOUIS BLUES/PEG O'MY HEART	CMS	1518	1.58

MEADE LUX LEWIS

SOLITUDE/MELANCHOLY	BN	1	1.58
TWOS & FEWS/CHICAGO (AMMONS)	BN	4	1.58
THE BLUES, 1 & 2	BN	8	1.58
THE BLUES, 3 & 4	BN	9	1.58
HONKY TONK TRAIN/TELL YOUR	BN	15	1.58
6 WHEEL CHASER/BASS ON TOP	BN	16	1.58
SELF PORTRAIT/19 WAYS OF PLAYING	BN	19	1.58
BLUES WHISTLE/CHICAGO FLYER	BN	39	1.58

ALBERT AMMONS

BOOGIE WOOGIE STOMP/B.W. BLUES	BN	2	1.58
SUITCASE BLUES/BASS GOING CRAZY	BN	21	1.58

PORT OF HARLEM JAZZMEN

MIGHTY BLUES/ROCKIN' BLUES	BN	3	1.58

PETE JOHNSON TRIO

BARRELHOUSE BREAKDOWN/KC FARE.	BN	10	1.58
VINE ST. BUSTLE/SOMEDAY BLUES	BN	11	1.58

PETE JOHNSON (SOLOS)

HOLLER STOMP/YOU DON'T KNOW	BN	12	1.58

JAMES P. JOHNSON (SOLOS)

BACKWATER BL/CAROLINA BALMORAL	BN	25	1.58
CAPRICE RAG/IMPROVISATION PINE	BN	26	1.58

J.P. JOHNSON'S BLUE NOTE JAZZMEN

JOY MENTIN'/AFTER YOU'VE GONE	BN	33	1.58

ART HODES BLUE NOTE JAZZMEN

SUGARFOOT STOMP/SWEET GA. BROWN	BN	34	1.58
SQUEEZE ME/BUGLE CALL RAG	BN	35	1.58

IKE QUEBEC QUINTET

BLUE HARLEM/TINY'S EXERCISE	BN	37	1.58
INDIANA/SHE'S FUNNY THAT WAY	BN	38	1.58

JOSH WHITE TRIO (BECHET)

CARELESS LOVE/MILK COW BLUES	BN	23	1.58

KING COLE TRIO

I REALIZE NOW/GEE BABY AIN'T	CAP	169	.53

EDDIE MILLER & ORCH.

STOMP MR. HENRY LEE/YESTERDAYS	CAP	170	.53

PEGGY LEE (DAVE BARBOUR)

YOU WAS RIGHT, BABY/WHAT MORE	CAP	192	.53

G. WALLACE UMPHREY
BURTON, WASHINGTON

FOR TRADE OR AUCTION

ARCADIAN SERENADERS
SAN SUE STRUT/BOBBED HAIRED BOBBIE OK 40378 V
TALKING BILLY ANDERSON (C.C.DAVENPORT)
COW COW BLUES/MARRIED MAN BLUES Co 14274 E+
ASTORIA HOT EIGHT
DUET STOMP/ASTORIA STRUT BB 8168 N
TIP EASY BLUES/DAMP WEATHER BB 10952 E
SIDNEY BECHET
SHAG/I'VE FOUND A NEW BABY BB 10022 E
MAPLE LEAF RAG/SWEETIE DEAR BB 7614 E
LAY YOUR RACKET/I WANT YOU TONIGHT BB 10472 E
PREACHIN' BLUES/INDIAN SUMMER BB 10623 N
BIX BEIDERBECKE
RHYTHM KING/SOMEBODY STOLE MY GAL Br 8242 N
IN A MIST/WRINGIN' AND TWISTIN' Vo 3150 E
SORRY/SINCE MY BEST GAL TURNED Vo 3149 E
LOUISIANA/RHYTHM KING OK 41173 V
ESTHER BIGEOU (PIRON'S N.O. ORCH)
WEST INDIES BLUES OK 8118 V+
BLUE JAY BOYS
PLEASURE MAD/SOME OO & SOME DON'T DE 7225 V
J. H. BRAGG & HIS RHYTHM FIVE
ETHOPIAN STOMP/PLEADING Vo 3060 E
JOSEPHINE CARTER (TAMPA BLUE JAZZ BAND)
THE JIM JAM BLUES OK 8012 E+
CHICAGO RHYTHM KINGS
CHANGES MADE/FOUND A NEW BABY BrE 03413 N
LILLIE DELK CHRISTIAN (ARMSTRONG)
TOO BUSY/WAS IT A DREAM OK 8596 N
YOU'RE A REAL SWEETHEART OK 8607 N
L.O.CHRISTIAN(R.M.JONES JAZZ WIZARDS)
IT ALL DEPENDS ON YOU/AIN'T SHE SW OK 8475 V+
JUNIE C. COBB
SHAKE THAT JELLY ROLL Vo 1263 E
ONCE OR TWICE(G+)/(REV.,E) Vo 1449 –
OLIVER COBB
CORNET PLEADING BLUES, 1 & 2 PARA 13002 E
COLUMBIA PHOTO PLAYERS (T. DORSEY)
THE "FREE AND EASY" CO 2149 V+
BING CROSBY
BLACK MOONLIGHT/SWEET GEORGIE BROWN ME 13127 E
TEMPTATION/SHADOW WALTZ ME 13136 V+
COW COW DAVENPORT
THAT'LL GET IT Vo 1408 E
COW COW BLUES/STATE ST. JIVE Vo 1198 G
DIXIELAND JUG BLOWERS
HOUSE RENT RAG (DODDS) VI 20420 V+
SEGER ELLIS (ARMSTRONG)
AIN'T MISBEHAVIN'/NOTHING ELSE TO DO OK 41291 N
HARLEM HOT SHOTS (MANNONE)
BREEZE/THE BLUES HAVE GOT ME ME 13323 N
COLEMAN HAWKINS
WAY DOWN YONDER IN NEW ORLEANS VoE 218 N
ON THE SUNNY SIDE OF THE STREET PAE 1825 N
STARDUST HMV 8420 N
IT SENDS ME PAE 1837 N
HEART BREAK BLUES PAE 1766 N
MEDITATION/WHAT HARLEM IS (E/V) DE 742 –
BODY AND SOUL/FINE DINNER BB 10523 E
SHEIK OF ARABY/MY BLUE HEAVEN BB 10770 V+
HOUND HEAD HENRY (COW COW DAVENPORT)
LOW DOWN HOUND BLUES Vo 1288 N
BERTHA CHIPPIE HILL (ARMSTRONG)
TROUBLE IN MIND/GEORGIA MAN OK 8312 G
SIX JOLLY JESTERS
OKLAHOMA STOMP/(REV.,JUNIE C.COBB) Vo 1449 E
JAMES P. JOHNSON'S HARMONY EIGHT
DEAR OLD SOUTHLAND/BANDANA DAYS OK 4504 E+
PETE JOHNSON
CAFE SOCIETY RAG Vo 5186 E
BABY LOOK AT YOU Vo 4997 E
MAGGIE JONES (ARMSTRONG)
GOOD TIME FLAT BLUES CO 14055 V
IF I LOSE LET ME LOSE CO 14059 N
THUNDERSTORM BLUES/POOR HOUSE BL CO 14050 E
RICHARD M. JONES' JAZZ WIZARDS
29TH AND DEARBORN/SPANISH SHAWL OK 8260 G

JIMMIE McHUGH'S BOSTONIANS
I DON'T CARE HA 763 N
MEZZ MEZZROW–TOMMY LADNIER
REALLY THE BLUES/MAGGIE BB 10089 E
WEARY BLUES/JA DA BB 10086 E
ROYAL GARDEN BLUES/IF YOU SEE BB 10087 V+
GETTIN' TOGETHER/REVOLUTIONARY BB 10088 E
EVERYBODY LOVES MY BABY BB 10090 E
COMIN' ON WITH THE COME ON BB 10085 N
LITTLE BROTHER
FARISH STREET JIVE BB 6894 N
JELLY ROLL MORTON
GRANDPA'S SPELLS/K.C. STOMPS GE 5218 G
MUDDY WATER BLUES NATIONAL 12251 N
KING PORTER STOMP/PEARLS(VO 1020) BRE 03564 N
JIMMIE NOONE
CRYING FOR THE CAROLINES Vo 1466 V
AM I BLUE/BIRMINGHAM BERTHA Vo 1296 E
LOVE ME OR LEAVE ME Vo 1272 V
APEX BLUES/SWEET LORRAINE Vo 1207 V
EVERY EVENING/4 OR 5 TIMES Vo 1185 V
MA RAINEY (ARMSTRONG)
COUNTIN'THE BLUES/JELLY BEAN BL UHCA 84 N
IKEY ROBINSON & HIS WINDY CITY FIVE
SUNSHINE/"A" MINOR STOMP CH 50073 E
SCRUNCH–LO/SWING IT CH 40011 V+
BESSIE SMITH (ARMSTRONG)
YOU'VE BEEN A GOOD OLE WAGON CO 14079 G+
NASHVILLE WOMEN'S BLUES CO 14090 G+
COLD IN HAND BLUES CO 14064 V+
CLARA SMITH (ARMSTRONG)
BROKEN BUSTED BLUES CO 14062 N
NOBODY KNOWS THE WAY I FEEL CO 14058 V+
COURTHOUSE BLUES CO 14075 G
PINETOP SMITH
BIG BOY THEY CAN'T DO THAT Vo 1256 E
AIN'T GOT NOTHIN' AT ALL Vo 1298 V
PINE TOP BLUES Vo 1245 G
VICTORIA SPIVEY & CHICAGO 4(PUNCH MILLER)
DETROIT MOAN/HOLLYWOOD STOMP Vo 03405 E
TENNESSEE MUSIC MEN(M.C.BLUE BLOWERS)
I CAN'T BELIEVE/GEORGIA CLARION 5389 V
FRANKIE TRUMBAUER (BIX)
SINGIN' THE BLUES/VIRGINIA BR 7703 N
CLARINET MARMALADE/WAY DOWN YONDER Vo 4412 N
LOUISE VANT (PERRY BRADFORD'S MEAN FOUR)
WANT A LITTLE LOVIN' OK 8281 E
WASHBOARD RHYTHM KINGS
BROWN SKIN MAMA/ARLENA BB 6157 N
SPIDER CRAWL Vo 1734 N
GONNA BE MINE Vo 1729 N
CLARENCE WILLIAMS
HIGH SOCIETY CO 2806 E
BALTIMORE/CAROLINA BOUND(BLUE 5) BRE 3703 N
ORGAN GRINDER/YOU AIN'T TOO OLD CO 2863 V
MIDNIGHT STOMP/WILDFLOWER RAG QRS 7033 V+
WATCHIN' THE CLOCK/FREEZE OUT OK 8663 E
BREEZE/BEER GARDEN BLUES Vo 2541 E
THE WOLVERINES (BIX)
ROYAL GARDEN BLUES/FIDGETY FEET BRE 02204 N

PIANO SOLOS

BARREL–HOUSE PETE
ROLLIN' STONE/PUSSY CO 14308 E
WALTER DAVIS
BIDDLE STREET BLUES/FRISCO BLUES BB 8961 N
WILLIE ECKSTEIN
MAPLE LEAF RAG/NICKEL IN THE SLOT OK 40018 N
WILL EZELL
BARREL HOUSE WOMAN/HEIFER DUST PARA 12753 N
LEMUEL FOWLER
BLUES MIXTURE/SATISFIED BLUES CO 3959 N
EARL HINES
FIFTY SEVEN VARIETIES PAE 510 E
CHARLIE SEGAR
COW COW BLUES/BOOGIE WOOGIE DE 7075 E

PIANO SOLOS (CONTINUED)
FATS WALLER
CLOTHES–LINE BALLET/VIPER'S DRAG HMV 35 N
I AIN'T GOT NOBODY BB 10133 N
BUCK WASHINGTON
OLD FASHIONED LOVE PAE 1837 N
CLARENCE WILLIAMS
MIXING THE BLUES/WEARY BLUES OK 4893 N
TOO LOW/PANE IN THE GLASS VI 38524 E
GARLAND WILSON
CHINA BOY/MOOD INDIGO BRE 01692 N

WANTED: BUY OR TRADE

ALABAMA RASCALS
GEORGIA GRINO (PE 0205) RO 5136
ENDURANCE STOMP (PE 0206) RO 5137
BARREL HOUSE FIVE
SCUFFLIN' BLUES (ORS 7057) PARA 12942
JIMMIE BERTRAND
MY BABY Vo 1180
BLUES STAMPEDE Vo 1100
IDLE HOUR SPECIAL Vo 1060
JIMMIE BLYTHE
BOHUNKUS BLUES PARA 12368
WEARY WAY BLUES CH 15344
HOT STUFF Vo 1136
TACK IT DOWN CH 40062
APE MAN PARA 12428
CHICAGO FOOTWARMERS
BROWN BOTTOM BESS OK 8613
JUNIE C. COBB
EAST COAST TROT PARA 12382
DIXIELAND JUG BLOWERS
HEN PARTY BLUES VI 20649
CARPET ALLEY VI 20480
DIXIE FOUR
KENTUCKY STOMP PARA 12661
SOUTH SIDE STOMP PARA 12674
JOHNNY DODDS
19TH STREET BLUES PARA 12483
PRESTON JACKSON
HARMONY BLUES PARA 12400
TROMBONE MAN PARA 12411
EDITH JOHNSON
GOOD CHIB'S BLUES PARA 12823
MARY JOHNSON
BARREL HOUSE BLUES PARA 12996
ROOM RENT BLUES BR 7093
BLACK MAN BLUES BR 7081
DECEITFUL WOMAN BLUES DE 7014
THOSE BLACK MEN BLUES DE 7012
ALICE MOORE
TROUBLE BLUES DE 7056
SAM. MORGAN'S JAZZ BAND
(ANY) CO ——
JELLY ROLL MORTON
LONDON BLUES OK 8105
FAT MEAT AND GREENS VO 1019
MR. JELLY LORD PARA 20332
(ANY) GE ——
KING OLIVER
KROOKED BLUES GE 5274
SWEET BABY DOLL OK 8235
BUDDY'S HABITS OK 40000
ORIGINAL TUXEDO JAZZ ORCHESTRA
BLACK RAG OK 8193
ORIGINAL TUXEDO RAG OK 8215
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of the INDEX to JAZZ

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Volume 2 of the INDEX TO JAZZ contains data on even more records than does Volume I, "A" through "E." Practically complete personnels, dates and masters are shown for Ella Fitzgerald; personnels, dates and master numbers never before published are shown for Benny Goodman, Fletcher Henderson, Alex Hill, Hitch's Happy Harmonists, John Hyman's Bayou Stompers, and Slim Lamar records; many accompaniments and pseudonyms are identified for the first time. It's a terrific book that no collector can do without.

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By

Orin Blackstone

Of all the jazz bands remembered today by the rank and file in New Orleans, that of Oscar "Papa" Celestin is undoubtedly the best known. Celestin's Tuxedo Orchestra gave the John Robichaux Orchestra stiff competition during its later years and from the mid-twenties right on into the thirties it had the field largely to itself. Whereas only the old-timers will fondly recall Robichaux and the more legendary names such as Buddy Bolden, nearly everybody over 15 years old has heard Celestin or heard of him.

It is generally agreed by New Orleanians who have heard him at his best that Celestin's records do not do him justice. One or two, notably *It's Jam Up*, are good New Orleans jazz, but the majority of the Columbias have not made too deep an impression. Nevertheless, they are better than many records that pass for jazz and it is better to have any one of them than no Celestin at all.

Celestin's recording personnel, except for "Papa's" companion in the trumpet section, and one of the saxes, has been known for some time. It has just been discovered that the other trumpet is Louis "Kid Shots" Madison, a fine musician whose recordings with Celestin were his only ones until Bill Russell put him on wax last year. Shots can not remember how many titles he made with Celestin, but he was on the first session at least, on April 13, 1926, in New Orleans, and he made the rare Okeh sides under the name of the Original Tuxedo Jazz Orchestra.

Madison today is a member of the small band at the Pig Pen, sitting alongside Alphonse Picou, veteran clarinetist.

* * *

Don Townsend furnishes the following personnel for

AL COOPER'S SAVOY SULTANS (Al Cooper, clarinet, alto and baritone; Alex Mitchell, drums; Rudy Williams, alto; Lonnie Simmons, tenor; Pat Jenkins and Sam Massenberg, trumpets; Cyril Haynes, piano; Jack Chapman, guitar; Grachan Moncur, bass).

* * *

There are four more sides by the PUTNEY DANDRIDGE ORCHESTRA

Vocalion 3189:
A Beautiful Lady in Blue (18743)
Dinner for One, Please, James (18742)

Vocalion 3190:
Honeysuckle Rose
Sweet Violets

The former coupling fits into the third Dandridge session with Chu Berry et al. Information is lacking on the second pair.

The Louis DeVries trumpet records were issued originally on English Decca, with the following accompaniment, as supplied by H. Meunier Harris:

Lew Davis, trombone; Billy Anstell, clarinet; Monia Litter, piano; Don Stutely, bass.

Decca 5566:
St. Louis Blues
Moon Glow

Decca 5688:
Oh, You Sweet Thing
I Cover the Waterfront

The *Blues* and *Waterfront* were reissued on Champion 40083. Likewise, only a partial listing has been given previously of

THE EMBASSY RHYTHM EIGHT (Max Goldberg, trumpet; Lew Davis, trombone; Danny Polo, clarinet; Billy Anstell, tenor; Bert Barnes, piano; Joe Branelly, guitar; Dick Ball, bass, and Bax Bacon, drums).

English Decca F5435:
Hitchy Koo
He's a Rag Picker (reissued, Ch 40068)

English Decca F5467:
Back Home in Tennessee
Where the Black Eyed Susans Grow

* * *

Howard Penny calls attention to the fact that the Alabama Harmonizers are a vocal quartet. They are responsible only for the *St. Louis Blues* (3764B) side on Van Dyke 74287, the reverse being a vocal duet by Jeff Calhoun and Robert Leavitt (Vernon Dalhart and Carson Robison). The "A" master also appears on Van Dyke 5122 under the name of the Mobile Revelers.

* * *

Add:

ALABAMA WASHBOARD STOMPERS

Vocalion 2688:
St. Louis Blues (13839-1)
Some of These Days (13841-1)

But what's the personnel of the Stompers?

* * *

Another coupling by Baby Bonnie (could she be Victoria Spivey?) is Gennett 5593, *I Got Your Water On* (12081) and *Leaving School Blues* (12082) accompanied by Lovell Bolan, piano.

* * *

Several correspondents have written to say that Kid Ory is the trombone on

BENNETT'S SWAMPLANDERS

Columbia 14557:
Big Ben

James Edmiston quotes Kid Ory himself. No one has come up with any information on the rest of the personnel, however. Neither has anyone thrown any further light on the Chubb-Steinberg Orchestra, in which Wild Bill Davison was the trumpet, but another title by this band has been unearthed:

Gennett 5663:
Because They All Love You

* * *

There has been much speculation about

BUD JACKSON'S SWANEE SERENADERS

Brunswick 3351:
Messin' Around
Heebie Jeebies

These are not bad sides, and apparently no one had ever connected them with Fess Williams. But Eugene Williams has gathered the full details, and a Fess Williams band it was. The seven men recorded the titles for Vocalion on October 1, 1926, in New York. Transferred to Brunswick under the Bud Jackson pseudonym, the two sides bear master numbers E3885W and E20400, respectively.

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7—Some of These Days
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Salty Papa Blues

10—Long, Long Journey
Evil Gal Blues

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(*Continued from page 7*)

Dodge sees no difference between the improvised music of Frescobaldi, and what our jazz musicians are doing today. I believe that Mr. Dodge has selected his quotation for his own convenience. Frescobaldi, in the preface of his "Tocatte" gives this as his first rule of playing: "First, this kind of performance must not be subject to strict time." . . . The dependence of jazz upon strict time is too well known to warrant repetition at this time. I have a suspicion that Dodge has in mind the "Jazz" of Benny Goodman, and others like him. Let's go back to the quotation. "But above all the great Frescobaldi exhibited thousands of inventions on his harpsichord, the organ always playing the ground." This, with a change in instrumentation could well describe any of the Benny Goodman trio or quartet records. There is no difference. Neither is there a difference between what Frescobaldi did, what Liszt did, or what B.G. is doing. All three had an academic European background. Liszt's was flavored with romanticism and hints of Hungarian folk music. B.G.'s by impressionism, and hints of Afro-American folk music. It is precisely this featuring of solos over a ground bass, passing under the name "Jazz" which has replaced a vital interesting music.

Dodge continues, saying, "Is not every jam session competing with 17th and 18th century counterpoint, and is not every soloist competing with the inventive writing of those centuries?" This seems to me the result of careless thought processes. I would call competition an act of deliberate intent based on a knowledge of previous or contemporary example. No (New Orleans) jazz band ever heard of the counterpoint of those centuries. A similar statement in another art field would be "Is not every Benin Bronze competing with the art of Michael Angelo?"

V

Mr. Dodge replies:

Mr. der Heide objects to my statement, "But there is nothing new in jazz: counterpoint is always counterpoint and invention still invention." He says that there is a great difference between a man sitting in solitude taking months or years to write and seven Afro-Americans improvising. Yes, there is a great difference in the procedure but when the result is the same then I feel we have a right to compare. One is polished, the other not. The business of the composer is to assure a well fitting combination while the jazz people are not always so successful. I have not used the words "counterpoint" and "invention" in their widest possible meaning. I have used them with a connotation familiar to *our use* of them. I might even go further and say that I had in mind the use we make of them with reference to a particular style of music, namely 17th and 18th century.

There are certain rules for counterpoint, things you cannot do and things you should do. To an amazing degree the jazz people obey what has been felt to be good procedure in counterpoint. It may be held that any ensemble playing can come under the category of counterpoint. This is largely so, but I have heard other than Occidental folk music, which although played in ensemble, could not be judged by what we understand to be good counterpoint. In such cases we have no "in" to the music but must acquire new standards or patiently acquire a taste for its new scalar and melodic content. In our own music we

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have this same disparity between vertical and linear music. In jazz, however, we have a music based upon our own chordal progressions, scalar system, and a melodic content very closely linked with that of European music. It therefore needs no new standards but only a little acquaintanceship. For people to like it is another matter. I have shown jazz to musicians who did not like it, but who were nevertheless amazed at some of its counterpoint. They had this "in," however, and were forced to recognize that it was not an immature cacophony.

Mr. der Heide implies that my quotation of Frescobaldi does not represent the period. He quotes Frescobaldi as saying that the toccata should not be played in strict time. Jazz has the same thing in some of its introductions. Witness Armstrong's introduction in *West End Blues*. I would say that it is bad practice in spite of the fact that there are great compositions in this manner. Mr. der Heide shows little understanding of the period if he believes that there was not an *adherence* to the beat if not an *accenting* of it. We often see, in the writings of that period, advice as to how the music should be played, that it should not be played too strictly. What I interpret this as meaning is that they should be flexible as are our jazz musicians. Except for the toccata and the like, the music was dance music and certainly was played with at least a beat.

Mr. der Heide says that with different instrumentation my quote of Frescobaldi could describe any of Benny Goodman's quartets or in fact what Liszt did. Yes I agree that the procedure of Benny Goodman is precisely the same. But why stop at B.G. I hear the same in many solos on Bunk's records, in fact on all the old records. Sometimes the other instruments retire to the background or all but a couple drop out completely. As for Liszt, I see no similarity whatsoever. In point of procedure Benny Goodman is the same as Bunk or Dodds and as I believe, Frescobaldi. The quality of the outcome is another matter. Liszt, on the other hand, is the perfect example of the romantic or academic treatment at its worst. What Liszt did is analogous to what a contemporary classic composer might do with *St. Louis Blues*. We would get a bang out of the habanera rhythm with filled out chords, hands spread wide apart, etc., etc. The great difference between pre-19th century music (as well as our jazz) and the 19th century procedure seems to escape Mr. der Heide. I have already touched upon the question of solo and ensemble playing and have further expounded my views in the June *Record Changer*.

JAZZ IN LOS ANGELES

By GEORGE MONTGOMERY

"His head was in the market,
His feet was in the street,
And all the folks who come runnin' by
Said 'Boy, look at that market's meat'!"

That's the way they sang it back in New Orleans, and that's the way Kid Ory sings it now whenever his band cuts loose on DIDN'T HE RAMBLE, which is usually at the slightest provocation. Grammatically, the ditty is not very good, but when it comes during a five or six minute version of the tune by the Creole band, complete with all the hokum on Jelly Roll's record, plus a vocal by all the band of the original DIDN'T HE RAMBLE verse, it's a killer. And speaking of hokum, this band sure has it. Besides playing good jazz all the time, and unbeatable jazz a lot of the time, the boys have developed into real crowd pleasers. They have gone commercial in the strict sense of the word.

The repertoire of the group is continually full of surprises. Not only have they resurrected a lot of old New Orleans tunes, but have played such a cross section of American popular music as follows: SENTIMENTAL JOURNEY, PUT ON YOUR OLD GREY BONNET, DING DONG DADDY, RUM AND COCA COLA, HARVEST MOON, TUXEDO JUNCTION, YES SIR, THAT'S MY BABY, IN A LITTLE SPANISH TOWN, and THERE'S A LONG LONG TRAIL AWINDING. But what really knocks the customers on their ears is their rendition of OH, HOW I MISS YOU TONIGHT played almost straight, and completely corny, with a duet between muted trumpet and muted trombone winding it up. On many of the above numbers, vocals are sung by Ory, Buster Wilson or Bud Scott, and sometimes by the whole band.

One night the band gave a perfect example of what jazz isn't and what jazz is, when they played THE NAUGHTY WALTZ. First, the tune was played as a waltz pretty enough for a parlor social. Then they stomped the same tune in a fashion guaranteed to turn all the ladies at the social into a roomfull of cake walking babies.

The current engagement of the Ory Creole Band has not only given jazz fans a chance to hear a New Orleans band in regular action, but has proved very successful for the management of the Jade. Business has increased tremendously, and it looks like New Orleans music will be heard for some time around Hollywood. The manager of the Jade has been very surprised at the popularity of jazz with the average customer who comes in, most of whom have never heard that kind of music before. Also, the members of the band are happy about their success, and happy to play music they really enjoy. Mutt Carey's lip has gotten continually better, and he is playing better than ever. His DIPPERMOUTH solo seems better than Oliver's.

On Sunday, July 15, a talk on the history of New Orleans music was given to members of the Pasadena Institute of Art by Nesuhi Ertegun, the peripatetic Pasha of jazz. The sedate audience got quite a kick out of it, especially at hearing Johnny Wittwer demonstrate ragtime, and at records, such as DR. JAZZ, DIDN'T HE RAMBLE, and others. One lady admitted that it was almost music. She was in the minority, however, for Ertegun was asked to return for more lectures on the same subject.

All of the New Orleans style music played locally is not limited to Kid Ory's band. Norfolk may have its young jazz band, with a full complement of saxophones, but Los Angeles has two or three young jazz bands which stick close to the traditional instrumentation. The members are all amateur musicians, in their teens, and are quite serious about their work They idolize the Ory band, and try to play the same way. They play with plenty of power, but at present lack the finesse of the Creole band.

The bands line up as follows:--

THE LA CANADA STOMPERS: Bob Erickson, cornet; Don Bennett, clarinet, Norman Shacker, trombone, Bob Rutherford, piano, Charlie Yeager, drums, Jack Curtis, banjo, Durk Hayes, bass.

THE JEWEL CITY STOMPERS: Tom Todd, trumpet, "Deacon" Rees, clarinet, Don Porter, trombone, Clegg Rees, piano, Jerry Nordland, drums, Dick Todd, guitar, Kenny Peterson, bass.

Another group has Jack Coons, trumpet, Jim Bell, clarinet, Tom Todd, trombone, and a rhythm section from those in the other two bands.

Some of these days you will hear more about these fellows, as they are determined to keep on playing real jazz.

AS SEEN FROM NOB HILL

by

Leslie Smith

SAN FRANCISCO

It is relatively difficult to give a true picture of prevailing conditions in any field of endeavor encompassing factors as transient in nature as those of jazz music thru the medium of a monthly periodical.

In regard to the sessions and combinations playing at various spots around this area it would perhaps be better to list a few of the groups that have gotten together in the past months as a general picture of jazz activity here. New York has its Nick's and similar spots with more or less permanent musical personnel. We have our musicians with feeling for hot who in the main must sandwich their ideas between rumba sets and ballad requests. It is, I believe, safe to assume that the jazz musician here is dissatisfied and is continually seeking employment allowing him more freedom of expression.

The most promising and exciting venture was that promoted by Mal Winton at Danceland, an ex-taxidancehall in Oakland, last winter. The Bay City Stomp Kings were organized with Bert Bales, piano; Vince Dodson, or Vernon Faris, cornet; Slim Evans, clarinet; Bill Dart, drums, Harry Mordeci, banjo; and Bill Bardin, trombone. They played several nights a week for dancing and on Sunday afternoons for listening. Although attracting little publicity and consequently small audiences, the band performed superbly at times. It was a shame that they had to abandon the venture.

Harry Green's band at Dugan's in Emeryville included Paul Lingle, piano; Ellis Horne, clarinet; Bill Bardin, trombone; Harry Green, drums, and a trumpet. The music when I heard it was disappointing considering the talent in the band.

Saunders King and his band has been until recently holding down a more or less permanent spot at the Savoy on O'Farrell Street. Lately the Savoy has been importing quite a bit of talent. Billie Holliday sang there during March and April. Rose "Chi-Chi" Murphy, well known around L.A., did a stint there last spring too. At this writing, Art Tatum is holding down the intermission spot. Incidentally, the Savoy has established a "nothing" table from which visiting musicians may dig the performers without ordering.

Bert Bales had a group active in Daly City Saturday Nights over a period of months that allowed considerable freedom of expression.

Many of the local jazz musicians are playing solo spots in barrooms; some find employment in the pit at the Warfield.

Both swing concerts held he re have been colossal flops. The last one, titled "Comes Jazz" presented at the Curran Theatre, June 17th, drew an audience of only 400 persons though considerable talent was advertised before hand. Barney Bigard, Zutty Singleton, and Joe Thomas came up from Los Angeles. Nick Esposito, Jack McVea, Bob Mosley, Cappy Oliver and other swing musicians from this area filled out the band. As a point of contrast, an open air concert in Sigmund Stern Grove the same afternoon drew a crowd of 10,000 persons.

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LEMME TAKE THIS CHORUS

Jazz publishing on the colossal, or newsstand, scale, such as that of *Esquire,* Inc., has done a good deal for jazz music. Through *Esquire's* monthly department, "The Rhythm Section," and the yearly presentation of its Jazz Book and radio shows, millions of people are becoming acquainted with some aspects of American music. Just as your own interest in jazz may date from the first time you heard a record by Ted Lewis, Paul Whiteman, or the Casa Loma band, thousands of others are beginning to take jazz seriously as they read such bright sayings as:

> "Old New Orleans style, as exemplified by Bunk Johnson and by such old tunes as *High Society,* is musically obsolescent and the fans who take nothing but this kind of music seriously are betraying their complete ignorance of music" (p. 19, 1945 Jazz Book).

and

> "You can listen to each of the five trumpet players in Lionel Hampton's band, and every one of them will take a chorus which, had it been discovered on some obscure old record, would be hailed as genius by the Jelly Roll network" (p. 129, *Esquire,* Feb., 1944).

and

> *Esquire's* 1945 board of jazz experts "comprises every conceivable shade of jazz opinion, from the modernists, Leonard G. Feather, Mal Braveman, and Barry Ulanov. . . . To the reactionaries, William Russell, Eugene Williams, and George Avakian" (p. 90, 1945 Jazz Book).

Such bright sayings are, of course, a more or less important factor in the critical analysis of any art. But when a publication of *Esquire's* proportions fakes up a jazz editorial policy based on a highly controversial concept of musical progress and reaction, making no effort to present the best side of the counter-argument, then that publication is not making the best use of its resources.

It may be just about time for a real hep-cat to enter the jazz publishing field and give the newsstand public a more accurate picture of American music. In fact I think I see one in the offing.

George Rosenthal, who types his own letters, whose family owns a publishing house in Cincinnati, who publishes *Minicam* (read by 75,000), who does not appear to be simply another rich boy eager to "do something for jazz," who apparently has studied the jazz field with considerable thoroughness, has decided to publish a "year book of hot music" called *Jazzways.*

Jazzways really sounds like the works. Mr. Rosenthal writes: "One of our chief aims in getting this book together on jazz, is to make jazz as interesting and intriguing as possible. We think the best way to do this is to give the finest and most interpretive photography, so that a person who knows nothing about jazz will be attracted to the magazine purely because it looks interesting and that is always the first step in breaking in newcomers. Then we give them authoritative articles by some of the finest jazz writers in the business. We try to keep these articles very curt and concise, full of facts and not theories. A good deal of the confusion today in jazz stems from many writers on jazz who would prefer to make a crack about a particular musician, writer, or type of music, rather than give the reader interesting facts. This type of critical article, of course, has a great deal of importance in the growth of any art, but we think there has been too much of it, and *Jazzways* is sticking rather closely to factual articles rather than articles based on opinions of jazz. (A good trick if you can do it.)

"Our cover design will be by Paul Rand who won last year's award at Rockefeller Center for the finest design of the year in the advertising field. This distinction identifies him rather than describes his work, and the cover is truly a beautiful thing. The ingredients of modern art put across the spirit of jazz. The photographs in the book are some of the finest photographs of musicians ever taken. I classify them in this category, because they are not landscapes or still life of trombones, trumpets, or records sitting over in a corner, but instead are forceful, interpretative photographs. Photography is a medium that not only portrays the scene but also interprets it, and a very fine interpretive photograph has a fine effect on describing the situation. For instance, we might have a photograph of George Lewis, the great New Orleans clarinet player, sitting in his modest home and contrast it with the cynical departure from jazz of Artie Shaw. The two photographs placed side by side tell the story of Shaw's music and Lewis' music better than two thousand words could do, for they show in the men's faces the strength and shallowness of their music.

"Our photographs are already receiving acclaim, as our sister magazine, *Minicam Photography,* is in September running a supplement of photographs that will appear in *Jazzways.* These photographs will give you a sample of the type of work that will appear in our magazine. The book will include full-color illustrations of jazz musicians: Baby Dodds, Earl Hines, Duke Ellington, Louis Armstrong, Count Basie, Johnny St. Cyr, and others. We had one of the best and finest color photographers in the country, Sargent Marsh, take them.

"Each year *Jazzways* will feature one long original article. This year, for instance, we sent a photographer, Skippy Adelman, and writer-critic, Gene Williams, to New Orleans for two weeks to cover just exactly what is happening in jazz in New Orleans today. This is the most interesting article, including fine pictures and accounts of some of the less publicized jazz artists, such as George Lewis, Lawrence Marrero, Slow Drag, Wooden Joe Nicholas, Albert Burbank, Jim Robinson, Arthur Young, and others.

"This year's book will also feature articles for the less advanced enthusiast, including such articles as 'How to Collect Records,' by Frederick Ramsey, Jr.

"The list of our contributing writers is rather well-rounded out, and includes Rudi Blesh and Frederic Ramsey, Jr., who are acting as technical editors, Dale Curran, Art Hodes, Frank Stacy (of Downbeat), Alexander King, whose work has appeared in *New Yorker, Life and Vogue,* George Avakian, and Albert McCarthy of London.

"We have tried to make our staff of writers as well balanced as the book will allow. This accounts for the inclusion of men like Frank Stacy on the one hand and, perhaps, Eugene Williams on the other. Both men are very strong for the type of jazz they believe in. They write well on these subjects, and the type of article they have written from *Jazzways* is quite factual. It is very important to jazz in general that magazines give this rounded point of view. In one sense it is like politics. The extremely liberal party cannot run five candidates that are extremely liberal and expect to win.

"Our real purpose is to show that even though a band like Duke Ellington's can be a very fine band in many ways, it still lacks a certain quality important to jazz music that a band like Bunk Johnson's has. A book devoted entirely to Bunk Johnson or Jelly Roll Morton and so forth, would have an appeal only for a very limited number of people, namely, those who think enough of jazz and enough of Bunk's music to settle for this as their diet. We are trying to give the people a varied diet and let them choose their own particular meal.

"We have very fine facilities for publishing *Jazzways*. We have a large commercial printing and publishing plant in Cincinnati, that has been in business 75 years.

"*Jazzways* will measure 8½" x 11". The first issue will be available this fall, will sell for $1.00 on the stands and can be identified by the bright red cover."

* * *

Albert McCarthy, editor of Jazz Forum (London), writes: "The Bob Cats discography by Clyde Clark and Arthur Schawlow was an excellent piece of work, and the compilers are to be congratulated on this. For the sake of completeness, the following odd notes may be of interest:

Master No.	*Exact Recording Dates*
91697-8	April 7, 1939
67241-4	Feb. 28, 1940
DLA 2290-1	Dec. 23, 1940
67284-7	March 11, 1940
93639-42	March 29, 1941
DLA 2868-9	Jan. 29, 1942

"Correction: L 3095 should read L 3059. The session L 3059-62 was recorded on June 26, 1942.

"Additions: *Love Nest* was originally recorded on September 18, 1939, with the master number 66602, but was rejected. Two unissued sides are *Da Da Strain* (DLA 2867) and *Tin Roof Blues* (DLA 2870). These were recorded on January 29, 1942. Lastly, two unissued sides, *Pack Up Your Troubles* (L 3112) and *Where Do We Go From Here* (L 3109) recorded on July 19, 1942, may possibly be by the Bob Cats."

* * *

Due to a death in his family Roger Pryor Dodge was not able to furnish his record review column this month. He will be back with us next month.

LET THAT FOUL AIR OUT!

THIS IS OUR"LETTERS DEPARTMENT". ALL COMMUNICATIONS ARE PRINTED, PROVIDED THEY ARE SUBMITTED ON POSTCARDS AND CONFINED TO 75 WORDS.

I often wonder why Vincent Lopez is Not listed in Delaunay's HOT DISCOGRAPHY. Has anyone heard T-N-T/BLACK HORSE STOMP on OK 40552? Lopez is strictly in the hot groove on this number, and any collector who happens to have a copy will agree. Can anybody furnish the band's personnel on the above? Orin Blackstone's INDEX TO JAZZ is really something for the record collector...FAR, Garfield, New Jersey

* * *

When Leonard Feather slandered Art Hodes, he got sued and lost. When he slandered Jelly Roll Morton in the latest ESQUIRE he not only hit below the belt, but in taking advantage of a departed person, gave us a sampling of writing from below the gutter...HF, Los Angeles, Calif.

* * *

Re WHS's gripe in the June issue:--He, and the editor, are very disturbed about RCA's "extremely high" prices on their reissues. Has it occured to him that jazz does not sell quite so much as Harry James and his ilk and that unless volume of sales is high, their prices are going to be high? I'll be happy to pay three times RCA's price for any good reissue of New Orleans jazz...HME, San Francisco, Calif.

* * *

On the strength of George Montgomery's article in the June issue concerning Kid Ory's Jazz Band Ball at Ace Cain's, I went to hear Ory at the Jade, where he is now playing. I have only heard one band that played in that style that I liked better. That was Spike Jones! No, gentlemen, I'll take T. Dorsey. You can have Kid Ory with my blessing, all wrapped up in blue ribbons...JF, Los Angeles, Calif.

(That's a fact. Spike Jones has some good musicians in his band. Hear the last chorus of COME,JOSEPHINE, for instance. Hmm...Let's always say "heard only" rather than "only heard"...Ed.)

* * *

Record collectors, how about getting together in a non-profit organization to trade dubs of our scarce records? Personally, I like the music on the discs, but many are entirely unavailable or price is prohibitive. We all have some rare records and most of us would be glad to cut copies and trade these dubs on a cost basis making more of these items available to each other...JM, San Francisco, Calif.

* * *

Maybe now that a recognized jazz writer has mentioned George Hartman in the same sentence with jazzmen Brunis and Fazola, "conneseurs(?)" will realize that George is one of the few trumpeters extant who plays traditional New Orleans style. He has a fine band which has been unemployed since closing at the Pied Piper, including the superb clarinetist Leonard Centobie and a fine trombonist, Bob Freeberger. All New Orleans musicians. Too bad...JW, Jamaica, New York.

* * *

What in creation is the Record Changer trying to do? Be press agents for Kid Ory, Bunk Johnson, etc.? Hardly ever a word is mentioned of the Chicago Jazz, the real jazz! Wise up, one great Bix chorus is worth a thousand of your New Orleans discs. Stop press agenting for the new New Orleans recording outfits, and give us real jazz, Dixieland, Chicago, etc. And why the silence on Coleman Hawkins, the best tenor...MK, Philadelphia.

* * *

I'd like to second the motion of EC, who suggested having articles by or about Fate Marable and Charles Creath. My second suggestion is that you cut out of "Recording in Process" such people as Art Tatum, Connie Boswell, Benny Goodman, Charlie Barnet, and others far removed from jass...RW, San Francisco.

(The best series of articles ever written on St. Louis ragtime and jazz is coming up...Ed.)

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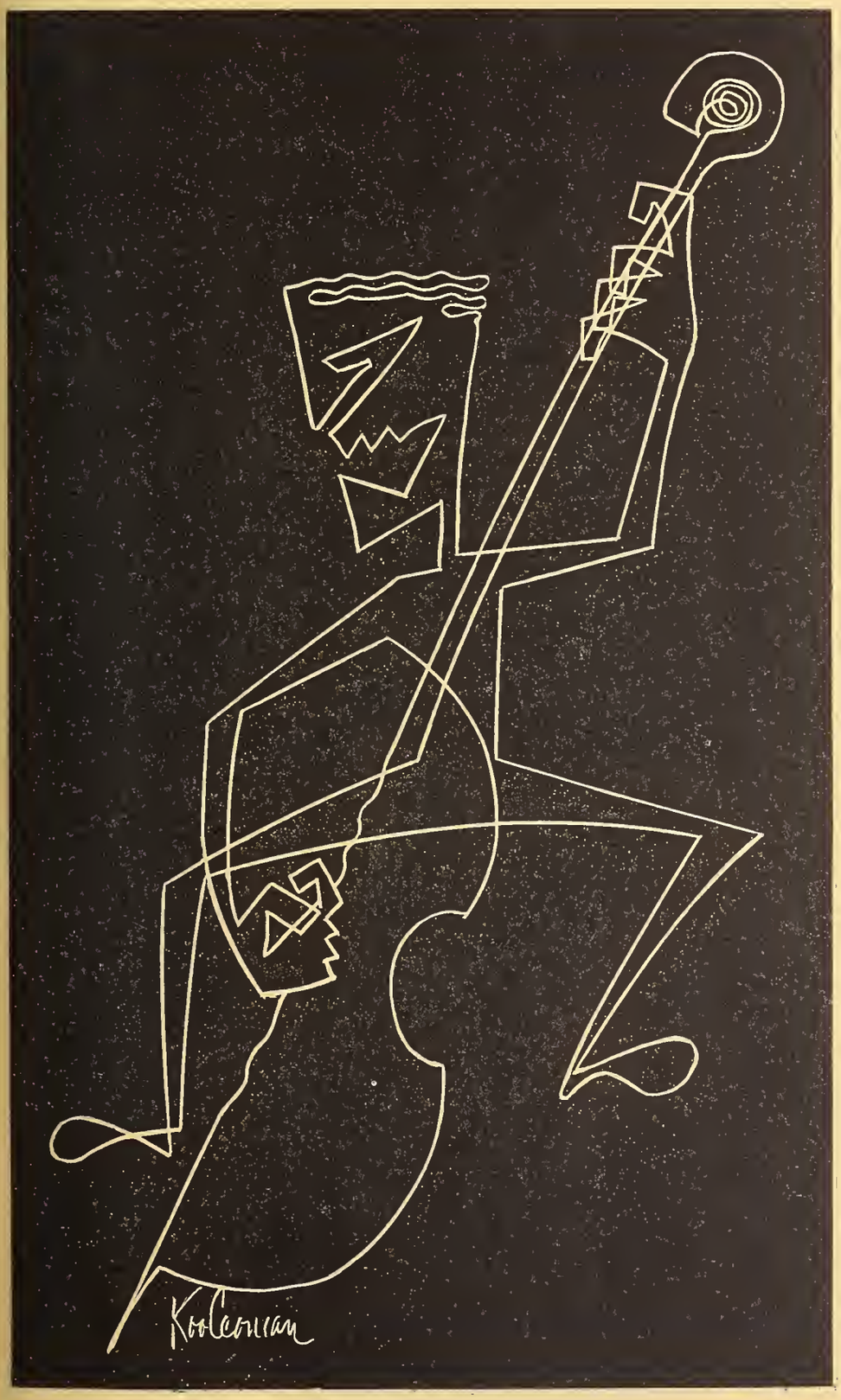

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of the INDEX to JAZZ

By ORIN BLACKSTONE

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THE RECORD CHANGER, FAIRFAX, VIRGINIA

THOSE WASHINGTON

By

Frederick Ramsey, Jr.

Jazz and politics seldom mix, but when they do the resulting combination is highly unstable, as they say of explosives. It's a question of two mighty forces moving in opposite directions. One is the active and creative force of jazz in America today; the other is the stern force of political reaction. The battle-ground is OWI, propaganda agency for America in wartime. And the stake is several hundred thousand superb jazz recordings on film and in wax.

During the war, OWI microphones have done active service everywhere that jazz was being played. As a matter of fact, due to Petrillo's ban on commercial recording of popular music, they've been the only microphones not gathering armchair cobwebs. They've been on hand at all the big jazz concerts, the jam sessions, the parties large and small, and in the homes of jazzmen entertaining their friends.

The reason for all this OWI activity in jazz recording is and was the enormous demand on the part of foreign audiences and men in the services for good jazz music. Yet the official attitude in regard to all this activity has been contradictory. The first reactionary sputtering came in June, 1942, when very nasty pronouncements on jazz, art, dancing and music in general were mouthed by Washington tyros. During the course of a debate, one representative remarked that he *had* heard his own daughter playing *Cow Cow Boogie* in *his own home;* that she seemed to like it, but that he was against it. At the same session, the advisability of sinking public funds into film propaganda was also questioned (the bill for Disney's Treasury film on the income tax had just come in), and the witticism of one representative, "Not one cent for Donald Duck," concluded the day's wranglings on the hill.

Within OWI, there was great fear that appropriations would be cut all down the line. So an era of pussy-footing began. The jazz recordings went underground. Not one word about them was ever permitted for release to the general public. Whole projects were planned and executed in a secrecy inspired by fear of reactionary Congressional policy. OWI officials were in the equivocal position of having to use for propaganda purposes those same artists which the hill expended so much wind in denouncing. Otherwise no one would ever have paid any attention to their films or broadcasts. And they certainly would have been holding the bag if all they had left for "attraction" after the proposed cuts had been made were the tepid word solos being improvised in Washington's musty halls.

Now the war is over, and there is talk of liquidating many OWI activities. This raises the question of what will happen to the invaluable jazz performances now reposing in OWI's files. For precedent in this sort of thing, we have the amazingly ignorant performance of these same Washington reactionaries when left to deal with the dissolution of the Federal Art Project. When the axe fell on this activity, the Project had on hand thousands of paintings by some of America's best known artists. It had cost millions of dollars to acquire these paintings. Yet without consulting anyone in the art field, these paintings were indiscriminately ripped from their frames and sold to a junk dealer on Long Island as "scrap canvass." They reposed in a small, crowded warehouse on the island for a while before anyone even knew what had happened. Here, they were baled together tight, ready for "processing."

Then a Manhattan second-hand man got on their trail, and bought in the lot for a price less than half a song. He un-baled the canvasses, spread them out on the rough tables in the backroom of his downtown emporium, and the panic was on.

Dealers from all over the country heard about this scandaleous operation, and came to buy up works of art at ridiculously low rates. Artists, also got wind of the holocaust and came in droves to purchase their own paintings. Some were damaged beyond restoration. Others were discovered in fair shape. It was not unusual to hear a painter whoop for joy when he found a long-lost favorite in that dingy Canal Street back room.

That's the way our representatives in Washington disposed of one project representing thousands of hours of solid work and artistic achievement. And although it may be too early to say, it looks as if the OWI's big record files might go the same way. Probably the most incredible single feature of this whole mess is the two-faced inconsistency of Government policy in regard to jazz. On one hand, this splendid work is a whispering-matter down the long corridors, because "reactionaries" might object. On the other, the music is presented to the world through propaganda facilities as the bright side of American life. In America, they say, jazz is the great music. Not so in Nazi Germany, they continue, where jazz was banned as the product of a "culturally inferior race." In America, they go on, the Negro and the white may sit down together and make this glorious music. But of course this is unheard-of in Fascist countries.

Strange, then, that inside America, it should also be unheard-of.

* * *

At the risk of investigation by the House Committee on "Un-American" Activities, the following account is published. It is a true story of a government-sponsored jam session, and how it was taken down in film. If jazz fans want this work preserved in the Library of Congress, where it belongs, they'd better start lobbying now. After all, who wants to see jazz stars Jimmie Johnson, Pop Foster, Pee Wee Russell, and Bill Davison poking around in a dusty backroom to recover their favorite licks on GI film?

IT'S MURDER, JACKSON!

One of the most interesting sessions of the jazz underground was held on

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D. C. BLUES

gray Sunday morning not so long go. Those who had been summoned the special meeting had received messages from the secret printing ress via pigeon carrier. They came straggling down the long plains of Vest 57th Street one at a time, carefully avoiding conspicuous grouping. Furtively, they ducked in through a lass door set in a long, blank wall f cement building blocks.

Once inside, the early stragglers athered in a confused huddle. The nusual time set for the meeting was ood for avoiding detection, but didn't ure the "Sunday-morning feeling" uffered by some. The setting was deal for a clandestine project. Heaps f film props were scattered all over he room. One of these was a big sky background set up at a realistic angle behind a cross-section of a pilot's raining plane. This and similar objects enabled those present to deduce hat the session was to be held in a film studio. A historically-minded person remarked rather ruefully that this would probably be the first filming of a jam session.

G-men were scattered throughout all the tiny groups now forming, but of course they were in disguise. One of them was setting up a recording outfit to take the music for V-discs, while wo others were grouping the musicians. Counting noses, they found here wasn't a clarinetist in the studio. So they sent a girl named Brenda round the corner to call Edmond Hall and Pee Wee Russell.

The studiomen fussed with spotlights. Someone wanted the piano top removed and a call went out for Frank. Frank appeared, long, lanky, gray-haired and in shirtsleeves. The top seemed to come off easily for him, although no one else had known just how to work it. Captain Vincent of OWI set up his recording outfit (he wanted to cut V-discs separately from the soundtrack) and took some of the warm-ups, playing them back for the band. For first warm-up, they chose *Sunny Side of the Street;* everyone felt better after hearing it played back.

The cameramen went to work on the mobile camera, setting up a big trestle. They talked about dollies, cranes, booms, and 750-watters; they brought out photoelectric light meters, held them up to musicians' faces. Then they measured the distance of each player from the cameras, and when they'd done that, they taped everyone in a circle, drawing footmarks on the floor with chalk for the men to stand in.

Pee Wee arrived just as everyone was wondering how you could make jazz without a clarinet. That made the line-up as follows: Bill Davison, trumpet; George Lugg, trombone; Pee Wee Russell, clarinet; Joe Bushkin, piano; Kansas Fields, drums; Eddie Condon, guitar; George Foster, string bass.

Condon cracked: "Will one chorus be enough to get the balance?" The musicians laughed, but the soundmen blanched.

They tried *Honeysuckle Rose.* It sounded good.

"Keep going till I tell you to stop!." the director yelled, and they did. They let it out easily, touching the melody every now and then, while Lugg filled in the holes with a raspy Dixieland trombone. Bushkin, Davison, and Kansas, all in uniform, were glad to be back in a band. You could feel their pleasure, a release from discipline, in the music.

"When you hear three bells, be quiet!" A studio man shouted this warning to everyone. When the band was finally set, a little after 2:30, two cameras were in order, one stationary, the other on the trestle. I counted eleven spotlights, trained on the players from above, from below, and from both sides. In their glare, the definitely nervous crew of sweaty musicians sat rather stiffly in front of a gray velvet backdrop.

"All right, here we go!"

"Gonna shoot this!"

A prop man came forward with a zebra-striped black and white pair of sticks, bearing a legend giving production number, director, and cameramen.

Three bells sounded. You could have heard a bug crawling across a barn floor.

"Ok, why don't you go ahead?"

It was the cameraman talking to the sound man.

"I can't go till I get the buzzer!"

Everyone turned and looked angrily at him. He stood his ground.

"Hey, it's disconnected!"

The electrician ran into a far corner and shoved a plug in one of the outlets. Then everyone heard a funny, squeaky sound, like a timorous mouse. This was the buzzer.

"All right!"

The prop man held up the zebra sign. The green light glowed on the sound man's box. The zebra slats clicked together.

"Sticks!"

With a sign from Condon, the band plunged into a spirited rendition of *Honeysuckle Rose,* with Joey Bushkin's big GI shoes beating out the rhythm.

Everyone heaved a sigh of relief when the last notes of the last chorus had died out in the still, big room.

"Cut!" the soundman yelled.

"4:75!" the cameraman answered.

Condon stretched.

"I certainly am a Chesapeake and Ohio cat," he remarked, yawning. They kidded Condon for being a sleep-hoarder.

Soon they were ready for the next take, which turned out to be *Ain't Gonna Give Nobody None of My Jelly Roll.* Someone remarked that a vocal or two would help. So Charles Edward Smith hopped into a cab and chased over to a Broadway theatre, where Jimmie Rushing was appearing.

By this time, the band had warmed up to the idea of filming. In the first place, the layout of the studio equipment was impressive, once they'd relaxed enough to take a look around. A film outfit is more complex than the average sound studio, where all these men are just a shade this side of blasé. The cineman's principal of good technical behavior seems to be to take an article, say a spotlight—put this on a stand, then give the stand an elongating arm, and when it all becomes thoroughly complicated, place another stand underneath the first one. This other stand must be able to go in the opposite direction, and every one of the units must roll, wheel, crane, and turn! Alice never saw anything more topsy-turvy (and methodical at the same time) on the day she stepped through the lookingglass.

Jelly Roll was a decidedly warmer set.

(*Continued on page 6*)

See editorial, page 35.

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When they'd rolled through some rollicking choruses, and the by-now familiar "Cut!" had marked the end of the second take, the cameraman remarked to his assistant:

"We had quite a little emotion in that set!"

And the assistant nodded, yes.

New medium, new language—but still the same solid music!—especially for take 3, when James Rushing came in for a vocal, and Joe Bushkin handed over the piano—in the middle of the set—to James P. Johnson. It was a blues, beginning with the *Tin Roof* theme, but ending up on the corner of 19th and Vine, in Kansas City, with Rushing's forceful vocal:

"Don't you miss your baby from rollin, in your arms,
Don't you miss your baby from rollin' in your arms,
Every day you're gone your roll is carried on! . . ."

Then he signed his name with

"Anybody ask you who done sing this song
Tell 'em little Jimmy Rushing he'd been here and gone. . . ."

For take 4, they cut down to a quartet, with James P., Edmond Hall, Foster, and Kansas. Hall had come in late, but he now took Pee Wee's place.

Rushing took the vocal in the quartet selection, singing an evergreen *Baby Won't You Please Come Home* while Hall backed him up with some pleasing lower-register clarinet. Then James P. took the spot, and he was good for a splendid chorus or two before they bore down on the finale. After the "cut!" signal had been given they all rose to a man and made a beeline for the back room.

It is quite possible that a jug had arrived there, because everyone seemed quite relaxed as they filed out for the next set. At any rate Condon, getting in position for take 5, yelled "Where in hell has the microphone gotten to?" He was quite unabashed when someone pointed out that it was just where it had been before—somewhere within two feet straight ahead of the well-known guitar-player, but hiding, we'll have to admit for the record, behind a new spotlight they'd wheeled into position for the set now coming up.

This turned out to be *Someday Sweetheart*.

They were working fast now, looking forward to the next take almost before 5 had been completed. They were ready for it when the three bells rang out once more, followed by the buzzer. In the still room, you could hear the cameras whirring. Then Eddie Condon stood up, and addressing himself to James P., said: "And now the guys are going to play something written by James P. Johnson

'rom the show Runnin' Wild—Jimmy, vould you mind giving us about four notes to see how it goes?" Then Jimmy, smiling like a big, happy bull-'rog on a lazy summer day, picked out a favorite tune on his keyboard—his haunting, driving *Old Fashioned Love*. They'd rolled up a second piano for Joe Bushkin —when James P. got well into his version, the two began kicking it back and forth at each other, indulging in a real contest that was more play than an attempt on anyone's part to carve. The camera on the fancy dolly nearly lost its neck turning at new angles to catch James P.'s easy keyboard style.

As it developed, the meeting and jamfest by Jimmie Johnson's Underground Boys was really quite successful. They'd been able to knock time inside out, jamming early on a Sunday morning in a cocked-hat sort of a studio. And although American civilians will probably never get to hear it, the wind-up on the last chorus was brilliant.

When the last "Cut!" signal came through, people were already scrambling for coats in the back room. But for a moment everyone stopped. There was a split second of complete silence.

Dynamic, quick-moving Joey Bushkin broke it for everyone when he jumped up from the keyboard, arms akimbo, and yelled with both lungs turned on full:

"*Murder,* Jackson!"

Maybe he was thinking about what will happen to that job in Washington, D. C.

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QUESTIONS and ANSWERS

by

ERNEST BORNEMAN

All Questions Should Be Addressed
To Ernest Borneman
National Film Board, Ottawa, Canada

I

Mr. James Holmes, of Clemons, Iowa, takes objection to my notes on the orchestral function of boogie piano in the August, 1944, edition of this column. He says:

"Your main thesis in a part of this column was the contention that the boogie style is the best style of piano for jazz band playing. You based your contention on several points.

(1) Jazz piano is marked by its 'oom-pah' ragtime bass.

(2) Orchestral jazz will not mature until it has rid itself of all ragtime tendencies.

(3) Boogie piano as a solo style has rid itself of ragtime tendencies.

(4) Therefore, boogie piano is, logically, the style to be used in orchestral jazz.

Now, first of all granting that your contention listed first above is generally true, I am not convinced of the validity of all the statements following. Let us consider statements 2, 3, and 4 above as major premise, minor premise, and conclusion of an example of deductive reasoning, if you don't mind the scholastic touch. Immediately two errors in reasoning can be detected.

First, boogie piano is mentioned in the minor premise as a solo style, but in the conclusion it becomes a style to be used with an orchestra. Now this would be very well if we were speaking of, say, cornet or trumpet styles, for the cornet plays the role of a melodic instrument both in solo and in conjunction with other instruments of the jazz band. However, as a member of the rhythm section (which is where the piano belongs in jazz, isn't it?), an instrument must usually take on a style radically different from its style as a solo instrument. As an obvious example take the difference in a guitarist's playing in ensemble and solo, or the difference in drum styles. Just think! Someone might say that Sid Catlett has a great solo style on drums. Then he, following your reasoning, would proceed to use that style throughout all his sessions for ensemble also. I imagine a lot of people are glad that's only a pipe dream.

Second, the minor premise lists only one style which has rid itself of all ragtime tendencies, then the conclusion arrived at is that this style should be accepted as *the* style to be used in jazz. Aren't there other styles which have eliminated the repulse-rag accent, and thus are eligible also for listing in the conclusion? If not, shouldn't there be?

Let's consider how well the boogie style would fulfill the requirements of jazz band piano.

(1) Does it supply the necessary four unaccented beats per measure, stated or implied, this being (isn't it?) the major duty of a rhythm instrument?

Well, let's see. True boogie, and I'm now using your recent definitions for source material, though I agree with them almost in entirety, changes the time of a composition from 4/4 to 8/8, supplying eight even beats to a measure. It seems to me that thus a struggle ensues in the rhythm department, with the other rhythm instruments struggling to maintain the four beat rather than eight beat rhythm. If, the piano wins, then a fast 'jump' tempo will be established, changing the easy, flowing rhythm of the jazz band to a surging uneasy rhythm closely akin to the rhythm of the swing band. Incidentally, this steady rhythm, eight beats to a measure, will force the music of the band to change from the swinging rhythm of the quarter and eighth note (triplets) to one beat to the swing mutation, dotted eighth and sixteenth, as has already resulted in solo boogie, in the right hand.

However, on slow boogie, the eight steady beats per measure generally change to that same quarter note, eighth note, quarter note, eighth note (in triplet time) rhythm. This fits in well with the band, but it isn't true boogie! It supplies only four beats per measure, as any blues, but also supplies an unaccented afterbeat. (The quarter note eighth note rhythm is generally notated as dotted eighth and sixteenth, but jazzmen always play it in triplet time, as though the measures were in 12/8 time. This helps to give the easy rhythm of jazz, and the reversion to the actual notated form marks another degeneration of 'swing' music.)

(2) Does it provide the easy rhythm required by the jazz band?

I've already been writing about this but there's one more point I want to make. Much of the emotional interest of New Orleans jazz is gained from the 'delayed release', delayed and retarded accents. Boogie woogie has consciously moved this accent forward to make it an anticipated accent, giving, to quote your recent definition, a feeling of great urgency. Here again is another 'swing' tendency. The two types of accent, as well as the great differences in emotion behind them, would hardly assimilate into an integrated whole, in my opinion.

(3) Does it blend with the balance of the unit, being relegated to its proper place as a rhythm style?

Perhaps I'm wrong—but I cannot see the boogie style used with hot jazz instrumentation unless it becomes a fourth voice among the melodic instruments. It's force and drive demand to be heard—and that makes for a good solo style, but *not* a good style for a rhythm instrument.

Now, however, aren't there other styles which can provide the demanded 4/4 time, abolish the oom-pah bass of the gaslight era, subjugate themselves to the unit as a whole, and provide an easy, flowing rhythm for jazz improvisation?

Perhaps there is not such a style, or styles. But here and there are bits which point the way. For instance:

(1) The single note bass style (à la Count Basie), playing bass patterns similar to boogie bass patterns, but in quarter note rather than eighth note sequence.

(2) The tenth bass style. They put cramps in my left wrist whenever I attempt to play 'em, but tenths also have many advantages for someone with hands larger than mine.

(3) The quarter note and eighth note (triplet time) which I talked about above. We might call it a 'false boogie.'

Of course the true jazz style of piano will consist not alone of any one of these, *or* of boogie for bass pattern, just as the treble consists not only of single note, triad, octave, tremolo, or arpeggio pattern.

It has always been true, not only in jazz, but also in classical piano training, that the left hand is grossly neglected—that, to paraphrase a statement you made in this controversial article, the right hand may play Liszt or Chopin, but the left hand still plays Chopsticks.

It is my opinion that jazz style for piano will not have come of age merely by replacing the left hand ragtime style by a style more suitable to the jazz band. Jazz style for piano will have become a mature style only when the left hand has become so well developed that it can play as intricate a pattern as the right hand; when it ceases to play styles, whether boogie or tenths or oom-pah, and begins to play what is needed to complete the improvisation of the orchestra, whether it be completing the chord of the right hand, in playing a counter melody to that of the right hand, or any of countless other possibilities.

This, I feel certain, can happen only when the jazz improviser for piano begins to conceive his musical ideas in terms of both hands and the full keyboard for maximum rhythmic and harmonic contribution, rather than conceiving the melodic and harmonic variation of the right hand, and filling in with a left hand *style,* whether it be oom-pah or boogie."

II

This is a very reasonable argument. My August, '44 column, Mr. Holmes and other readers may remember, was an interim report on information received in reply to my various open questions on the early history of boogie. Some of Mr. Holmes' points have already been answered in my later article on *The Piano and the Band* in the *Jazz Record* of June, 1945.

As for the fallacy Mr. Holmes finds in my reasoning, he flatters me if he considers as scholastic logic what was largely a random compilation of facts and data. My definition of boogie, Mr. Holmes will remember, was meant to take in so much of the early history of the music, prior to Pinetop, that it had to include the whole "walking bass blues" school as well as the "spanish bass", "fast western", "scronch", and what Mr. Holmes calls "false boogie" school of jazz piano. In other words, it was specifically meant to separate the four-even-beats-in-the-left as well as the eight-to-the-bar school from the accent-on-the-beat school that derives from 2/4 marchtime and has survived via ragtime in the whole Harlem piano school. If Mr. Holmes understands my definition of boogie in this sense, he will find, I think, that his four main objections have already been answered in the *Jazz Record* artcle. To wit:

1. Mr. Holmes considers the piano as a member of the rhythm section; I consider it as a member of both sections of the band. It has, of course, a percussive function, and to that extent it ranks with the drums. But it has also a harmonic function in stating the root or the lowest note of the chord, and to that extent it ranks with the guitar and string bass. Finally, and perhaps most importantly, it has a melodic and harmonic function as a fourth voice in the orchestral polyphony, and to that extent it obviously ranks with the three wind instruments. To quote the *Jazz Record* article: "When applied to orchestral jazz, its percussive bass gave a new impetus to the whole rhythm section while the rich chromatism of the treble added a logical fourth part to the counterpoint of the wind instruments." Mr. Holmes' point about dotted eighths and sixteenths versus triplets is exceedingly pertinent. I am wholly in agreement.

2. If the piano advances the accent, the band does not have to follow. In fact, the tension set up between advanced accents on piano and delayed accents in the wind instruments provides one of the most exciting patterns in jazz. Listen to Bechet's *Preaching Blues* for confirmation.

3. It would be folly to relegate the richly chromatic melody of the boogie "to its proper place as a rhythm style." The whole point here is that the boogie

(*Continued on page 35*)

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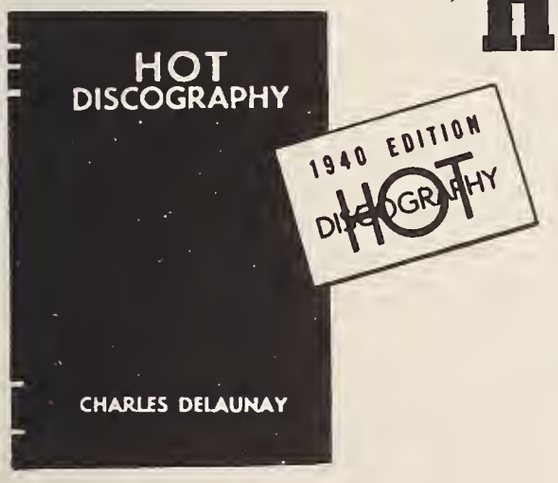

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The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

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Aj	Ajax	Ch	Champion	Em	Emerson	JM	Jazz Man	PaF	French Parlophone	Se	Session
AM	American Music	Cl	Collectors Item	Ex	Excelsior	Key	Keynote	Pana	Panachord	Sil	Silvertone
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As	Asch	Clax	Claxtonola	GG	Grey Gull	Li	Lincoln	Pat	Pathe	Su	Sunshine
Au	Autograph	Co	Columbia	Gl	General	Mas	Master	PatA	Pathe Actuelle	Sw	Swing
Ba	Banner	Com	Commodore	GrF	French Gramophone	Mad	Madison	PatF	French Pathe	Tele	Telefunken
BB	Bluebird	Cq	Conqueror	Ha	Harmony	Max	Maxsa	Pe	Perfect	Tri	Triangle
Bea	Beacon	Cr	Crown	Harmo	Harmograph	Me	Melotone	Ph	Philharmonic	UHCA	United Hot Clubs
BN	Blue Note	Cs	Crescent	Her	Herwin	MW	Montgomery Ward	Pu	Puritan	Ul	Ultraphone
Br	Brunswick	De	Decca	HMV	His Master's Voice	Nor	Nordskog	Qrs	Qrs	VD	Van Dyke
BrE	English Brunswick	DeE	English Decca	HoW	Hit of Week	OdF	French Odeon	Re	Regal	Ve	Velvet Tone
BrF	French Brunswick	DeF	French Decca	HRS	Hot Record Society	OdG	German Odeon	Ro	Romeo	Vi	Victor
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JACO: Irving L. Jacobs, 155-01 90th Ave., Apt. 4-S, Jamaica 2, New York.
KELS: Robert B. Kelsey, 75 Burbank St., Boston 15, Mass.
KNIG: Don Knight, 32 Gorham St., San Francisco 12, Calif.
KRAT: R. M. Kratchman, 50 Van Dyke St., Brooklyn 31, N. Y.
LOUD: Edw. C. Loud, 1910 Sulgrave Ave., Baltimore 9, Maryland.
MacL: J. T. MacLean, 2513 Humbolt Ave., Flint, Michigan.
MADI: Joseph Madison, 2825 34th Ave., San Francisco, Calif.
McKu: James P. McKune, Eastern District, Y.M.C.A., Brooklyn 11, New York.
MEDI: Stewart L. Medill, 41 Four Oaks Gate, Toronto, Ontario, Canada.
NEW: Tod New, 1030 Benton Blvd., Kansas City 1, Missouri.
MONN: Victor A. Monner, 3230 Cruger Ave., New York 67, N. Y.
PARR: Sid Parry, 574 W. 176th St., New York 33, N. Y.
PENS: Kenneth Pensoneault, No. 14502, Box 145, Wethersfield, Conn.
RIDL: Richard E. Ridlon, 32 Johnswood Road, Roslindale 31, Mass.
RITZ: Frank A. Ritz, 150 Sampson St., Carfield, New Jersey.
RODW: Lt. P. C. Rodwell, Jr., Benwood Apt. A, Mineral Wells, Texas.
ROTH: Alfred F. M. Roth, 26 Nassau St., Trenton 8, New Jersey.
RUSK: Roy Ruskin, 39 West 70th St., Kansas City, Missouri.
SCAR: Jim Scarborough, 724 Costa Rica Ave., San Matea, Califarnia.
SHAW: S. C. Shaw, 2146 East 5th St., Brooklyn 23, N. Y.
SIMO: Bill Simon, 32 East 75th St., New York 21, N. Y.
SMIT: Bob Smith, Jr., 203 West 2nd St., Frederick, Maryland.
SM, R: Sgt. Raleigh L. Smith, W.E.M.S. Sea Girt Inn, Spring Lake, New Jersey.
SPAN: C. E. Spann, 210 Sixth St., Miltan, Washington.
STEE: Lewis R. Steely, 301 Waterfard Rd., Silver Spring, Maryland.
STON: Richard Stone, 71 Leicester St., Brookline 46, Mass.
STUR: Ralph J. Sturges, 131 Washington St., Hartford 6, Conn.
TATE: Lois & Gene Tate, 708 E. 11th St., Indianapolis 2, Indiana.
TINL: G. H. Tinley, Jr., 2900 Presbury St., Baltimore 16, Maryland.
TRAC: David D. Tracy, 1909 19th St., N. W., Washington, D. C.
VOGE: Leon D. Vogel, 1353 Queen St., N. E., Washington, D. C.
WALL: Robert Waller, 628 Montgomery St., San Francisca, Calif.
WEIN: Robert Weinstock, 324 West 83rd St., New York 24, N. Y.

CLOSING DATE FOR BID
On all Records advertised for auction in this issue will be Oct 8, 1945
UNLESS OTHERWISE STATED.

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FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 11.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS, SEE PAGE 11. IF "T-A", FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; D-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

ALABAMA RED PEPPERS
SAN/(REV.; SAM LANIN TROUBADOUR) CA 8109 E AUC 1.00 NEW

HENRY ALLEN
INDIANA/SHERIDAN SQUARE VD 6357 N AUC —— DUFF

AMBROSE
RITUAL FIRE DANCE/ORCHIDS DE 23018 N AUC —— RITZ
MAN ABOUT TOWN/WAR DANCE DE 3126 N AUC —— DUFF
MIDNITE IN MAYFAIR/BLUE DE 1292 N AUC —— DUFF
DODGING A DIVORCEE/LAMENT DE 457 N AUC —— DUFF
HORS D'OEUVRES/STREAMLINE DE 500 N AUC —— DUFF
POWERHOUSE/TOY TRUMPET DE 1485 N AUC —— DUFF
UNLESS/END OF THE DAY BR 6867 V T-A —— BUCK

LIL ARMSTRONG
HARLEM SAT.NIGHT/SAFELY LOCKED DE 2234 V+AUC —— VOGE

LOUIS ARMSTRONG
MEXICAN SWING DE 1822 N AUC —— SIMO
IT'S WONDERFUL DE 1841 N AUC —— SIMO
BABY WON'T YOU PLEASE COME HOME DE 2729 N AUC —— SIMO
LOVE WALKED IN DE 1842 N AUC —— SIMO
OLD FOLKS AT HOME(MILLS BROS.) DE 1360 N AUC —— SIMO
YOURS AND MINE DE 1369 N AUC —— SIMO
RED CAP DE 1347 N AUC —— SIMO
LAUGHIN' LOUIS/TOMORROW BB 5363 N AUC —— STON
JAZZ LIPS/SKID OAT DE DAT OK 8436 V+STA —— WALL
SHACRACK DE 1913 N AUC —— ROTH
BYE AND BYE DE 3011 N AUC —— ROTH
SWEETHEARTS ON PARADE DE 3235 N AUC —— ROTH
SAVE IT PRETTY(REV.,DUKE ELLING.) DE 3516 N AUC —— ROTH
CASH FOR YOUR TRASH/I NEVER DE 4229 N AUC —— RITZ
CORNET CHOP SUEY/MY HEART OK 8320 V T-A —— HERZ
WEST END BLUES/FIREWORKS OK 41078 G T-A —— HERZ
CORNET CHOP SUEY/MY HEART CO 36154 E+T-A —— HERZ
GUT BUCKET BLUES/YES I'M IN THE CO 36152 E+T-A —— HERZ
BASIN ST.BLUES/DUSKY STEVEDORE BB 5408 V AUC —— EPST
HIGH SOCIETY/GOTTA RIGHT TO BB 6771 N AUC —— SPAN
I'VE GOT THE WORLD/SITTIN IN VI 24245 E AUC —— HACK
HE'S A SON/SOME SWEET DAY VI 24257 E AUC —— HASK
WILD MAN BLUES/MELANCHOLY BR 3567 E AUC —— HASK
YOU'RE NEXT/ORIENTAL STRUT CO 36155 E AUC —— HASK
OUT BUCKET BLUES/YES I'M IN THE CO 36152 E AUC —— HASK
CORNET CHOP SUEY/MY HEART CO 36154 E AUC —— HASK
SKIT OAT/MUSKRAT RAMBLE CO 36153 E AUC —— HASK
KNOCKIN' A JUG/TWELFTH ST. RAG CO 35663 E AUC —— HASK
S.O.L. BLUES/SQUEEZE ME CO 35661 E AUC —— HASK
SAVE IT/NO ONE ELSE BUT YOU CO 35662 E AUC —— HASK
WEST END BLUES/MUGGLES CO 36377 E AUC —— HASK
TIGHT LIKE THIS/HEAR ME TALKIN CO 36378 E AUC —— HASK
MONDAY DATE/WEATHER BIRD CO 36375 E AUC —— HASK
DEAR OLD SOUTHLAND/BODY(ALLEN) CO 36282 E AUC —— HASK
MANDY MAKE UP/I'M A LITTLE CO 35957 E AUC —— HASK

MILDRED BAILEY
TOO LATE/HOME VI 22874 E STA —— BURL
LAMP IS LOW/TIT WILLOW VO 4845 N AUC —— STON
LOVER COME BACK/FROM LAND VO 3982 N AUC —— STON
COLOR BLIND/LOVE IS WHERE VO 4345 E AUC —— RUSK
BORN TO SWING/SMALL FRY VD 4224 E AUC —— RUSK
MY LAST AFFAIR/TRUST IN ME VO 3449 E AUC —— RUSK
LULL IN MY LIFE/NEVER IN MILLION VO 3508 E AUC —— RUSK
ROCKIN' CHAIR/LITTLE JOE VO 3553 E AUC —— RUSK
MORE THAN YOU KNOW/LONG ABOUT VD 3378 E AUC —— RUSK
BARRELHOUSE MUSIC/MY MIND BL. VO 4802 E AUC —— RUSK
IF YOU EVER SHOULD LEAVE/HEAVEN VO 3615 E AUC —— RUSK
TIT WILLOW/THE LAMP IS LOW VD 4845 E AUC —— RUSK
TENNESSEE FISH FRY/HOW CAN I CO 35532 E AUC —— RUSK
EASY TO LOVE/DON'T TAKE YOUR CO 35921 E AUC —— RUSK
ROCKIN' CHAIR CO 35943 N AUC —— ROTH
GEORGIA ON MY MIND DE 3691 N AUG —— RITZ
SOMETIMES/WHEREVER YOU DE 4252 N AUC —— RITZ
SOMEDAY SWEETHEART/WHEN DAY VD 3057 N AUC —— DUFF
LOVE TO TAKE ORDERS/RATHER LIS VD 3056 N AUC —— DUFF
SOMEDAY SWEETHEART/WHEN DAY IS VD 3057 N AUC —— DUFF
LOVE TO TAKE ORDERS/RATHER LIS VO 3056 N AUC —— DUFF
LAMP IS LOW/TIT WILLOW VO 4845 N AUC —— SPAN
SMALL FRY/BORN TO SWING VO 4228 V T-A —— BUCK
ALL TOO SOON/EVERYTHING DEPENDS DE 3888 E SAL .75 BUCK

BAILEY'S LUCKY SEVEN
LET'S TALK ABOUT SWEETIE GE 3249 V+T-A —— BEAR

ROY BARGY (PIANO SOLO)
PIANOFLAGE/KNICE AND KNIFTY VI 18969 E AUC 1.00 NEW

CHARLIE BARNET
SCOTCH AND SODA/ECHOES OF HARLEM BB 10210 E AUC —— RUSK
I'M COMIN' VIRGINIA BB 11417 N AUC —— ROTH
SCRUB ME MAMA/I CAN'T BE BB 10975 N AUG —— RITZ
ECHOES OF HARLEM/SCOTCH & SODA BB 10210 N T-A —— FREE

COUNT BASIE
1 2 3 O'LEARY/MEETING YOU OK 6319 N AUC —— STON
KING JIE, 1 & 2 (ROBESON) OK 6475 N AUC —— STON
BLUE SHADOWS/AY NOW OK 6626 N AUC —— STON
THE WORLD IS MAD, 1 & 2 OK 5816 N AUC —— RITZ
HONEYSUCKLE ROSE/ROSELAND DE 1141 V AUC —— DUFF

BAUKAGE
BURIAL PRES.ROOSEVELT(OFF-AIR SHOT; 78 RPM) AUC —— BURL

SIDNEY BECHET
BL OF BECHET/SHIEK(1-MAN BAND) VI 27485 N AUC —— STON
SAVE IT MAMA/STOMPY JONES VI 27240 E+AUC —— STON
MUSKRAT RAMBLE/(REV.,SHORE) VI 27302 N AUC —— STON

BIX BEIDERBECKE
I'LL BE FRIEND/I DON'T MIND VI 23008 V AUC —— DUFF
DEEP DOWN SOUTH (VENUTI,REV.) VI 23018 E+AUC —— DUFF
DEEP DOWN SOUTH/I'LL BE FRIEND HMV 8419 N AUC —— DUFF
WRINGIN'/NO REASON(TRAM,LANG) PAE 2532 N T-A —— HERZ
I'M COMIN' VIRGINIA/ALEXANDER'S CO 36280 E AUC —— HASK
TOODLIN'/DAVENPORT(R.JUGGLERS) GE 5654 E+T-A —— BESS

BUNNY BERIGAN
WHEN A PRINCE OF A FELLOW VI 26055 V SAL 1.25 RIDL
WACKY DUST/WEARING OF GREEN VI 25872 E SAL 2.00 RIDL
JAZZ ME BLUES/CHANGES VI 26244 N SAL .50 DUFF
AZURE/(REV., T. DORSEY) VI 25848 E AUC —— EPST
SOME CHANGES MADE/JAZZ ME BLUES VI 26244 N AUC —— SPAN
CHICKEN & WAFFLES/YOU TOOK ADV. DE 18117 E+AUC —— SPAN
JAZZ ME BLUES/CHANGES MADE VI 26244 E AUC —— HASK

BARNEY BIGARD
BARNEY GOIN' EASY (THEME) VO 5378 N AUC —— ROTH
LOST IN TWO FLATS/EARLY MORNIN VD 5422 N AUC —— DUFF
READY EDDY/LAMENT FOR JAVENETTE BB 11098 N AUC —— DUFF
FROLIC SAM/CLOUDS IN MY VR 525 G AUC —— DUFF
MOONLIGHT FIESTA/SPONGE CAKE VR 626 V AUC —— DUFF
MARDI GRAS/WATCH THE BIRDIE VD 5595 N AUC —— DUFF

BIG BILL
GREEN GRASS BLUES (E/V) OK 06242 E SAL .75 KELS

EUBIE BLAKE
BALTIMORE BUZZ/BANDADANA DAYS VI 18791 E STA —— PARR

RUBE BLOOM
SAPPHIRE/SILHOUETTE CO 1195 N AUC —— DUFF

BLOSSOM SEELEY
ALABAMY BOUND/EVERYBODY LOVES CO 304 E T-A —— BUCK

CONNIE BOSWELL
WHERE ARE YOU (MUGGSY) DE 1160 N AUC —— ROTH
THE PANIC IS ON/MAMA DE 747 N T-A —— BUCK
SWEET MYSTERY/GYPSY(BOB CATS) DE 1678 N T-A —— BUCK
MR. FREDDIE BLUES(PICK-A-RIB) DE 1862 N T-A —— BUCK

BOSWELL SISTERS
DOWN AMONG SHELTERING PALMS CO 36522 N AUC —— RITZ

PERRY BRADFORD'S JAZZ PHOOLS
LUCY LONG/I AIN'T GONNA VD 15165 E T-A —— BESS
WHO'LL GET IT(ACC.MARY JACKSON) PE 12092 E STA —— PARR

WILL BRADLEY
SUGAR HILL BOOGIE WOOGIE CE 7014 N SAL 1.05 ROTH
THAT'S HER MASON DIXON LINE CO 36044 N AUC —— ROTH
CALL ME A TAXI CO 36082 N AUC —— ROTH
THREE B'S(CHIP ON EDGE) CO 36444 N AUC —— ROTH

FANNIE BRICE
IF WE COULD ONLY TAKE HER WORD CO 2122 E T-A —— RITZ

BROADWAY BELL HOPS
MY HEART KEEPS SPEAKING HA 648 N AUC —— RITZ

LES BROWN
PAPA TREETOP TALL DE 991 N AUC —— ROTH

PETE BROWN
OCEAN MOTION/TEMPO DI JUMP DE 18118 E+AUC —— SPAN

BUCK RAM QUINTONES
WHEN MY SUGAR/FOOL VO 5172 N T-A —— BUCK

THE BUFFALODIANS
WOULD-JA/SHE'S STILL MY BABY CO 723 N AUC —— RITZ

CHICK BULLOCK
GODFUS/GET LOST PE 15720 E AUC —— EPST

JOE BUSHKIN
BLUE CHIPS/SPANISH TOWN CDM 534 N AUC —— DUFF

HENRY BUSSE
WAY DOWN YONDER IN NEW ORLEANS DE 440 N AUC —— ROTH
TISHOMINGO BLUES DE 4325 N AUC —— RITZ

CALIFORNIA RAMBLERS
DOWN SOUTH CAMP MEETIN' VR 577 E AUC —— DUFF
SHOW WAY GO HOME/I'LL BE CO 522 E AUC —— EPST
CALIFORNIA/FRISCO SYNCO PU 1116 E AUC —— EPST

CAB CALLOWAY
MOON INDIGO/FAREWELL BLUES PE 15457 G SAL 1.00 BURL
(MANY—SEND LIST & BIDS) OK-VO — N AUC —— STON
PLUCKIN' THE BASS/GIVE BABY VO 5406 N AUC —— DUFF
MINNIE THE MOOCHER/REEFER MAN PE 15872 E AUC —— DUFF
GHOST OF A CHANCE/COME ON WITH OK 5687 N AUC —— DUFF
EBONY SILHOUETTE/HEPCAT OK 6192 N AUC —— DUFF

UNA MAE CARLISLE
I SEE A MILLION PEOPLE BB 11181 N AUC —— RITZ

HOAGY CARMICHAEL
ROCKIN' CHAIR/GEORGIA VI 25494 E AUG —— DUFF
GEORGIA/ONE NITE IN HAVANA VI 23013 N AUC —— DUFF

BENNY CARTER
SHUFFLEBUG SHUFFLE/MORE VO 5508 N AUC —— DUFF
BLUELIGHT/I'M GOMIN' VIRGINIA VI 26221 V AUC —— DUFF
SERENADE TO A SARONG DE 4203 E AUG —— DUFF
SLEEP/SLOW FREIGHT VO 5399 N AUC —— DUFF

THE CARTER FAMILY
JEALOUS HEARTED/NATIVE HOME DE 5241 N T-A —— RITZ
GIVE ME LOVE/SWEET HEAVEN DE 5318 N T-A —— RITZ

CLARA CARY
PARK NO MORE MAMA VS 6067 E T-A —— KELS

CASA LOMA ORCHESTRA
TROUBLE IN PARADISE/THE RIVER'S BR 6602 N AUG —— RITZ

CHARLESTON CHASERS
CINDERELLA BROWN/SING SINNERS(CH) CO 2133 E AUG 1.50 NEW
BEALE STREET/BASIN STREET CO 2415 E+AUC —— DUFF
DAVENPORT BLUES/WABASH CO 909 V AUC —— DUFF

MAURICE CHEVALIER
HABIT OF MINE/TOP OF THE WORLD VI 22007 E AUC 1.00 NEW
MY LOVE PARADE/NOBODY'S USING VI 22285 V AUG —— DEGR
MY LOVE PARADE/NOBODY'S USING VI 22285 N STA —— TATE
PARIS STAY THE SAME/YOU'VE GOT VI 22294 N STA —— TATE

HERMAN CHITTISON (PIANO SOLOS)
MAN I LOVE/FLAMINGO BB 11333 N AUC —— STON

EDDIE CONDON
DANCING FOOL/GEORGIA GRIND COM 536 E+IAUC —— DUFF

RUSS COLUMBO
PARADISE/AUF WIEDERSEHEN VI 22976 E AUC —— EPST
GOODNIGHT SW/TIME ON HANDS VI 22826 E AUC —— EPST

ALEX COMBELLE
CRAZY RHYTHM/BLUE DRAG ROY 1778 N AUC —— DUFF

COOK AND DREAMLAND ORCHESTRA
SPANISH MAMMA/HOT TAMALE MAN CO 727 V+STA —— TATE

COTTON CLUB ORCHESTRA
CHARLESTON BALL/EVERYBODY STOMP CO 14113 E AUC 1.00 NEW

COTTON PICKERS
WAY DOWN YONDER IN N.O./YOU TEL BR 2404 V AUC —— SPAN

BILL COX
MEMPHIS MAMA BLUES/YOU'LL NEVER RD 5465 V AUC —— EPST

IDA COX
GRAVEYARD DREAM/WEARY WAY SIG 907 E SAL .85 BURL
I CAN'T QUIT THAT MAN/LAST MILE OK 6405 N AUC —— VOGE

NOEL COWARD
ANY LITTLE FISH/HALF CASTE VI 22819 E AUC —— EPST

BING CROSBY
SWING LOW SWEET CHARIOT DE 1819 N AUC —— SIMO
REMEMBER ME DE 1451 N AUC —— SIMO
PALACE IN PARADISE DE 1616 N AUC —— SIMO
THE ONE ROSE DE 1201 N AUC —— SIMO
SOMEDAY SWEETHEART DE 101 N AUC —— SIMO
TOO MARVELOUS FOR WORDS DE 1185 N AUC —— SIMO
ALEXANDER'S RAG(C.BOSWELL) DE 1887 N AUC —— SIMO
CIRIBIRIBIN DE 2800 N AUC —— SIMO
MAYBE DE 2874 N AUC —— SIMO
IT'S THE NATURAL THING TO DO DE 1376 N AUC —— SIMO
GUS EDWARDS HITS MEDLEY DE 2700 N AUC —— SIMO
IT AIN'T NECESSARILY SO DE 806 N AUC —— SIMO
DEAR OLD GIRL DE 1044 N AUC —— SIMO
SHADOW WALTZ BR 6599 F AUC —— SIMO
I SURRENDER DEAR VI 22618 E AUC —— SIMO
SMALL FRY/MR.CROSBY,MR.MERCER DE 1960 E AUC 2.00 NEW
BIRTH BLUES/WALTER PORTER DE 3970 N AUC —— BERN
CLEMENTINE/DAY DREAMING DE 4033 N AUC —— BERN
(MANY, SEND WANTS) — ——— - AUC —— BERN
LOVE IN BLOOM/I GUESS IT ME 13165 G SAL 1.00 RIOL
MISS ANNABELLE LEE(R.BOYS) VI 21104 D SAL .75 RIOL
RHYTHM KING (RIM CHIP) CO 1629 N SAL 1.50 RIDL
BROTHER CAN YOU SPARE A DIME BR 6414 G TRA —— MONN
BEAUTIFUL GIRL/DAY YOU CAME VO 2830 V TRA —— MONN
SWEET & LOVELY/I APOLOGIZE BR 6719 V TRA —— MONN
JUST AWEARYIN',I LOVE YOU DE 100 E AUC —— NEW
EVER THINK OF YOU MADE ME DE 3423 E AUC 1.00 NEW
BLUES IN THE/MISS YOU DE 4183 E AUC 1.00 NEW
TAKES TWO(DORSEY BROS.)/ (E/F) DE 548 - T-A —— BUCK
ONE ROSE/SENTIMENTAL DE 1201 N SAL .85 BUCK
BUY BONO(H.JAMES; 78 RPM) — ——— N TSA —— BURL

BOB CROSBY
JUST STOLLING DE 1670 N AUC —— SIMO
AIR MAIL STOMP DE 2992 N AUC —— SIMO
PALESTEENA DE 2011 N AUC —— SIMO
HIGH SOCIETY DE 2848 N AUC —— SIMO
DAY IN DAY OUT(HELEN WARD) DE 2703 N AUC —— SIMO
LOVE NEST (BOB CATS) DE 2825 N AUC —— SIMO
FLOWERS FOR MADAME DE 478 N AUC —— ROTH
BIG CHIEF DE SOTA DE 841 N AUC —— ROTH
OLD SPINNING SHEEL DE 1196 N AUC —— ROTH
PANAMA DE 1615 N AUC —— ROTH
HONKY TONK/BIG NOISE CAN.DE 2208 N AUC —— ROTH
SWINGIN' AT SUGAR BOWL DE 2210 N AUC —— ROTH
A FOGGY DAY DE 1539 N AUC —— ROTH
OH MISTRESS MINE(BOB CATS) DE 2662 N AUC —— ROTH
AIR MAIL STOMP (INSTRUMENTAL) DE 2992 N AUC —— ROTH
RUN RABBITT RUN DE 3039 N AUC —— ROTH

(BOB CROSBY CONTINUED NEXT PAGE)

FOR DISPOSITION

BOB CROSBY (CONTINUED)

COME SWEET PAPA/SMOKEY MARY	DE	3336	N	AUC	—	ROTH
ROYAL GARDEN BLUES/SQUEEZE	DE	3339	N	AUC	—	ROTH
BOOGIE WOOGIE MAXIXE/GIN	DE	3382	N	AUC	—	ROTH
DRUMMER BOY	DE	3451	N	AUC	—	ROTH
CALL IT ANYTHING	DE	3815	N	AUC	—	ROTH
I'VE NOTHING TO LIVE FOR NOW	DE	3808	N	AUC	—	RITZ
SO THIS IS HEAVEN/I DON'T	DE	728	N	AUC	—	RITZ
YANCEY SPECIAL/JAZZ BAND BALL	DE	1747	E	SAL	1.50	RIDL
YANCEY SPECIAL/JAZZ BAND BALL	DE	1747	V	AUC	—	DUFF
TWO SLEEPY PEOPLE/WAIT TILL	DE	2150	N	AUC	—	DUFF
ROSE OF WASH.SQ/I NEVER KNEW	DE	2464	E	AUC	—	DUFF
LITTLE BIT INDEPENDENT/NO OTHER	DE	629	E	AUC	1.00	NEW
WASH. & LEE SWING/PERUNA	DE	2789	E	T-A	—	BUCK
MAMA'S GONE GOODBYE	DE	3075	N	T-A	—	BUCK
I'LL BE TRUE TO THE ONE	DE	3457	E	AUC	—	PENS
THE DIXIELAND BAND	DE	3335	E	AUC	—	PENS
PAGAN LOVE SONG	DE	896	V	AUC	—	PENS
BLUE SURREAL	DE	4415	E	AUC	—	PENS
I'M NOBODY'S BABY (G/E)	DE	6747	—	AUC	—	PENS
OVER THE WAVES	DE	3091	V	AUC	—	PENS
SLOW MOOD	DE	3884	E	AUC	—	PENS

XAVIER CUGAT

ADIOS MUSTACHOS/LADY	JAPANESE VI	977	E	T-A	—	GALB
HABANERA/BRUCA MANIGUA	VI	25770	N	STA	—	PARR

BEBE DANIELS

UNTIL LOVE COMES ALONG/NIGHT	VI	22283	N	STA	—	TATE

COW COW DAVENPORT

TEXAS SHOUT/GONNA RUB IT	VO	1291	N	STA	—	WALL

DIXIE JAZZ BAND

MOANIN' LOW/REGRET	OR	1663	E	T-A	—	RITZ

DIXIELAND JUG BLOWERS

FLORIDA BLUES/LOUISVILLE STOMP	VI	20403	E+T-A		—	BESS

DIXIE STOMPERS

HAVE IT READY/ST.LOUIS SHUFFLE	HA	467	E	AUC	2.00	NEW

DORSEY BROTHERS

HAVE A LITTLE FAITH/(SPANIER)	OR	1827	V	STA	—	BURL
CONGRATULATIONS	BA	0566	G	STA	—	BURL
LAZY BONES/CABIN(M.BAILEY)	BR	5687	V	STA	—	BURL
BLUE ROOM/FIDGETY	BR	6722	E	AUC	—	DUFF
WEARY BLUES/DESE DEM DOSE	DE	469	N	AUC	—	DUFF
BY HECK/OLD MAN HARLEM	BR	6624	V+AUC		—	DUFF
YOU'RE OKAY/ECCENTRIC	DE	1304	N	STA	1.25	PARR

JIMMY DORSEY

I LET SONG GO OUT OF HEART	DE	1809	N	AUC	—	SIMO
JOHN SILVER	DE	1860	N	AUC	—	SIMO
BODY AND SOUL	DE	2735	N	AUC	—	SIMO
MAJOR AND MINOR STOMP	DE	2980	N	AUC	—	SIMO
DUSK IN UPPER SANDUSKY	DE	607	N	AUC	—	ROTH
SING SING SING	DE	776	N	AUC	—	ROTH
BOSTON TEA PARTY	DE	901	N	AUC	—	ROTH
JUMPIN' JIVE/SHOOT THE	DE	2612	N	AUC	—	ROTH
SWAMP FIRE/RIGAMAROLE	DE	2918	N	AUC	—	ROTH
DUSK IN UPPER/FLIGHT OF THE	DE	3333	N	AUC	—	ROTH
JOHN SILVER/PARADE OF THE	DE	3334	N	AUC	—	ROTH
TURN LEFT/TURN RIGHT	DE	3647	N	AUC	—	RITZ
GREEN EYES/MARIA ELENA	DE	3698	E	AUC	—	BERN
(MANY DECCA 1942, SEND WANTS)	—	—	—	AUC	—	BERN

TOMMY DORSEY

JADA/ROYAL GARDEN BLUES	VI	25326	E	AUC	—	BEAR
PLEASE BELIEVE ME (JAPANESE LABEL)	—	—	E	T-A	—	GALB
EAST OF THE SUN/HEAD ON PILLOW	BB	10726	G	TRA	—	MONN
TIN ROOF BLUES/SWEET SUE	VI	26105	G	TRA	—	MONN
MUSIC GOES ROUND/RHYTHM IN	VI	25201	N	AUC	—	DUFF
DARK EYES/BLUE DANUBE	VI	25556	E	AUC	—	DUFF
YOU STARTED ME/ROBINS & ROSES	VI	25284	E	T-A	—	RITZ
NIGHT AND DAY/SMOKE GETS	VI	25657	V	AUC	—	EPST

MORTON DOWNEY

WORLD IS YOURS/PLACE IN THE SUN	VI	21958	E	AUC	1.00	NEW

EDDY DUCHIN

OLD MAN MOSE/BETWEEN	BR	8155	V	TRA	—	RODW

JOHNNY DUNN

MOANFUL BLUES/PUT AND TAKE	CO	3579	N	AUC	—	DUFF

EDDIE EDINBOROUGH'S NEW ORLEANS WILDCATS

HOT STUFF RED/BROWN BABY	CO	14629	N	AUC	3.00	MADI

CLIFF EDWARDS (UKELELE IKE)

HARD HEARTED HANNAH/WHEN	PE	12133	E	AUC	—	RITZ

DUKE ELLINGTON

ROCKIN' IN RHYTHM (TEST)	BR	E35801A	G	T-A	—	GOLD
RING DEM BELLS/THREE	VI	22528	—	AUC	2.50	GOLD
CHLOE/DO NOTHIN' TILL YOU HEAR	VI	20-1547	N	AUC	—	DEGR
SHERMAN SHUFFLE/HAY FOOT	VI	20-1505	N	AUC	—	DEGR
BLACK AND TAN/CREOLE LOVE	VI	24861	N	AUC	—	DEGR
STOMPY JONES/DELTA SERENADE	VI	20-1533	N	AUC	—	DEGR
WANNA GO BACK AGAIN BLUES	GE	3291	V+AUC		—	BEAR
TAKE IT EASY	CA	8188	G	SAL	2.00	RIDL
E. ST. LOUIS/JUBILEE STOMP	CA	8182	G	SAL	3.00	RIDL
STEVEDORE STOMP/DICTY GLIDE	VI	38053	G+AUC		—	DUFF
CREOLE LOVE CALL/BLACK AND TAN	VI	21137	V	AUC	—	DUFF
CHLOE/ACROSS THE TRACK	VI	27235	E	AUC	—	DUFF
E.ST.LOUIS TOODLE/GOT EVERY.	VI	21703	G	AUC	—	DUFF
MOONGLOW/SOLITUDE	BR	6987	G	AUC	—	DUFF
CLEMENTINE/FIVE O'CLOCK DRAG	VI	27700	E+AUC		—	SPAN
LIMEHOUSE/ECHOES OF THE JUNGLE	VI	22743	G	AUC	2.00	NEW
SOPHISTICATED LADY/PITTER PANTH	VI	27111	E	AUC	—	HASK
JUNGLE MAMA/DOG BOTTOM	BR	4450	E	AUC	—	HASK

DUKE ELLINGTON (CONTINUED)

THE MOOCHE/SINCE YOU WENT AWAY	BR	4122	E	AUC	—	HASK
SOLILOQUY/BLACK AND TAN	BR	3526	E	AUC	—	HASK
DOUBLE CHECK STOMP/ACCORDIAN	BR	4783	E	AUC	—	HASK

RUTH ETTING

PRECIOUS/HER BEAUS ARE	CO	722	N	AUC	—	RITZ
I'LL BE BLUE/LITTLE CLOSER	CO	2307	E+AUC		—	RITZ
DON'T TELL HER/KISS WALTZ	CO	2280	E	AUC	—	RITZ

WILLIE FARMER & ORCHESTRA

ALLIGATOR CRAWL/TEARS	BB	7171	E	AUC	—	RITZ

RED FLAME KAZZOO TRAVELERS

HOW COME YOU DO ME LIKE YOU DO	CA	569	E	AUC	—	RITZ

REGINALD FORSYTHE-ARTHUR YOUNG

ST.LOUIS BLUES/TIGER RAG	VI	26274	E	T-A	—	GALB

ROY FOX BAND

OVER MY/WHEN YOU'VE GOT	DE	275	E	AUC	—	TINL
MY HAT'S ON/AMBROSE, REV.	BR	6955	E	AUC	—	TINL

BUD FREEMAN

WHAT IS THERE/KEEP SMILING	DE	18113	N	TRA	—	RODW

RUDOLPH FRIML (PIANO SOLO)

INDIAN LOVE CALL/HUGUETTE WALTZ	VI	22540	E	AUC	1.00	NEW

JANE FROMAN

TONIGHT WE LOVE/BOY! WHAT	CO	36414	N	AUC	—	RITZ

CHARLES FULCHER

SINCE WE PARTED/BLUE GEORGIA	CO	726	N	AUC	—	RITZ

REV. J. M. GATES (SINGING SERMON)

BLOW GABRIEL/LAZARUS (12")	VI	35818	E+AUC		1.30	MCKU
(MANY ON VI, VO, CO. OK)	—	—	—	T-A	—	BUCK

GLORIA SWANSON

SERENADE/LOVE	VI	22079	N	STA	—	TATE

GEORGIANS

MY BEST GIRL/EVERYBODY LOVES(CH)	CO	252	E	AUC	1.00	NEW
LOOSE FEET/AGGRAVATIN PAPA	CO	3825	G	AUC	—	VOGE

GEORGIA STRUTTERS

BLACK BOTTOM/WASN'T IT NICE	HA	311	E	AUC	—	BUCK

GEORGE GERSHWIN (PIANO SOLOS)

DO DO DO/CLAP YO HANDS	CO	809	E	AUC	1.00	NEW

ART GILLHAM (WHISPERING PIANIST)

TENDERLY/THINKING	CO	710	N	AUC	—	RITZ

GOLDEN GATE ORCHESTRA

DUSKY STEVEDORE	HA	690	N	AUC	—	RITZ
DANCING FOOL/PHARAOH LAND	PE	14035	G	STA	—	CLAY

JEAN GOLDKETTE

SUNNY DISPOSITION	VI	20493	N	STA	—	TATE
LONESOME & SORRY/GIMME LITTLE	VI	20031	N	STA	—	PARR
DRIFTING APART/DORNBERGER	VI	19975	E	AUC	—	EPST
GONNA MEET MY SWEETIE	VI	20675	E	AUC	—	EPST

BENNY GOODMAN

AFTER YOU'VE GONE/BODY & SOUL	VI	25115	N	AUC	—	DEGR
ON THE SUNNY SIDE OF THE STREET	CO	36617	N	AUC	—	ROTH
JAPANESE SANDMAN/I KNOW	BB	10459	N	AUC	—	ROTH
SWING SESSION WITH GOODMAN	VI	P-3	V+T-A		—	FREE
RUNNING WILD/TEA FOR TWO	VI	25529	N	T-A	—	FREE
CLARINET A LA KING/HOW LONG	OK	6544	E+STA		—	TATE
NOBODY'S SWEETHEART (TRIO)	VI	25345	G	SAL	.75	RIDL
LAZY RIVER/OH LOOK AT ME	CO	36012	V	SAL	.75	RIDL
FAITHFUL FOREVER/BLUE	CO	35289	V	SAL	.75	RIDL
MY SISTER AND I/I'M NOT	CO	36022	G	SAL	.50	RIDL
TIME ON MY HANDS/SCARE	CO	36180	V	SAL	.75	RIDL
TEXAS TEA PARTY/DR. JECKLE	CO	28450	V	TRA	—	MONN
WANT TO BE HAPPY/ROSETTA	VI	25510	V	AUC	—	DUFF
SWEET GEORGIA BROWN/OPUS ½(E/G)	VI	26091	—	AUC	—	DUFF
THE YEAR'S KISSES/HE AIN'T GOT	VI	25505	G	AUC	—	DUFF
CAPRICE 24/I'M HERE	CO	36411	N	AUC	—	DUFF
AFTER YOU'RE GONE/BODY AND SOUL	VI	25115	V	AUC	—	DUFF
BEFORE/WE'LL MEET AGAIN	OK	6644	E	AUC	—	EPST
PECKIN'/CAN'T WE BE FRIENDS	VI	25621	V	AUC	—	EPST

JIMMIE GORDON

MOJO BLUES/HENPECKED MAN	DE	7702	N	SAL	1.00	KELS
OUT OF GUTTER/DO THAT THING	DE	7611	N	SAL	1.00	KELS
TRIGGER SLIM BL/NOBODY KNOWS	DE	7764	V	SAL	.75	KELS

TEDDY GRACE

DOWNHEARTED BLUES/MONDAY MORNING	DE	2128	E	AUC	—	VOGE

STEPHANE GRAPPELY

CHINA BOY/MOONGLOW	DE	23031	E	AUC	—	DUFF

JIMMIE GRIER

MOONSTRUCK/LEARN TO CROON	BR	6597	E	AUC	—	EPST

GULF COAST SEVEN

DAYLIGHT SAVING BLUES/GEORGIA	CO	14373	V	AUC	—	GOLD

JIMMY GUNN

SLATS SHUFFLE/MAHOUSE(POPE)	BB	6505	V	AUC	—	DUFF

GUYON'S PARADISE ORCHESTRA

AIN'T GOT NOTHIN' BLUES	OK	4866	E	AUC	—	RITZ

BOBBY HACKETT

CLARINET MARMALADE/SINGIN' BL	VO	5493	E+AUC		—	DUFF
DA DA STRAIN/YOU YOU	VO	4142	E	AUC	—	DUFF
GHOST OF A CHANCE/DOIN' LOW D.	VO	4565	V	AUC	—	DUFF

WENDELL HALL

SEVEN TIMES SEVEN/ELEVEN	BR	4279	N	AUC	—	RITZ

HALLELUJAH JOE (SINGING SERMON)

THAT GREAT LOVE/WHEN I DIE	DE	7118	G	SAL	1.10	MCKU

LIONEL HAMPTON

YOU'RE MY IDEAL/THE SUN WILL	VI	25771	E	AUC	—	RUSK
12TH STREET RAG/AINTCHA COMIN	VI	26362	E	AUC	—	EPST

COLEMAN HAWKINS

RAINBOW MIST/WOOOYIN' YOU	APOLLO	751	N	SAL	2.50	GOLD

COLEMAN HAWKINS (CONTINUED)

ROCKY COMFORT/PASSIN'T IT AR.	OK	6284	V	AUC	—	BURL
THE SHEIK OF ARABY/BLUE HEAVEN	BB	10770	N	T-A	—	FREE
BODY & SOUL/FINE DINNER	BB	10523	N	T-A	—	FREE
SERENADE TO SLEEP/FORGIVE	OK	6347	N	AUC	—	STON

EDGAR HAYES

SUNDIG/MY FIRST THOUGHT	DE	2048	E	SAL	1.25	KELS
SWINGIN' IN PROMISED/LET'S	DE	1665	E	SAL	1.25	KELS
(QUINTET) SO RARE/LOVE ME OR	DE	1444	N	T-A	—	KELS
(QUINTET) YOU & I YOUNG MAGGIE	DE	1509	N	T-A	—	KELS

JOE HAYMES

PAPA TREE TOP TALL/ORGAN GRIND	ME	61105	E+AUC		—	VOGE

L. HEGAMIN AND BLUE FLAME

BEALE ST. MAMA/AGGRAVATIN' PAPA	CA	270	N	AUC	—	NEW
BEALE ST. MAMA/AGGRAVATIN' PAPA	CA	275	G	TRA	—	MONN

FLETCHER HENDERSON

KNOCK KNOCK WHO'S THERE(ELDRIDGE)	VI	25373	E	AUC	—	RUSK
GO LONG MULE/MANDA	CO	228	E	AUC	—	RITZ
SINGING THE BLUES/DARNDEST TH.	CO	2565	G	TRA	—	MONN
CAN'T GET/(REV.,MO.JAZZ BAND)	BA	1384	G	TRA	—	MONN
SUGARFOOT/WHAT-CHA(ARMSTRONG)	CO	395	G	T-A	—	HERZ
I'M A FOOL/MOON RISE	VI	25297	E+AUC		—	RITZ
HOT MUSTARD/CLARINET MARMALADE	BR	3406	V	AUC	—	EPST
MOBILE BLUES/TEA POT DOME	VO	14800	E	AUC	—	STEE
SPANISH SHAWL/CLAP HANDS	HA	70	E	AUC	—	STEE
MY JUNE LOVE/LOVE WILL FIND	BS	2023	E	AUC	—	STEE
FEELINGTHE WAY I DO/INN. EYES	AP	8194	E	AUC	—	STEE
DOWN HEARTED BLUES/(REV.,LANIN)	RAD	1173	E	AUC	—	STEE
DEAR ON A NIGHT LIKE THIS	DO	4063	E	AUC	—	STEE
SINGN THE BLUES/IT'S DARNDEST	CO	2565	E	AUC	—	HASK
JACKASS BLUES/THE STAMPEDE	CO	654	E	AUC	—	HASK

WOODY HERMAN

PEACE BROTHER	DE	2939	N	AUC	—	ROTH
WOODCHOPPERS BALL/BIG WIG	DE	2440	N	AUC	—	ROTH
INDIAN BOOGIE/BLUE (E/V)	DE	2250	—	T-A	—	BUCK
JUKIN'/(REV., CHICK WEBB)	DE	3684	E	T-A	—	BUCK

MILT HERTH

HOW COME YOU/GREY BONNET	DE	1300	N	T-A	—	BUCK
HEZEKIAH/BLUE DANUBE	DE	3032	N	T-A	—	BUCK
SLOW FREIGHT/EEEP-IPE	DE	3171	N	T-A	—	BUCK
HONKY TONK TRAIN	DE	3158	N	T-A	—	BUCK

RICHARD HIMBER

GET THEE BEHIND SATAN/BAND	VI	25243	E	AUC	—	RITZ

EARL HINES

MON.DATE/57 VAR.(AUTOGRAPHEO)	CO	2800	N	STA	—	BURL
CAN'T BELIEVE/RHYTHM SONDAE	OK	6250	N	AUC	—	STON
DEEP FOREST (THEME)	CO	35878	N	AUC	—	ROTH
CAVERNISM	DE	183	E	AUC	—	ROTH

JOHNNY HODGES

DANCING ON THE STARS/IN ANOTHER	VO	4622	E	AUC	—	RUSK
KITCHEN MECHANIC'S DAY/COUNT	VO	4917	E	AUC	—	RUSK
SWINGN ON THE SAMPUS/SHIP IN	VO	4710	E	AUC	—	RUSK
RENT PARTY BLUES/THE RABBIT'S	VO	5100	E	AUC	—	RUSK
MY DAY/SILVERY MOON	VO	3948	E	AUC	—	RUSK
TRULY WONDERFUL/MY HEART JUMP	VO	5330	E	AUC	—	RUSK
I LET A SONG GO OUT OF MY HEART	VO	4046	E	AUC	—	RUSK

HOLIDAY

WISHED ON THE MOON/LITTLE MOON	BR	8336	E	STA	—	BURL
GLOOMY SUNDAY/I'M IN LOW DOWN	OK	6451	N	STA	—	TATE

HOTSY TOTSY GANG

MY LITTLE HONEY AND ME/H. KEMP	BR	4674	V	AUC	2.00	NEW

JACK HYLTON

YVONNE/OLD FASHIONED	BR	6757	E	AUC	—	TINL
CA C'EST PARIS/EL RELICARIO	DE	437	E	AUC	—	TINL
TEMPLE BELLS/BLACK AND BLUE	DE	1324	E	AUC	—	TINL

INK SPOTS

CHRISTOPHER COLUMBUS	DE	883	N	AUC	—	ROTH
SWINGHIGH SWING LOW	DE	1236	N	AUC	—	ROTH
SLAP THAT BASS	DE	1251	N	AUC	—	ROTH
IF I DIDN'T CARE (THEME)	DE	2286	N	AUC	—	ROTH

HARRY JAMES

HOW HIGH THE MOON/YOU'VE GOT	VS	8221	N	SAL	1.00	BUCK
DEVIL SAT DOWN AND CRIED	CO	36466	N	AUC	—	BERN

JESSE JAMES

SOUTHERN CASEY JONES	DE	7213	V+T-A		—	KELS

JAM SESSION AT VICTOR

HONEYSUCKLE ROSE/BLUES	VI	25559	N	AUC	—	SPAN

BLIND LEMON JEFFERSON

HOMETOWN SKIFFLE 1 & 2	PARA	12886	G	AUC	5.00	NEW
PNEUMONIA BLUES/CRAWLING BABY	PARA	12880	F	AUC	4.00	NEW

JACK JENNY

GOT NO TIME	VO	4803	E	AUC	—	PENS

GEORGE JESSEL

WHEN THE CURTAIN COMES DOWN	VI	21852	N	STA	—	TATE

JAMES P. JOHNSON

BLEEDING HEARTED/YOU CAN'T	VI	19123	E+STA		—	WALL

ISHAM JONES

HENPECKED BLUES/OH HAROLD	BR	2479	E+AUC		—	RITZ
YOU'RE OK	DE	220	E	AUC	—	PENS

MAGGIE JONES

ANYBODY HERE WANT TO TRY CABBAG	CO	14063	V+T-A		—	HERZ
POOR HOUSE BLUES/THUNDERSTORM	CO	14050	V	T-A	—	HERZ

JIMMY JOY'S ST. ANTHONY HOTEL ORCH.

CLARINET MARMALADE/(REV.,SCRANT)	OK	40329	E	T-A	—	BESS

HAL KEMP

MY OLD MAN/PUDDIN HEAD	BR	6703	E	AUC	—	EPST

FOR DISPOSITION

KENTUCKY BLOWERS
CHOO CHOO — GE 5602 N T-A — BESS
ANDY KIRK
LOOSE ANKLES — BR 4803 V AUC — PENS
GENE KRUPA
MAKING ME/WHEN AWAKE — OK 5872 N AUC — STON
BLUES KREIG/DARLING — OK 5909 N AUC — STON
THINGS I LOVE/CANDY CIGAR — OK 6266 N AUC — STON
TILL REVERIE/COWBOY SERENADE — OK 6143 N AUC — STON
WALLS KEEP TALKING/COME(ROY) — OK 6438 N AUC — STON
MARIA ELENA/RENDEZVOUS — OK 6165 N AUC — STON
NIGTENGALE SANG/HEAR MUSIC — OK 5802 N AUC — STON
HAVE CHANGED/GOT A LETTER — OK 6306 N AUC — STON
TWO IN LOVE/DREAM(O'DAY) — OK 6447 N AUC — STON
TROPICAL MAGIC/DAY DREAM — OK 6517 N AUC — STON
COPPIN' A PLEA/VIOLETS(O'DAY) — OK 6498 N AUC — STON
PASS BOUNCE/MALINDA (O'DAY) — OK 6619 N AUC — STON
FIGHTIN' MACARTHER/NIGHT(O'DAY) — OK 6635 N AUC — STON
SKYLARK/HARLEM (O'DAY) — OK 6607 N AUC — STON
SWANEE RIVER/JEANIE WITH THE — BR 8387 E AUC — RUSK
I HOPE GABRIEL/SWING IS HERE — BB 10705 E AUC — RUSK
HENRY LANGE
CHO-PIANO/ITTEN ON KEYS — PAT 20671 E AUC — EPST
FRANCES LANGFORD
PRETTY SOON/PLEASE DON'T PLAY — ARA 111 V SAL .50 BURL
MEADE LUX LEWIS
MR. FREDDIE BLUES/CELESTE — DE 3831 N AUC — ROTH
TED LEWIS
ECCENTRIC/SWEET LITTLE YOU — CO 195 E AUC — RITZ
THE LITTLE RAMBLERS
TESSIE/HARD HEARTED HANNAH — CO 203 E AUC — RITZ
JIMMIE LUNCEFORD
RAGGING THE SCALE — DE 1364 N AUC — SIMO
FOR DANCERS ONLY — DE 1340 N AUC — SIMO
HONEST AND TRULY — DE 1219 N AUC — SIMO
HELL'S BELLS — DE 1506 N AUC — SIMO
THE LOVE NEST — DE 1734 N AUC — SIMO
SEE YOU IN DREAMS/MERRY — JAP PO 190 E T-A — GALB
I'M NUTS ABOUT SCREWY MUSIC — DE 682 E AUC — RITZ
MATTY MALNECK
PARK AVE. FANTASY (THEME) — CO 35212 N AUC — ROTH
WINGY MANNONE
ROYAL GARDEN BLUES/IN THE B. — BB 10331 V+AUC — STON
I'VE GOT MY FINGERS CROSSED/YOU — VO 3135 V AUC — VOGE
MARCH OF TIME
LILI MARLENE (PLASTIC, 78 RPM) — — N STA — BURL
JOE MARSALA
LOWER REGISTER/I KNOW THAT YOU — DE 3764 N AUC — VOGE
SLOW DOWN/BULL'S EYE — DE 3715 N AUC — VOGE
FREDDY MARTIN
APRIL IN PARIS/COUNT BLESS — BR 6717 E AUC — EPST
MAXIM'S CABARET SINGERS
NIGHT SCENE IN MAXIM'S — CORT 698 V T-A — RITZ
ED MCCONNELL
ELDER BIGBY'S DISCOURSE, I & 2 — CO 733 N AUC — RITZ
REV. F. W. MCGEE
SCARLET THREAD/HALF AIN'T — VI 21492 N STA — WALL
THREE WAYS, PARTS 1 & 2 — VI 21581 N STA — WALL
SIN IS TO BLAME/DEATH MAY — VI 21656 N STA — WALL
CITY OF PURE GOLD/LOVE OF — VI 38005 N STA — WALL
JONAH/WITH HIS STRIPES — VI 20773 V T-A — BUCK
BROWNIE MCGHEE
BARKIN' BULLDOG/'BOUT BABY — OK 05812 E SAL 1.00 KELS
JIMMY MCPARTLAND
CHINA BOY/JAZZ ME BLUES — DE 18042 N SAL 1.50 WEIN
ECCENTRIC/PANAMA — DE 3363 N AUC — SPAN
MEZZ MEZZROW
APOLOGIES/VIPERS — VI 25019 E T-A — KELS
GLENN MILLER
SWEET STRANGER/EVERY DAY'S — BR 8041 V TRA — ROOW
LITTLE BROWN JUG/PAVANNE — BB 10286 N AUC — ROTH
TUXEDO JUNCTION — BB 10612 N AUC — ROTH
IN THE MOOD/I WANTA — BB 10416 N STA — CLAY
RAY MILLER & BLACK & WHITE MELODY BOYS
WEEP NO MORE/THE SHEIK — CO 3519 E AUC — RITZ
MILLS AND HIS MERRYMAKERS
BAD GIRL/HARING — CA 9000 E AUC 1.00 NEW
MILLS BROTHERS
LIMEHOUSE BLUES — DE 267 N AUC — ROTH
MISSISSIPPI SHEIKS
DON'T WAKE/GO WAY WOMEN — CH 50007 V+T-A — KELS
BACK TO MISS./CRACKIN' THEM — OK 8810 G+T-A — KELS
HELEN MORGAN
BILL/CAN'T HELP LOVIN(JAPANESE LABEL)765 E T-A — GALB
JELLY ROLL MORTON
JELLY LORD(2 EDGE HALF CRACK) — GE 3259 G AUC — BEAR
HYENA STOMP/BILLY GOAT — VI 20772 N STA — WALL
BEALE ST.BLUES/THE PEARLS — BB 10252 N SAL 1.25 WEIN
CHANT/BLACK BOTTOM STOMP — BB 10253 N SAL 1.25 WEIN
BEALE ST. BLUES/THE PEARLS — BB 10252 N AUC — MEDI
THE CHANT/BLACK BOTTOM STOMP — BB 10253 N AUC — MEDI
THE PEARLS/KING PORTER (NEEDLE CATCH ON PEARLS) — VO 1020 E+T-A — HERZ
BEALE STREET BLUES/THE PEARLS — BB 10252 N AUC — SPAN
BOOGABOO/K.C. STOMPS — VI 38010 V+AUC — BUCK
THE CHANT/BLACK BOTTOM — VI 20221 E AUC — HASK

MOUND CITY BLUE BLOWERS
YOU AIN'T GOT/BARB WIRE BLUES — BR 2648 E STA — PARR
GOT NOTHING/BARBED WIRE BLUES — BR 2648 G AUC 1.00 NEW
OZZIE NELSON
OLD PLAYMATE/GUILTY — BR 6186 E AUC — EPST
NEW FRIENDS OF RHYTHM
SWEET SUE/COO COO NINNY COO — VI 27412 N S-A — GALB
BACH BAY BLUE/FABLE SABLE — VI 26315 N S-A — GALB
RUBY NEWMAN
SMALL TOWN GIRL/IT'S SIN — JAP.VI 767 E T-A — GALB
NEW YORK TWELVE
LET'S GET FRIENDLY — HOW 1153 E AUC 1.00 NEW
RAY NOBLE
ROLL UP THE CARPET/CARES AWAY — VI 25262 E+AUC — RITZ
KISS THE BOYS GOOD BYE — CO 36256 N AUC — RITZ
WHILE MY LADY SLEEPS — CO 36479 N AUC — RITZ
A GRECIAN MELODY — CO 36402 N AUC — RITZ
A LITTLE BIT OF BLARNEY — CO 36162 N AUC — RITZ
MAD ABOUT THE BOY — VI 25020 N AUC — RITZ
RAY NOBLE
MY WILD IRISH ROSE — CO 36162 N AUC — ROTH
JIMMY NOONE
BUMP IT/I KNOW — DE 1584 N TRA — ROOW
RED NORVO
THIS IS MADNESS/WHO BLEW OUT — BR 8230 V AUC — RITZ
IN THE MIDDLE OF A DREAM — VO 4953 N AUC — RITZ
OHMAN ARDEN DUET
NO NO NORA/NASHVILLE NIGHTENGAL — BR 2512 E AUC 1.00 NEW
WALTER O'KEEFE
MAN ON FLYING TRAPEZE, 1 & 2 — JAP.LABEL - E T-A — GALB
KING OLIVER
JAZZIN' BABIES' BLUES — OK 4975 E AUC 35.00 RIDL
ORIGINAL DIXIELAND JAZZ BAND
BROADWAY ROSE/SWEET MAMA — VI 18722 E AUC — RITZ
CLARINET MARMALADE/MOURNIN' BL — VI 18513 E STA — PARR
BLUIN' THE BLUES/SENSATION RAG — VI 18483 E STA — PARR
SWEET MAMA/BROADWAY ROSE — VI 18722 G AUC — SPAN
DARKTOWN STRUTTERS BALL/INO — CO 2297 V+AUC — STEE
BLUIN' THE BLUES/SENSATION RAG — VI 18483 N AUC — STEE
PALESTEENA/MARGIE — VI 18717 N AUC — STEE
JAZZ ME BLUES/ST.LOUIS BLUES — VI 18772 E+AUC — STEE
BOW BOW BLUES/RAILROAD BLUES — VI 18850 V+AUC — STEE
WHO LOVES YOU(E+)/DID YOU(V) — VI 25420 - AUC — STEE
BLUIN' THE BLUES/CLAR.MARM. — VI 25525 E AUC — STEE
SLIPPIN'THRU MY FINGERS(E/G) — VO 3099 - AUC — STEE
HOME AGAIN/CRAZY BLUES — VI 18729 E AUC — HASK
LIVERY STABLE/DIXIELAND JASS — VI 18255 E AUC — HASK
ORIGINAL INDIANA FIVE
CLEMENTINE FROM NEW ORLEANS — HA 510 N AUC — RITZ
ORIGINAL MEMPHIS FIVE
TIN ROOF BLUES/SONG — VI 19170 V AUC — BUCK
STOP YOUR KIDDIN' — RE 9395 V SAL .50 BUCK
STRUTTIN' JIM — PAT 21031 E+AUC — RITZ
WHY SHOULD I WEEP/SINCE MA — CO 74 N AUC — STEE
WISH I COULD SHIMMY — RE 9365 N AUC — STEE
STOP YOUR KIDDING/HE MAY BE DAVEGA — 5057 N AUC — STEE
HOW COME YOU DO/MEANEST BLUES — VI 19480 E AUC — STEE
THROW DOWN BLUES/SOB SISTER — VI 19594 N AUC — STEE
BEE'S KNEWW (HAIR LINE CRACK) — BA 1132 E AUC — STEE
PAPA CHARLIE
GYPSY WOMAN BL/CAN'T PLAY — BB 6602 E SAL 1.00 KELS
EDDIE PEABODY
FRESHIE — OD 3611 N AUC — RITZ
JACK PETTIS
FRESHMAN HOP/BAG OF BLUES — VI 21793 V AUC — EPST
BEN POLLACK
FOREVER — VI 21716 E AUC — RITZ
FROM NOW ON/YOU MADE ME HAPPY — VI 22158 V AUC — EPST
ALICE BLUE GOWN/(REV.DELTA 4) — DE 3526 V+SAL .75 BUCK
PRINCE'S BAND
MR. JAZZ/PORK AND BEANS — CO 2370 V AUC — SPAN
BALLIN' THE JACK/MEADOW BROOK — CO 5595 V AUC — SPAN
QUARTETTE HOT CLUB OF FRANCE
LIMEHOUSE BLUES/AFTER YOU'VE — VI 25511 E AUC 1.50 NEW
RED HEADS (NICHOLS)
FALLEN ARCHES/(REV.,D.MEMPHIS 5)PE 14565 V T-A — HERZ
DON REDMAN
I WON'T TELL/IT'S ALL YOUR FAU — BR 6585 N AUC — RITZ
RED ONION JAZZ BABIES
TEXAS MOANER/EVERYBODY — GE 5594 E+STA — WALL
WILLIE REED
DREAMING BLUES/TEXAS BLUES — CO 14407 V+T-A — KELS
GINGER ROGERS & JOHNNY MERCER
EENY MEENY MINEY MO/DO NOT — DE 638 V AUC — DEGR
ADRIAN ROLLINI
BILL(ORCH.)/(REV.,QUINTET) — DE 1638 N AUC — ROTH
JITTERS/VIBROLLINI (TRIO) — DE 1132 N AUC — ROTH
JOSEPH SAMUELS' JAZZ BAND
HOLD ME/(REV., RAY MILLER) — OK 4166 E AUC — RITZ
JAN SAVITT
KANSAS CITY MOODS/TUXEDO — DE 2989 E TRA — ROOW
BY HECK/JOLLY PETER — DE 3724 E TRA — ROOW
THE SCARE CROW
EASY CREEPING MAMA — VS 6024 V+T-A — KELS
TRAVELING BLUES — VS 6046 E T-A — KELS

RAYMOND SCOTT QUINTET
WAR DANCE WOODEN INDIANS — CO 36316 N AUC — RITZ
PRETTY LITTLE PETTICOAT — CO 35803 N AUC — RITZ
(MANY, SEND WANT LISTS) — BR - CO - T-A — ESMA
SCRANTON SIRENS ORCHESTRA
COMMON ST.BLUES/(REV.,J.JOY) — OK 4032 E T-A — BESS
BOYD SENTER
CRAVING/GERTIE (E/V) — PE 14451 - STA — PARR
TERRY SHAND
NEW RIVER TRAIN/FILIPINO — DE 3836 N AUC — ROTH
ARTIE SHAW
BEGIN BEGUINE/PASTEL BLUE — JAP.VI 1342 E T-A — GALB
ALL ALONE/BECAUSE — BR 7899 V STA — CLAY
DINAH SHORE
WHERE YOU ARE/MOCKING BIRD — BB 11164 N AUC — RITZ
OMER SIMEON
BOO KOO JACK/SMOKEHOUSE BLUES — BR 7109 V AUC 5.00 NEW
FRANK SINATRA-TOMMY DORSEY
IN BLUE OF EVENING/IT'S ALWAYS — VI 20-1530 N AUC — DEGR
ZUTTY SINGLETON
CLARINET MARMALADE — DE 432 V AUC — EPST
SIX BROWN BROTHERS
WHEN AUNT DINAH'S/CHASING CHIC — VI 18476 E AUC — RITZ
SLIM AND SLAM
SPOLGHM/BABY(SLAM STEWERT) — VO 5617 N AUC — STON
ROY SMECK & CARSON ROBISON
TOUCH PICKIN'/TWILIGHT ECHOES — CO 724 N AUC — RITZ
BESSIE SMITH
ONE AND TWO BLUES — CO 36281 E AUC — HASK
CLARA SMITH
BASEMENT BLUES/MAMA'S GONE — CD 14039 G AUC — HASK
MAMIE SMITH & JAZZ HOUNDS
IF YOU DON'T WANT ME BLUES — OK 4328 E T-A — BEAR
YOU CAN'T KEEP/THAT THING CALLE — OK 4113 E-STA — PARR
PINETOP SMITH
NOBODY KNOWS YOU/BIG BOY — VO 1256 N STA — WALL
TRIXIE SMITH & JAZZ MASTERS
GIVE ME THAT OLD SLOW DRAG — BS 14127 G AUC — RITZ
WILLIE SMITH & CUBS
SWAMPLAND/I CAN SEE YOU ALL — DE 1291 N AUC — VOGE
EDDIE SOUTH
GOTTA GO/MY OH MY — VI 24343 N AUC — RITZ
SOUTHERN SERENADERS
ALONE AT LAST — HA 5 E T-A — BESS
MUGGSY SPANIER
DIPPERMOUTH BLUES/SISTER KATE — BB 10506 N SAL 1.25 WEIN
DA DA STRAIN/SOMEDAY SWEETH. — BB 10384 N SAL 1.25 WEIN
RIVERBOAT SHUFFLE/RELAXIN' AT — BB 10532 N SAL 1.25 WEIN
THAT DA DA/SOMEDAY SWEETHEART — BB 10384 N AUC — MEDI
ECCENTRIC/BIG BUTTER AND EGG — BB 10417 N AUC — MEDI
DIPPERMOUTH BL/I WISH I — BB 10506 N AUC — MEDI
AT THE JAZZ/LIVERY STABLE — BB 10518 N AUC — MEDI
AT SUNDOWN/BLUIN' THE BLUES — BB 10719 N AUC — MEDI
BLUIN' THE BLUES — BB 10719 N STA — CLAY
LIVERY STABLE BLUES — BB 10518 N STA — CLAY
LONESOME ROAD — BB 10766 N STA — CLAY
RIVERBOAT SHUFFLE — BB 10532 N STA — CLAY
CHARLIE SPIVAK
AUTUMN NOCTURNE — OK 6476 N SAL 2.00 SIMO
STAR DREAMS — OK 6632 N SAL 3.50 SIMO
LET'S GO HOME — OK 6366 N SAL 2.00 SIMO
STATE STREET SWINGERS
WHIPPIN' THAT JELLY/OH RED — VO 0331(V STA — BURL
LEW STONE
CANADIAN PAC./CLOCKMAKER'S — DE 2808 E AUC — TINL
WHITE JAZZ/BLUE JAZZ — DE 487 E AUC — TINL
DINNER FOR ONE/H.HALL — CO 3114 E AUC — TINL
JOE SULLIVAN
LADY BE GOOD/I CAN'T GIVE YOU — VO 5496 E TRA — ROOW
WILBUR SWEATMAN'S ORIGINAL JAZZ BAND
RAINY DAY BLUES/JA-DA — CO 2707 E AUC — RITZ
ART TATUM
BODY AND SOUL — DE 1197 N AUC — ROTH
JACK TEAGARDEN
RED WING/SOMEWHERE A VOICE — CO — N STA — BURL
PRELUDE IN C/BLUES TO LONELY — DE 3624 N AUC — RITZ
OCTOROON/WHITE SAILS — BR 8388 E AUC — EPST
YANKEE DOODLE/GOTTA RIGHT — BR 8397 E AUC — EPST
CLAUDE THORNHILL
ALT WEIN/LOVE TALES — OK 5988 N AUC — RITZ
UNIVERSITY SIX
ZULU WAIL — HA 510 N AUC — RITZ
JOE VENUTI
MOONGLOW/EVERYBODY SHUFFLE — BB 5520 N AUC — VOGE
THOMAS WALLER
SLOPPY WATER/THE RUSTY PAIL — VI 20492 N T-A — BESS
SEND ME JACKSON/SQ.OF DELAWARE — BB 10730 E+TRA — MONN
BUCK JUMPIN/BELLS OF SAN RAQUEL — BB 11324 E+TRA — MONN
FORGOTTEN NIGHT/OOOH LOOKA — VI 25255 E+AUC — RITZ
STARDUST/KEEPIN' OUT — BB 10099 G AUC — EPST
SUGAR BLUES/SOMEBODY STOLE MY — VI 25194 N AUC — SPAN
BOND STREET/PRETTY MISS(E/V) — BB 10437 - T-A — BUCK
BLUE EYES/SALT SOME SUGAR — BB 10943 N T-A — BUCK
YOU RUN YOUR MOUTH/TOO TIRED — VI 25681 N T-A — BUCK
OH FRENCHY/CHEATIN' — BB 10658 E T-A — BUCK

FOR DISPOSITION

WASHBOAR SAM & WASHBOARD BAND
Back Door/We Gonna Move — BB 7001 N AUG — Ritz
WASHINGTONIANS
Tight Like That/(Rev.,Cot.Pick.) — Ca 9195 V AUC 2.50 New
ETHEL WATERS
Please Don't Talk About Me — Co 2409 E AUG — Ritz
FRANK WESTPHAL
Choo Choo Blues/Barkin' Dog — Co 3743 E AUG — Ritz
PAUL WHITEMAN
Dodging Divorcee/Ain't Mis(Tea) — Vi 25086 E STA — Burl
Ol'Man River/Make Believe — Vi 21218 E AUC — DeGr
Jeepers Creepers/Mutiny — De 2222 N AUC — Ritz
Gloomy Sunday/Waltz in Vienna — Vi 25274 V+AUC — Voge
When You're With Someboy Else — Vi 21365 N STA — Tate
Mississippi Mud/Mon.(Bing) — Vi 21274 V+T-A — Herz
Coquette — Vi 21301 E+T-A — Herz

PAUL WHITEMAN (continued)
Back In Your Own Back Yard — Vi 21240 E+T-A — Herz
JAY WILBUR
Little Jacket/Back to Those — Me 13408 E AUC — Tinl
Everything's/Say Word and — Me 60316 E AUC — Tinl
BERT WILLIAMS
My Last Dollar/I'm Gonna Quit — Co 3356 V AUC — DeGr
TEDDY WILSON
The Mood That/Sent.and Melan. — Mr 7844 V AUG — Ritz
Bugle Call Rag/Memories of — Mu 318 N AUC — Ritz
JACK WINN & DALLAS DANDIES (Doods, Louis)
Wild Man Blues/After You've — Me 12027 V T-A — Herz
JIMMIE YANCEY (piano solos)
Mellow Blues/Slow & Easy — Vi 26591 N AUC — Ston
BOB ZURKE & DELTA RHYTHM BOYS
Tom Cat On The Keys — Vi 26526 N AUC — Ritz

MAGAZINES
Jazz Information(Weekly; several, 1939 - 40, Vol I issues) — — AUC — Burl

BOOKS
Louis Armstrong - "Swing That Music" — — AUC — Burl
Steig "Send Me Down" — — AUC — Burl
CATALOGS
1922 — Vi — E AUC 2.00 New
1923, Red Seal — Vi — E AUC 2.00 New
1915 Nov. Supplement — Vi — E AUC 4.00 New
1927 — Vi — E AUC 2.50 New
Masterworks 1924 — Co — E AUC 2.00 New
Edison 1922 — Ed — G AUC 2.00 New
LISTS
Auction List — — — Scar

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 11.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1 2 3 4

DANNY ALTIER
My Gal Sal/I'm Sorry Sally — Vo 15740 — Tate
ALBERT AMMONS
Boogie Woogie/Mecca Flat Blues — SA 12001 5.00 Trac
St. Louis Blues/(Rev.,M.L.Lewis) — SA 12002 6.00 Trac
ARKANSAS TRAVELLERS
Ja Da/Sensation — Ha 421 — Shaw
LOUIS ARMSTRONG
Puttin' Eggs In One Basket — De 698 — Smit
Dippermouth — Any — 2.+ Gold
Shine/Just a Gigolo — OK 41486 — Gold
Mahogany Hall/You Can — Vo 3055 — Gold
CHARLIE BARNET
Night and Day — BB 10888 — Barr
SIDNEY BECHET
Maple Leaf Rag (E+) — Vi or BB 7614 — Kels
BUNNY BERIGAN
It's Been So Long/Swing Charlie — Vo 3179 — Roow
Dixieland Shuffle/Let's Do It — Br 7858 — Roow
Swanee River/Love Is — Vi 25588 — Roow
Mahogany Hall Stomp — Vi 25622 — Roow
Wacky Dust/Wearing of the Green — Vi 25872 — Rodw
High Society/Livery Stable — Vi 26068 — Rodw
Sobbin' Blues/I Cried — Vi 26116 — Rodw
Flashes/Davenport Blues — Vi 26121 — Rodw
Candlelight/In the Dark — Vi 26122 — Rodw
In a Mist/Walkin' Dog — Vi 26123 — Rodw
(Many; send list and prices) — — — Rodw
Night Song — Vi 27258 — Buck
JIMMY BLYTHE
Mr.Freddie Blues/Lovin's Been Here — Para 12370 7.00 Trac
Chicago Stomps/Armour Ave Struggle — Para 12207 20.00 Duff
Alley Rat/Sweet Papa (new) — Vo 1181 17.50 Duff
Bohunkus Blues — Para 12368 10.00 Duff
Have Mercy/Hot Stuff — Vo 1136 15.00 Duff
AL BOWLY
Be Still My Heart — De 293 — Eagl
WILL BRADLEY
Johnson Rag (new) — Co 35333 2.00 Barr
Jimtown Blues (new) — Co 35376 1.75 Barr
BUMBLE BEE SLIM
If The Blues Was Whiskey/Bricks In — Vo 02995 2.50 Trac
Policy Dream Blues/ Big 80 Blues — Vo 03090 2.50 Trac
HENRY BUSSE
Darktown Strutters Ball — De 440 1.00 Bouc
Whose Honey Are You — De 399 — Dono
My Melancholy Baby — De 1015 — Dono
EMILIO CACARES TRIO
What's The Use/Who's Sorry Now — Vi 25719 — Tate
GASA LOMA
Under a Blanket of Blue — Vo 4713 — Ande
CHICAGO RHYTHM KINGS
Found a New Baby/Changes Made — UHCA 7/8 — Burl
KING COLE TRIO
(Any expecially those on early Decca, Armour, Varsity, and C.P. MacGregor radio transcriptions — — Erwi
COTTON PICKERS
Do Yo' Dooty Daddy/Blue Rose — Br 2532 — Shaw
BING CROSBY
(Many, send for list) — Br — — Bess
Tea For Two — De 3689 — Bouc
We'll Make Hay — Vo 2868 — Dond
We'll Make Hay — OK 2868 — Dono
Let Me Call You Sweetheart — De 101 — Dono
Just a Gigolo/Wrap Troubles — Vi 22701 — Krat

BING CROSBY (continued)
Them There Eyes/Little — Vi 22580 — Krat
BING CROSBY ALBUMS
Crosbyana (V+) — De A-221 4.00 Barn
Small Fry (V+) — De A-202 4.00 Barn
Staroust (V+) — De A-181 4.00 Barn
Under Western Stars (V+) — De A-250 4.00 Barn
JOE DANIELS
Drummer Goes To Town — De 3686 — Krat
JOHNNY DODDS
(Any Bluebirds) — BB — — Eoel
DORSEY BROTHERS
Is That Religion (Bailey) — Br 6558 — Rodw
Lazy Bones/Gabin (Bailey) — Br 6587 — Rodw
Snowball/Shouting (Bailey) — Br 6655 — Rodw
Give Me Liberty/Doin' (Bailey) — Br 6680 — Rodw
She's Funny/I Can't — Br 7542 — Rodw
Sentimental/Sing — Br 6409 — Roow
Someone Stole Gabe's Horn — BrE 1386 — Roow
Someone Stole/Sing — BrF 9332 — Roow
By Heck — Br 6624 — Buck
TOMMY DORSEY
Mr. Ghost Goes To Town — Vi 25509 — Roow
Melody In F/Who'll Buy — Vi 25519 — Roow
I'm Nobody's Baby/Buds — Vi 26609 — Rodw
IRENE DUNN
Smoke Gets In Eyes (G+) — — — 2.00 Fong
JIMMY DURANTE'S JAZZ BAND
(Any, all labels) — — — Shaw
JIM DWYER
The Donovans — De 12232 — Dono
ELGAR'S CREOLE ORCHESTRA
Cafe Capers/When Jenny — Vo 15447 — Madi
Brotherly Love/Nightmare — Vo 15478 — Madi
DUKE ELLINGTON
New Orleans Low Down (N) — Vo 1086 25.00 Jaco
Immigration Blues (N) — Vo 1077 20.00 Jaco
Red Hot Band (N) — Vo 1153 15.00 Jaco
WILL EZELL
(All without vocalists) — Para — 4.00 Scar
ELLA FITZGERALD
Darktown Strutters Ball — De 1061 1.25 Bouc
FOUR WANDERERS
(Any titles; N) — — — Ritz
FRENCHY'S STRING BAND
Texas and Pacific Blues (N) — Co 14387 — McKu
BENNY GOODMAN
Get Rhythm/Ballad in Blues (N) — Vi 25081 — Stur
Opus 3/4 (N) — Vi 26240 — Stur
Till Tom Special/Gone With What — Co 35404 1.00 Fran
Benny's Bugle/As Long as I Live — Co 35901 2.00 Fran
A Smoooth One/Good Enough to Keep — Co 36099 1.50 Fran
Flying Home/I've Found New Baby — Co 36721 .60 Fran
Breakfast Feud/I've Found New Baby — Co 36039 1.50 Fran
Oomph Pah Pah/Slip Disc — Co 36817 .60 Fran
Rose Room/Air Mail Special — Co 36720 .60 Fran
Body and Soul/After You've Gone — Co 36781 1.00 Fran
Limehouse Blues/If I Had You — OK 6486 1.00 Fran
Grand Slam/Poor Butterfly — Co 36722 .60 Fran
Breakfast Feud (N) — Co 36039 2.00 Barr
Someday Sweetheart — Vi 25181 — Barr
China Boy — Vi 25333 — Barr
Liza — Vi 25660 — Barr
Handful of Keys — Vi 25705 — Barr
Soft Winds (N) — Co 35320 — Barr
Shivers (N) — Co 35349 — Barr
Caprice XXIV Paganini (N) — Co 36441 — Barr
Boy Meets Goy — Co 35482 — Barr
Ding Dong Daddy/Dizzy Spells (E+) — BB 10903 — Krat
Smoke Dreams — Vi — — Sm,R
GLEN GRAY
Star Dust — De 2396 — Smit
LIONEL HAMPTON
Blue Because Of You/Jivin' Jarvis — Vi 26724 — Erwi

FLETCHER HENDERSON
I'm Coming Virginia — Co 1059 — Stur
WOODY HERMAN
Chloe — De 3712 1.00 Bouc
ART HODES
Ross Tavern Boogie/South Side — SA 12007 — Burl
JOHNNY HODGES
Foolin' Myself — Va or Vo — — Smit
Sailboat In Moonlight — Va or Vo — — Smit
Love In Swingtime — Vo 4335 — Smit
Truly Wonderful — Vo 5330 — Smit
HOLLYWOOD DANCE ORCHESTRA
Stars Fell on Alabama — Rex 8335 5.00 Cham
INK SPOTS
(Many; send list) — De — — Loud
EARL JACKSON'S MUSICAL CHAMPIONS
Peanut Vendor/Is That Religion(N) — Me 12080 4.00 Jaco
HARRY JAMES
Song of the Wanderer — Br 8067 — Smit
Mr. Meadowlark/The Nearness of You — Vs 8293 2.75 Cox
Out of the Mood/Super Chief — Vs 8419 2.75 Cox
PETE JOHNSON
Pete's Mixture — De 8582 — Stur
ISHAM JONES
It's Funny to Everyone — Vi 24606 — Eagl
Sittin' on Log — Vi — — Eagl
HAL KEMP
She Reminds Me of You — Br 6790 — Eagl
KILLORAN'S ORCHESTRA
Jerry Donovan's Favorite — De 12004 — Dond
JOHN KIRBY
(Any, except recent records; N) — — — Clay
LADD'S BLACK ACES
Sittin' on the Inside — Ge 5164 — Shaw
Aunt Hagar's Childrens Blues — Ge 4762 — Shaw
TOMMY LADNIER
Weary Blues/Ja Da — BB 10086 — Esma
JOHN LEVY-JIMMY JONES
Improvisations (4 sides) — Session — — Erwi
GUY LOMBARDO
Stay As Sweet As You Are — De 274 — Dono
Paradise — Br 6290 — Eagl
Annie Doesn't Live Here — Br 6662 — Eagl
JIMMY LUNCEFORD
Ain't She Sweet — Vo 4875 — Ande
SHERRY MAGEE DIXIELANDERS
Shake It and Break It — Vo — — Shaw
LANI McINTYRE
In a Little Hula Heaven — De 1592 — Eagl
JIMMY McPARTLAND
China Boy/Jazz Me — De 18042 — Golo
MEMPHIS MINNIE
Joe Louis Strut — Vo 03046 — Gham
MEZZ MEZZROW
Weary Blues/Ja Da — BB 10086 — Golo
Dissonnance/Free Love — Br 7551 — Stur
GLENN MILLER
Solo Hop/Spanish Town — Co 35881 — Burl
Solo Hop/Spanish Town — Co 35881 — Rodw
Moonlight On the Ganges — Co 3051 4.00 Knig
Dippermouth Blues/Sold — Br 8173 4.00 Knig
Time On My Hands/I Got — Br 7915 4.00 Knig
Sold American/Humoresque — Vo 4449 4.00 Knig
In a Little Spanish Town — Co 3058 4.00 Knig
MILLS BROTHERS
(Many; send lists) — Br — — Loud
JELLY ROLL MORTON
Wild Man Blues — BB 10256 — Eoel
CLIFF NAZZARO
I'll Remember/How to Tap — BB 10433 — Krat
NEW ORLEANS RHYTHM KINGS
(Any; new to excellent, only) — Ge — — Madi

WANTED

NEW ORLEANS WANDERERS				
PERDIDO STREET/GATEMOUTH	UHCA	15/16	—	ESMA
FRANK NEWTON				
MINOR JIVE/ROMPING	BB	10186	—	ESMA
WHO/BLUES MY BABY GAVE ME	BB	10216	—	ESMA
RED NICHOLS				
(MANY; STATE PRICES)	—	—	—	SCAR
RAY NOBLE				
FROM OAKLAND TO BURBANK	CO	35708	—	EAGL
BY THE FIRESIDE	VI	25141	—	EAGL
LOVE LOCKED OUT	VI	24485	—	EAGL
KING OLIVER				
TRUMPET'S PRAYER/CALL OF THE FREAKS	ANY	—	—	TATE
(ANY HRS)	HRS	—	5.00	EDEL
(ANY UHCA)	UHCA	—	2.75	EDEL
ORIGINAL BLACK DIAMOND SERENADERS				
(ANY, ALL LABELS)	—	—	—	SHAW
WILL OSBORNE				
BESIDE AN OPEN FIREPLACE (E)	—	—	—	KRAT
OSCAR PETTIFORD-CLYDE HART				
DEDICATED TO J.B./DON'T BLAME ME	DELTA	—	—	ERWI
RANCH BOYS				
SPRINGTIME IN THE ROCKIES	DE	5016	—	DONO
RED & MIFF'S STOMPERS				
DAVENPORT BLUES/DELIRIUM	VI	20778	—	SHAW
LEO REISMAN				
LIZA/DO WHAT YOU DO	VI	22069	—	KRAT
KID RENA				
CLARINET MARMALADE (N)	DELTA	—	3.00	MADI
ADRIAN ROLLINI				
SWEET MADNESS/SAVAGE	OR	2784	—	RODW
RAISED MY HAT/SITTIN'	OR	2803	—	RODW
YOU'VE GOT ME/GOODBYE	ME	12815	—	RODW
ARTIE SHAW				
STREAMLINE	BR	—	—	ERWI
SOBBIN' BLUES	BR	—	—	ERWI
CREAM PUFF	BR	—	—	ERWI
(AND OTHERS FEATURING CLARINET, STRING QUARTET, AND RHYTHM	BR	—	—	ERWI
SHELTONS-FOX				
GONNA RAID CHICKEN ROOST	DE	5137	—	DOND
BESSIE SMITH				
BABY WON'T YOU PLEASE COME HOME	CO	3888	—	MACL
KATE SMITH				
STAY AS SWEET AS YOU ARE	DE	276	—	DONO

SMOOTHIES				
YOU'RE AN OLD SMOOTHIE	—	—	—	ANDE
MUGGSY SPANIER				
(MANY)	—	—	—	BESS
SPANIER-BECHET BIG 4				
THAT'S A PLENTY	HRS	2002	—	ESMA
CHINA BOY/4 OR 5 TIMES	HRS	2001	—	ESMA
RES STEWART				
TEA AND TRUMPETS	VO OR VR	—	—	SMIT
FAT STUFF SERENADE	VO	5448	—	SMIT
SAN JUAN HILL	VO	5510	—	SMIT
SLAM STEWART & SLIM GAILLARD				
(ANY)(N)	—	—	—	CLAY
(ANY INCLUDING EARLY SLIM AND SLAMS)	—	—	—	ERWI
ST. LOUIS RHYTHM KINGS				
(ANY, ALL LABELS)	—	—	—	SHAW
GEORGE SWEETMAN				
PADDY KANE	DE	12231	—	DONO
JACK TEAGARDEN				
DARK EYES	DE	3701	1.00	BOUC
RUDY VALLEE				
STOLEN MOMENTS/SWEETHEART	VI	—	—	KRAT
JOE VENUTI				
MUG OF ALE/CHEESE AND CRACKERS	OK	40897	—	TATE
FATS WALLER				
WHOSE HONEY ARE YOU	VI	24892	—	DONO
WASHBOARD RHYTHM BOYS				
(MANY)	ANY	—	—	CHAM
LEE WILEY				
LIBERTY COLE PORTER ALBUM	LIB	—	—	RODW
CLARENCE WILLIAMS				
COAL CART BLUES	HRS	6	—	EDEL
COOTIE WILLIAMS				
DIGA DIGA DOO (N)	VO	3818	3.50	JACO
ECHOES OF HARLEM (ALBUM)	HIT	—	—	SMIT
ANY JAZZ BAND				
SUDAN	—	—	—	SHAW
COME BACK SWEET PAPA	—	—	—	SHAW
ANY MALE QUARTET				
DARLING NELLIE GRAY	—	—	—	RITZ
IN THE SWEET BYE AND BYE	—	—	—	RITZ
MY GAL SAL	—	—	—	RITZ
QUILTING PARTY	—	—	—	RITZ
RED WING	—	—	—	RITZ
OH MISTER MOON	—	—	—	RITZ

ANY MALE QUARTET (CONTINUED)				
MEET ME TONIGHT IN DREEMLAND	—	—	—	RITZ
GIRL OF MY DREAMS	—	—	—	RITZ
WE'LL BE TOGETHER SWEETHEART	—	—	—	RITZ
LORELEI (BY SILCHER)	—	—	—	RITZ
IN THE GARDEN OF MY HEART	—	—	—	RITZ
MY LITTLE GIRL	—	—	—	RITZ
THE BRIDGE	—	—	—	RITZ
LINGER AWHILE	—	—	—	RITZ
THE ROSARY	—	—	—	RITZ
HEART OF MY HEART	—	—	—	RITZ
MY OLD HOME	—	—	—	RITZ
TENTING ON THE OLD CAMP GROUND	—	—	—	RITZ
DOWN IN THE OLD CHERRY ORCHARD	—	—	—	RITZ
ON THE TRAIL OF THE LONESOME PINA	—	—	—	RITZ
LONESOME, THAT'S ALL	—	—	—	RITZ
IN THE SHADE OF THE OLD APPLE TREE	—	—	—	RITZ
THE OLD CANOE	—	—	—	RITZ
SWEET ADELINE	—	—	—	RITZ
BIRMINGHAM BOYS	—	—	—	RITZ
HOME OF THE RANGE	—	—	—	RITZ
I HEARD	—	—	—	RITZ
ROCKIN' CHAIR	—	—	—	RITZ
I'M FOREVER BLOWING BUBBLES	—	—	—	RITZ
OLD BLACK JOE	—	—	—	RITZ
ANY ARTIST, ANY RECORDING GROUP				
SOUTH	—	—	—	MADI
STOMP OFF LET'S GO	—	—	—	MADI
JAZZ BAND BALL	—	—	—	MADI
BEALE STREET BLUES	—	—	—	MADI
BASIN STREET BLUES	—	—	—	MADI
TIGER RAG	—	—	—	KRAT
RIVERBOAT SHUFFLE	—	—	—	TATE
STARS FELL ON ALABAMA (MASTER 15882)	—	—	5.00	CHAM
STARS FELL ON ALABAMA (ME, PE, OR, BA)	—	—	—	CHAM
BASSO SOLOS				
WHEN THE BELL IN THE LIGHTHOUSE RINGS	—	—	—	RITZ
ASLEEP IN THE DEEP	—	—	—	RITZ
THE BIG BASS VIOL	—	—	—	RITZ
WOODWIND ENSEMBLES AND SOLOS				
HORN, OBOE, CLARINET, BASSOON, FLUTE	—	—	—	BR,E
WANT LISTS				
SEND WANT LISTS PLEASE	—	—	—	NEW

THE NEW ORLEANS BOOTBLACKS
A—Mad Dog
B—Flat Foot

Johnny Dodds ..... Clarinet
Kid Ory ..... Trombone
Geo. Mitchell ..... Trumpet
Lil Hardin ..... Piano
Johnny St. Cyr..... Banjo
Babe Dodds ..... Drums

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JUMP
Means
JAZZ

JUMP RECORD CO.
P. O. Box 622, Hollywood Station
HOLLYWOOD 28, CALIFORNIA

FOR SALE
Several hundred out of print items. Send for list. Each item priced and graded.
MARY LANDERS
Seattle 2, Wash.

WEST COAST CENTER
For Jazz and Folk Music
TEMPO MUSIC SHOP
5946 Hollywood Blvd. Hollywood 28, Calif.
(Opp. Florentine Gardens)
Large Stock Collectors' Items
Authentic Imports, 25 Current Labels

INSTRUCTIONS FOR COMPOSING DISPLAY ADS FOR OUT-OF-PRINT RECORDS

1. Each column holds 78 lines of record listings. Two columns, 156 lines; Three columns, 234 lines.
2. Each recording group must occupy a separate line.
3. Try to make your ad come out to an even one, two, or three columns.
4. Record lists less than one column must be submitted on our classified as forms and shown in our "Wanted" or "For Disposition" sections.

DEADLINE FOR DISPLAY ADS: 10th OF EACH MONTH

AUCTION — AUCTION

JOHN BALL, JR.
562 SW 44TH AVE., MIAMI 34, FLA.

LOUIS ARMSTRONG
SKELETON IN THE CLOSET/HURDY GURDY OE 949 N
LONESOME ROAD/SONG OF ISLANDS VO 3026 N
BEAU KOO JACK/MAHOGANY HALL STOMP CO 35879 N
JOSEPHINE BAKER
MOT'S D'AMOUR/SI J'ETAIS BLANCHE COF 14083 N
VIOLA BARTLETTE WITH BLYTHE SINFUL 5
ANNA MINA FORTY/YOU NEVER CAN PARA 2526 N
HENRY ALLEN
CHLOE/YOU'RE NOT THE KIND VO 3262 N
COUNT BASIE
CHEROKEE (2 SIDES) OE 2406 N
TAXI WAR DANCE/ONE HOUR TONIGHT VO 4748 N
HAM'N EGGS/BETWEEN THE DEVIL CO 35357 N
MOTEN SWING/EVENING OK 5732 E
BIX BEIDERBECKE
JAZZ ME BLUES/JAZZ BAND BALL VO 3042 N
COQUETTE/SWEET MAN(BING WITH W'HTMN) VI 25675 N
SORRY/SINCE MY BEST GAL VO 3149 N
BUTTERBEANS AND SUSIE (EDDIE HAYWOOD PIA)
LEAVING BLUES/DO RIGHT PAPA OK 8202 N
BLIND BLAKE
POLICE DOG BLUES/DIDDLE WA DIDOLE PARA 12888 N
IDA COX
TROUBLE TROUBLE BLUES/I'M LEAVING PARA 2441 N
ZEZ CONFREY (PIANO)
KITTEN ON THE KEYS/MY PET BR 2082 V
TOM DICKSON
DEATH BELL BLUES/HAPPY BLUES OK 8590 N
DOROTHY DONIGAN (PIANO)
PIANO BOOGIE/EVERY DAY BLUES BB 8979 N
DUKE ELLINGTON
SARATOGA SWING/IT'S GLORY BB 10245 N
THE RIVER & ME/KEEP A SONG IN VI 22614 N
REGINALD FORESYTHE-ART YOUNG (2 PIANOS)
WITH THE DUKE (ELLINGTONIA)12" DEE K779 N
COLEMAN HAWKINS
HONEYSUCKLE ROSE/NETCHA'S DREAM DE 3881 N
FLETCHER HENDERSON
CHRISTOPHER COLUMBUS/BLUE LOU VO 3211 N
BO WEAVIL JACKSON
PISTOL BLUES/YOU CAN'T KEEP NO PARA 12358 N
LET'S GET ALONG/BUTTER & EGG MAN PARA 12358 N
CHARLIE JACKSON
MAMA DON'T ALLOW IT/TAKE ME BACK PARA 12296 N
4-11-44/UP THE WAY BOUND PARA 12375 N
MAXWELL ST. BLUES/ALL I WANT IS PARA 12320 N
HARRY JAMES
ALICE BLUE GOWN/HEADIN HALLELUJAH VS 8201 N
BLIND LEMON JEFFERSON
RABBIT FOOT BLUES/SHUCKIN' SUGAR PARA 12459 N
LONNIE JOHNSON(WITH JAMES P. JOHNSON)
BABY YOU DON'T KNOW/GOOD HAPPY OK 8340 N
CLARANCE JONES (PIANO)
THE ARM BREAKER OK 8404 N
BILLY KYLE'S SWING CLUB
MARGIE/BIG BOY BLUE VR 531 E
TEO LEWIS
MARIE/DOWN THE OLD CHURCH AISLE CO 3538 N
MEMPHIS MINNIE - KANSAS JOE
PILE DRIVIN' BLUES/SHE PUT ME VO 1612 N
MCKINNEY'S COTTON PICKERS (ORIG. LABEL)
ZONKY/IF I COULD BE WITH YOU VI 38118 N
RED NICHOLS AND ORIGINAL PENNIES
DINAH/INDIANA VO 4599 N
O'BRYANT'S WASHBOARD BAND
WASHBOARD BLUES/BLUE EYED SALLY PARA 12288 N
KING OLIVER (ORIG. LABEL)
SOBBIN' BLUES/FAREWELL BLUES VO 1152 N
DON REDMAN
CHANT OF THE WEED/TWO TIMIN' MAN CO 35689 N
SAINT LOUIS LEVEE BAND
SOAP SUDS OK 8404 N
ELSADIE ROBINSON
DRIVING ME SOUTH/PAST & FUTURE BLS.PARA 12900 N
BESSIE SMITH
JAIL HOUSE BLUES/GRAVEYARD DREAM CO 4001 N
LOVE ME DADDY (ONE SIDE ONLY) CO 14060 N

AUCTION — AUCTION

REXFORD CLARK
2766 GOLDEN GATE AVE.
SAN FRANCISCO, CALIF.

TRIXIE SMITH (WITH ORCHESTRA)
PENSACOLA BLUES/HE MAY BE YOUR MAN BS 14114 E+
WEARY BLUES/YOU MISSED A GOOD WOMAN BS 2044 E+
LOUIS ARMSTRONG
ST. LOUIS BLUES/SWEET SUE BB 5280 N
GOT NO BLUES/WEST END BLUES VO 3204 N
MAHOGANY HALL/BEAU KOO JACK CO 35879 E
BASIN STREET/DUSKY STEVEDORE BB 5408 N
KICKIN' THE GONG/BETWEEN THE DEVIL CO 2600 E+
MY WALKING STICK/SONG IS ENDED DE 1892 N
YOU RASCAL YOU/SLEEPY TIME DOWN OK 41504 V
HOME/ALL OF ME OK 41552 N
SHINE/JUST A GIGOLO OK 41486 V
BESSIE COULDN'T HELP IT/DALLAS BL OK 8774 E
THAT'S MY HOME/HATE TO LEAVE YOU BB 10236 N
ALEXANDER'S RAGTIME BAND/HEART OE 1408 N
SITTIN' IN THE DARK/HUSTLIN' & BB 7506 N
POTATO HEAD BLUES/HEEBIE JEEBIES CO 35660 N
JOHNNY DUNN'S JAZZ HOUNDS
MAMMY, I'M THINKING/TAKE IT CO 3634 E
MAMIE SMITH
GOOD LOOKING PAPA/YOU CAN'T DO OK 4935 G
GET HOT/WANG WANG BLUES OK 4445 E
MCKINNEY'S COTTON PICKERS
BEEDLE UM BUM/SELLING THAT STUFF VI 38052 N
SHIM-ME-SHA-WABBLE/MILENBERG JOYS VI 21611 N
CRYING AND SIGHING/NOBODY'S SWEET. VI 38000 E
I WANT A LITTLE GIRL/OKAY BABY VI 23000 N
DO SOMETHING/IT'S PRECIOUS THING VI 38051 N
COME A LITTLE CLOSER/TO WHOM IT VI 23035 N
I'LL MAKE FUN/SOMEONE'S IN LOVE VI 38142 N
THE WAY I FEEL/MISS HANNAH BB 10232 N
GEE AIN'T I GOOD/WHEREVER THERE'S BB 10249 N
MUGGSY SPANIER
DIPPER MOUTH BLUES/SISTER KATE BB 10506 N
THAT DA DA STRAIN/SOMEDAY SWEETHEAR BB 10384 N
ECCENTRIC/BUTTER & EGG MAN BB 10417 N
RIVERBOAT SHUFFLE/RELAXIN' AT TOURO BB 10532 N
BESSIE SMITH
OH DADDY BLUES/BABY WON'T YOU CO 3888 V+
EMPTY BED BLUES, 1 & 2 CO 14312 V+
CLARA SMITH (ACC. J.P.JOHNSON)
WHERE IS MY MAN/MISTER MITCHELL CO 14536 N
KING OLIVER
EVERY TUB/SHOWBOAT SHUFFLE BR 3998 E
MULE FACE BLUES/BOOGIE WOOGIE BB 6778 N
RED NICHOLS
I NEVER KNEW/WHO'S SORRY NOW BR 4243 N
MEAN DOG BLUES/CORNFED BR 3597 E
BIX BEIDERBECKE
JAZZ ME BLUES/JAZZ BAND BALL CO 36156 N
RIVERBOAT SHUFFLE/LAZY DADDY HRS 9 N
SORRY/SINCE MY BEST GAL VO 3149 N
MCKENZIE & MOUND CITY BLUE BLOWERS
DARKTOWN STRUTTER'S BALL/1 & 2 BL CO 36281 N
HELLO LOLA/ONE HOUR BB 10037 N
FRANKIE TRUMBAUER (BIX, LANG)
SINGIN' THE BLUES/I'M COMING VA. BR 7703 N
CLARENCE WILLIAMS
MANDY MAKE UP/LITTLE BLACKBIRD CO 35957 N
DO IT A LONG TIME/BAREFOOT BLUES OK 8073 V+
ACHIN' HEARTED BLUES/TAIN'T NOBODY OK 4966 V
JACKASS BLUES/WHAT'S THE MATTER OK 40598 V
JELLY ROLL MORTON
WILD MAN BLUES/JUNGLE BLUES BB 10256 N
OR. JAZZ/ORIGINAL JELLY ROLL BLUES BB 10255 N
HIGH SOCIETY/I THOUGHT I HEARD BB 10434 N
ETHEL WATERS & EBONY FOUR
SWEET GEORGIA BROWN/NO ONE CAN CO 379 E
DOWN HOME BLUES/GO BACK WHERE CO 14093 N
CHARLES CREATH'S MANIACS
WON'T DON'T BLUES/MARKET ST. STOMP OK 8280 E
NEW ORLEANS RHYTHM KINGS
GOLDEN LEAF/SHE'S CRYING FOR ME OK 40327 N
JOE MANNONE'S HARMONY KINGS
RINGSIDE STOMP/UP THE COUNTRY BL CO 1044 E+
BOYD SENTER
CHINESE BLUES/PRICKLY HEAT(ED LAND) OK 41163 E+

AUCTION — AUCTION

EDWARD CROWDER
1123 LOUISVILLE AVE.
ST. LOUIS 10, MO.
Minimum bid shown at right.

LOUIS ARMSTRONG
CHERRY/MARIE BR 03065 N 3.00
MILDRED BAILEY
ROCKIN' CHAIR CO 35943 N 1.50
MORE THAN YOU KNOW OE 4267 N 1.25
BIG BILL BROONZY
LONESOME ROAD BLUES OK 06031 E 1.25
THAT NUMBER OF MINE OK 06060 E 1.25
GREEN GRASS BLUES OK 06242 V 1.25
NIGHT WATCHMAN BLUES OK 6705 V 1.00
BLIND FULLER
LOST LOVER BLUES OK 05756 N 1.25
SHAKE THAT SHIMMY VO 04343 E 1.25
PISTOL BLUES VO 4106 G 1.00
BOSWELL SISTERS
ROCK AND ROLL BR 7302 V 1.00
BENNY GOODMAN
HENDERSON STOMP CO 35820 N 1.50
BENNY'S BUGLE CO 35901 N 1.75
DEVIL MAY CARE CO 35461 N 1.50
FRENESI CO 35863 N 1.50
ROYAL GARDEN BLUES CO 35810 N 1.50
BOY MEETS HORN CO 35301 N 1.75
MY LITTLE COUSIN. OK 6606 N 1.00
WHEN THE ROSES BLOOM OK 6580 N 1.00
SOMEBODY ELSE OK 6497 E 1.00
GENE KRUPA
MURDER HE SAYS OK 6695 N 1.00
APURKSODY THEME SONG OK 5997 N 1.00
HARLEM ON PARADE OK 6607 N 1.00
BALL OF FIRE OK 6563 N 1.00
JOHN KIRBY
CAN'T WE BE FRIENDS CO 35920 N 1.25
THE TURF VO 4653 E 1.25
FLOYD CAMPBELL
BLOW MY BLUES AWAY BB 10852 N 2.00
WALTER DAVIS
I AIN'T GOT CHANGING CLOTHES BB 7021 N 1.50
SLIM GAILLARD
BASSOLOGY OK 6295 N 2.25
HARLEM HOT CHOCOLATES
SING YOU SINNERS HOW 1045 E 2.00
GLENN MILLER
BABY MINE BB 11365 N 1.50
MA MA MARIE BB 11299 N 1.50
DEAR ARABELLA BB 11326 N 1.50
ANVIL CHORUS BB 10982 N 1.50
CHAPEL IN THE VALLEY BB 11029 N 1.50
MY BLUE HEAVEN BB 10994 N 1.50
IT HAPPENED IN SUN VALLEY BB 11263 N 1.50
SLIP HORN JIVE BB 10317 N 1.50
TAKE THE A TRAIN BB 11187 N 1.50
KING PORTER STOMP BB 7853 N 1.75
MOON LOVE BB 10303 E 1.25
JINGLE BELLS BB 11353 E 1.25
FIVE O'CLOCK WHISTLE BB 10900 E 1.25
OVER THE RAINBOW BB 10366 V 1.00
CHATTANOOGA CHOO CHOO BB 11230 E 1.25
LITTLE MAN WASN'T THERE BB 10358 E 1.25
SERENADE IN BLUE VI 27935 V 1.00
GOT A GAL IN DALAMAZOO VI 27934 E 1.25
BESSIE SMITH
JAIL HOUSE BLUES CO 4001 N 2.00
POOR MAN'S BLUES CO 14399 N 2.50
FRANKIE TRUMBAUER
WALKIN' THE DOG VS 8225 N 2.50
WASHBOARD SAM
DON'T TEAR MY CLOTHES ME 61055 N 1.75
EVIL BLUES BB 8997 E 1.25
BACK DOOR BB 7001 E 1.25
MILLS BROTHERS
DARLING NELLIE GRAY(LOUIE) OE 1245 E 1.50
ST. LOUIS BLUES ME 13178 E 1.50
BABY WON'T YOU PLEASE COME HOME BR 6225 E 1.50
PAUL WHITEMAN
OL MAN RIVER (BING & BIX) VI 21218 E 1.50
SIDE BY SIDE (BING) VI 20627 E 1.50
ROSE ROOM (MIFF MOLE SOLO) OE 3943 N 1.25

SALE

JOE E. HILL
BURTON, WASHINGTON

SALE

NOTE: PLEASE CONTACT ME IF YOU ARE WILLING TO PART WITH ANY OF THE FOLLOWING "WANTS" FOR CASH OR TRADE:

DALLAS STRING BAND
SWEET MAMA BLUES — Co 14290

ORIGINAL TUXEDO ORCHESTRA
ANY — ANY ——

ROMEO NELSON
DYIN' RIDER BLUES — — ——

SONNY TERRY
ANY — ANY ——

KING OLIVER
I AIN'T GONNA TELL — DK ——

THE FOLLOWING RECORDS, CONDITION GUARANTEED, ARE FOR SALE. PLEASE SEND NO MONEY UNTIL NOTIFICATION. RECORDS SEND C.O.D. IF YOU WISH

BUD FREEMAN
CHINA BOY/THE EEL — BB 10386 N 1.50
MUSKRAT RAMBLE/47TH ST & STATE — Co 35855 N 1.40
JAZZ BAND BALL/PRINCE OF WALES — Co 35853 N 1.40
SAIL FISH/SATANIC BLUES — DE 2781 N 1.40

HENRY ALLEN
SWING OUT/FEELIN' DROWSEY — BB 10702 N 1.50
HERE'S LOVE/WHEN MY DREAM — Vo 3389 E 1.40
PLEASING PAUL/IT SHOULD BE — BB 10235 N 1.60
CHLOE/ROSETTA — Co 35954 N 1.20
RUG CUTTER/HOUSE IN HARLEM — Co 35676 N 1.30
BIFFLY BLUES/IT SHOULD BE YOU — VI 38073 N 4.10

DIXIE DASIES
BUGLE CALL RAG — Ro 839 E 2.80

CHOCOLATE DANDIES
ONCE UPON A TIME/BLUE — DE 18255 N 1.30
GOT ANOTHER SWEETIE NOW — Co 36009 N 1.00
SHANGHAI SHUFFLE/CALL OF THE — Co 35667 N 1.10
GOODBYE BLUES/CLOUDY BLUES — Co 35679 N 1.30
BUGLE CALL RAG — Co 36008 N 1.10
6 OR 7 TIMES/THAT'S HOW — OK 8728 N 3.00

EDDIE CONDON
FRIARS POINT SHUFFLE — DE 18040 N 1.75
SOMEDAY SWEETHEART/CHANGES — DE 18041 N 1.75
GONNA STOMP MR. HENRY LEE — BB 10168 N 1.75

ART HODES
SOUTH SIDE SHUFFLE/ROSS — SA 12007 N 5.00
SELECTING FROM THE GUTTER — CMS 545 N 1.30
FOUND A NEW BABY/4 OR 5 TIMES — SIG 101 N 2.25
GEORGIA CAKE WALK — DE 18437 E 1.50
GET HAPPY/INDIANA — DE 18438 N 1.50
TIN ROOF BLUES/DIGGA DIGGA DO — SIG 102 N 2.50

TEDDY HILL
WHEN THE ROBIN SINGS/WHEN — ME 13364 N 3.00

HARLEM HOTSHOTS
HOUSE RENT PARTY DAY/DUST — ME 13353 N 3.00
BREEZE/BLUES HAVE GOT ME — ME 13323 N 3.00

NEW ORLEANS RHYTHM KINGS
GOLDEN LEAF STRUT/CRYIN' FOR — OK 40327 E 9.00

MEZZROW-LADNIER
AIN'T GONNA GIVE NOBODY JELLY — BB 10090 E 4.10

COLEMAN HAWKINS
JAMAICA SHOUT/HEARTBREAK — UHCA 56 N 1.85
CHICAGO/NETCHA'S DREAM — DE 661 N 1.50
BODY AND SOUL/FINE DINNER — BB 10523 N 1.70
THE SHEIK OF ARABY — BB 10770 N 1.50
HONEYSUCKLE ROSE/JAMAICA — DE 3358 N 1.70
MEDITATION/WHAT HARLEM IS — DE 742 N 1.70
HONEYSUCKLE ROSE/CRAZY — VI 26219 N 2.00
WHEN DAY IS DONE/BOUNCING — BB 10693 N 1.60

J.C.HIGGINBOTHAM
WEARY LAND BLUES/DAYBREAK BL — BN 501 N 1.25
HIGGINBOTHAM BLUES/GIVE ME YR — HRS 4037 N 3.00

LIONEL HAMPTON (NAME YOUR OWN PRICE)
SUNNY SIDE OF THE STREET — VI 25592 G ——
WHOA BABE/BUZZIN' AROUND WITH — VI 25575 E ——
STOMP/JIVIN' THE VIBES — VI 25535 E ——
SHOE SHINER DRAG/I'M IN THE — VI 26011 E ——
GIN FOR XMAS/HEEBIE JEEBIES — VI 26423 N ——
DRUM STOMP/CONFESSIN' — VI 25658 N ——
MUSKRAT RAMBLE/RING DEM BELLS — VI 26017 E ——

CARROLL DICKENSON'S SAVOY ORCHESTRA
BLACK MARIA/MISSOURI SQUABBLE — Br 3990 N 4.50

WINGY MANNONE
JAZZ ME BLUES/AIN'T GOT NOBODY — BB 7198 E 2.00
FLOATIN' DOWN TO COTTON TOWN — BB 6605 E 2.10
GOOD SHIP LOLLYPOP/FARE THEE — Vo 2914 N 4.10
I'VE GOT A FEELIN'/LUCKY STAR — Vo 3070 E 2.10
STRANGE BLUES/NO CALLING CARD — Br 6911 N 3.00
DINNER FOR THE DUCHESS/WHEN I — BB 10909 N 2.40
WHEN MY SUGAR WALKS DOWN STRE — BB 30030 N 1.50
SHAKE THAT THING/UP COUNTRY — CH 40054 N 3.60
STOP THE WAR/MAMA'S GONE — BB 11107 N 2.50

COOTIE WILLIAMS
BLUE REVERIE/DOWNTOWN UPROAR — Vo 3814 N 1.70
MOBILE BLUES/GAL-AVANTIN' — Vo 4636 N 1.50

RUBE BLOOM AND HIS BAYOU BOYS
ST.JAMES INFIRMARY/MAN FROM SO — Co 2103 E 3.10

MILDRED BAILEY
GULF COAST/DOWN HEARTED BLUES — Vo 4800 N 1.50
PRISONER OF LOVE/CHANGES — OK 5268 N 2.50
ST.LOUIS BLUES/ARKANSAS BLUES — Vo 4801 N 1.50
BARREL HOUSE/YOU DON'T KNOW — Vo 4802 N 1.50

BIX BEIDERBECKE
ROOSEPIMPLES/ROYAL GARDEN — Co 35664 N 1.00
OLD MAN RIVER/WA DE DA — Co 35666 N 1.00
THOU SWELL/LOUISIANA — Co 35665 N 1.00
IN A MIST/WRINGIN' & TWISTIN' — Vo 3150 N 3.00
BARNACLE BILL (SKIPS) — VI 25371 N 1.00
RHYTHM KING/SOMEBODY STOLE — Br 8242 N 4.50

JIMMY BRACKEN'S TOE TICKLERS
TIGHT LIKE THAT/SHIRT TAIL — Re 8726 G 2.00

BING CROSBY
OUT OF NOWHERE/IF YOU SHOULD — BR 6090 E 3.00
ONE MORE CHANCE/WHERE YOU SINC. — Br 6120 E 3.50

RUSS COLUMBO
SWEET & LOVELY/JUST A GIGOLO — BB 7118 N 3.00

JIMMIE LUNCEFORD
WHITE HEAT/JAZZNOCRACY — BB 5713 N 1.00
HERE GOES/BREAKFAST BALL — BB 6133 N 1.20

TAFT JORDAN AND THE MOB
NIGHT WIND/IF THE MOON TURNS — ME 13352 N 3.60

BUD JACOBSON JUNGLE KINGS
CLARINET MARMALADE/OPUS ONE — JAZZ 102 E 2.60

PETE JOHNSON
B & O BLUES/BUSS ROBINSON — SA 12006 N 4.00
LET EM JUMP/PETE'S BLUES — SA 12005 N 4.00

TEN BLACKBERRIES
TIGER RAG/ST.LOUIS BLUES — Ro 1453 V 2.80

BEN POLLACK
SING SONG GAL/FALL IN LOVE — Ro 1561 V 2.20
THERE'S A WAH WAH GAL — Ro 1364 E 3.00
MY KINDA LOVE/ON WITH DANCE — VI 21944 E 1.50
CUDDLE UP A LITTLE CLOSER — DE 1546 N 1.80
YOU'RE ALWAYS IN MY ARMS/SWEET — VI 22101 E 1.30

BENNY CARTER
MELANCHOLY LULABY/PLYMOUTH ROC — Vo 4984 N 1.80

JACK PURVIS
COPYIN'LOUIS/MENTAL STRAIN — OK 41404 N 3.60

LUIS RUSSELL
PANAMA/HIGH TENSION — OK 8849 N 4.60
NEW CALL OF FREAKS/JERSEY — Co 35690 N 1.30

MIFF MOLE
SHIM ME SHA WABBLE/AFTER YOU — OK 41445 E 1.00
WILD DAT JOE/CREAM IN COFFEE — OK 41153 V 2.00
IMAGINATION/FEELIN' NO PAIN — Co 35687 N 1.60
MOANING LOW/BIRMINGHAM BERTHA — OK 41273 E 3.00

MOUND CITY BLUE BLOWERS
INDIANA/FIRE HOUSE BLUES — Co 1946 N 3.50
HIGH SOCIETY/MUSKRAT RAMBLE — DE 1274 N 2.70

LOUISIANA RHYTHM KINGS
PRETTY BABY/TELL ME — Br 4938 E 4.40
LADY BE GOOD/I HAVE TO HAVE — Br 6829 N 4.70
LAZY DADDY/EGYPT IN EYES — Br 4923 N 4.70

LOUISIANA RHYTHMAKERS
RUNNIN' WILD/DREAMY BLUES — ME 12468 N 4.60

BENNY MOTEN
AS I LIKE IT/BABY DEAR — OK 8213 E 6.50
KATER STREET RAG/SISTER HONKY — OK 8277 V 4.50

BENNY MOTEN (CONTINUED)
18TH ST. STRUT/THINGS SEEM — OK 8242 E 5.50
SOUTH/SHE'S NO TROUBLE — VI 24893 N 1.00
TERRIFIC STOMP/TIGHT LIKE THAT — BB 6304 N 1.80
THE COUNT STOMP/DEATH IN B — BB 6719 N 1.70
TOBY/MOTEN'S SWING — BB 10259 N 1.50

BUBBER MILEY
BLACK MARIA/CHINNIN' & CHATT — VI 38146 E 3.80

PAUL MARES
LAND OF DREAMS/NAGASAKI — Co 35880 N 1.80
REINCARNATION/MAPLE LEAF RAG — Co 35686 N 1.80
SHE'S CRYIN' FOR ME — BB 10956 N 1.80

JACK TEAGARDEN
UNDERTOW/PICKIN' FOR PATSY — BR 8401 N 2.30
DIRTY DOG/IT'S SO GOOD — UHCA 39 N 1.70
MUDDY RIVER/WOLVERINE BLUES — Co 35297 N 1.20
BEALE ST.BLUES/SWINGIN' ON — Co 35323 N 1.30
GOT A RIGHT TO SING THE BLUES — BR 8397 N 2.30
I'SE A MUGGIN' — VI 25273 N 1.30
I'VE GOT IT/PLANTATION MOODS — Co 2913 N 2.80
ST.JAMES INFIRMARY/BLACK & — DE 3844 N 1.20
MAKIN' FRIENDS — Co 36010 N 1.00

FRANKIE TRUMBAUER
I'M OLD COWHAND (TEAGARDEN VOC) — BR 7687 N 3.60
MAYOR OF ALABAM (TEAGARDEN VOC) — BR 7663 N 3.60
SINGIN' BLUES (BIX & LANG) — Br 7703 N 3.60
FLIGHT OF HAY BAG/ANNOUNCER — Br 7629 N 3.00

MUGGSY SPANIER
RELAXIN'AT THE TOURO/RIVERBOAT — BB 10532 N 3.00
DINAH/BLACK & BLUE — BB 10682 N 2.30
DA DA STRAIN/SOMEDAY SWEETH. — BB 10384 N 1.40
ECCENTRIC/BUTTER & EGG MAN — BB 10417 N 1.50
DIPPERMOUTH/SISTER KATE — BB 10506 N 1.00

THE RHYTHMAKERS
YELLOW DOG/MEAN OLD BEDBUG — Co 35882 N 1.60

(WANTED: ROMEO NELSON, JESSIE JAMES, SONNY TERRY)

LOUIS ARMSTRONG
MUGGLES/PEANUT VENDOR — Vo 3194 N 3.00
PERDIDO ST/2:19 BLUES — DE 18090 E 2.60
SUGAR FOOT STRUT/MONDAY DATE — OK 8609 E 4.50
RAILROAD BLUES (TRIXIE SMITH) — JI 7 N 3.00
SPEC.DELIVERY (SIPPIE WALLACE) — OK 8328 G 8.00
MINING CAMP (TRIXIE SMITH) — PARA 12256 V 6.50
RECKLESS BLUES (BESSIE SMITH) — Co 14056 N 6.50
SEE SEE RIDER (MA RAINEY) — UHCA 85 N 3.50
NOBODY KNOWS (CLARA SMITH) — Co 14058 E 4.00
NASHVILLE WOMAN (BESSIE SMITH) — Co 14090 V 4.00
THE FLOOD (SIPPIE WALLACE) — OK 8470 G 8.00
DEAD DRUNK (SIPPIE WALLACE) — OK 8499 G 7.50
HIGH SOCIETY/GOT A RIGHT TO — BB 6771 N 1.70
AIN'T MISBEHAVIN' (SEGER ELLIS) — OK 41291 N 2.90
DIPPERMOUTH/IF WE NEVER MEET — DE 906 N 1.60
WEATHERBIRD/MONDAY DATE — Co 36375 N 1.00
KICKIN'THE GONG/BETWEEN — Co 2600 N 2.50
NO/BASIN STREET — OK 8690 V 2.50
KING OF THE ZULUS/LONESOME — OK 41581 N 17.50
WEATHERBIRD/SOUTHLAND — HRS 18 N 3.00
MEMORIES OF YOU/YOU'RE LUCKY — OK 41463 N 4.10
SOME OF THESE DAYS/WHEN YOU'RE — OK 41298 N 4.10
SWEET SAVANNAH SUE/BLACK & BL — PAE 1573 N 2.00
LAWD YOU MADE THE NITE/KEEPIN — OK 41560 E 3.80
EXACTLY LIKE YOU/INDIAN CRADLE — OK 41423 E 3.30
KNEEDROPS/SKIP THE GUTTER — OK 41157 E 4.50
LITTLE JOE/THEM THERE EYES — OK 41501 E 3.60
SAVE IT PRETTY MAMA/ST.JAMES — OK 8657 E 3.50
KICKIN' THE GONG AROUND — Co 2600 N 2.50

BESSIE SMITH
SWEET MISTREATER (INAUD.CHIP) — Co 14260 N 2.00
MIDNIGHT BLUES/BLEEDIN' HEART — Co 3936 N 3.00
OUTSIDE OF THAT/MAMA'S GOT — Co 3900 N 3.00
FLORIDA BOUND/NEW GULF COAST — Co 14109 E 2.80
GULF COAST/DOWN HEARTED — Co 3844 E 2.60
SORROWFUL BLUES/ROCKING CHAIR — Co 14020 V 2.30
MY MAN/NOBODY'S BLUES BUT MINE — Co 14098 V 2.30
RED MOUNTAIN/I'VE BEEN MIST. — Co 14115 E 2.70
HAUNTED HOUSE/EAVESDROPPER BL — Co 14010 E 3.00
YOUNG WOMAN/HARD TIMES — Co 14179 V 2.20

JOE E. HILL
BURTON, WASHINGTON

BESSIE SMITH (CONTINUED)
LOVE ME DADDY/WOMAN'S TROUBLE Co 14060 V 2.00
GOLDEN RULE/LONESOME DESERT Co 14123 E 2.70
PREACHIN' THE BLUES/BACKWATER Co 14195 N 4.00
SEND ME TO 'LECTRIC CHAIR Co 14209 N 3.60
I WANT EVERY BIT OF IT/WHAT'S Co 14129 N 5.00
ONE AND TWO BLUES Co 36281 N 1.00
BABY WON'T YOU PLEASE COME Co 3888 E 3.00
AT THE XMAS BALL/PREACHIN' BL Co 35842 N 1.00
KID ORY'S CREOLE BAND
DIPPERMOUTH BLUES/SAVOY BLUES Ex 3 N 1.10
HIGH SOCIETY/BALLIN' THE JACK Ex 4 N 1.10
JOHNNY DODDS
AFTER YOU'VE GONE/COME ON AND Br 3568 V 5.00
WILDMAN/MELANCHOLY Br 3567 V 5.00
HOUSE RENT RAG(JUG BLOWERS) Vi 20420 V 6.00
DUKE ELLINGTON
SOLILOQUY/BLACK & TAN FANTASY Br 3526 E 4.20
RENT PARTY/ST.JAMES INFIRMARY Ca 0194 E 6.00
12TH ST.RAG/ROCKIN' IN RHYTHM Br 6038 E 3.40
SOPHISTICATED LADY/STORMY WEA. Br 6600 E 3.50
E.ST.LOUIS/BIRMINGHAM BREAKD. Br 80000 N .50
HYDE PARK/AIN'T MISBEHAVIN' De 323 N 2.70
THE DIRTY GLIDE/HIGH LIFE BB 6269 N 2.00
BROWN BERRIES/IT'S GLORY Vi 22791 N 3.50
ECHOES OF HARLEM Cd 36283 N 1.00
BUNDLE OF BLUES/BEST WISHES Cd 35836 N 1.20
RAISIN'THE RENT/HAPPY AS DAY Br 6571 N 3.60
HARLEM FLAT BLUES/PADUCAH Br 4309 E 3.00
BIG HOUSE BLUES/ROCKY MOUNTAIN Co 35682 N 1.50
E.ST.LOUIS/BIRMINGHAM BREAKD. Br 3480 N 3.60
BABY WHEN YOU AIN'T THERE/LIG Co 35835 N 1.50
CAN'T GIVE YOU ANYTHING BUT L Vi 38008 E 2.80
CREOLE RHAPSODY/CREOLE RHAPSODY Br 6093 E 3.50
TIGER RAG, 1 & 2 Br 4238 E 5.00
DROP ME OFF AT HARLEM/MERRY Cd 35837 N 2.00
BLACK BEAUTY/EAST ST.LOUIS BB 6430 N 2.40
LULL AT DAWN/CHARLIE CHULD BB 10981 N 2.00
COTTON CLUB STOMP/SHOUT 'EM BB 10242 N 2.00
PEG LEG HOWELL
TISHAMINGO BLUES/COAL MAN Cd 14194 N 2.00
MA RAINEY
ALL NITE BLUES/BAD LUCK BLUES Para 12081 G 2.30
MA'S MYSTERY RECORD/HONEY Para 12200 V 3.00
LAST MINUTE/BO WEAVIL BLUES Para 12080 G 1.70
BIG FEELIN' BL/MA & PA Para 12718 N 4.00
WALKIN'BLUES/BARREL HOUSE Para 12082 V 2.00
MOONSHINE BLUES/SOUTHERN BL Para 12083 G 2.00
LAZY LEVEE LOUNGERS
IF I COULD BE WITH YOU/SHOUT Co 2243 N 3.00
ERSKINE TATE
STOMP OFF LET'S GO/STATIC STR Vd 1027 E 6.00
CLARENCE WILLIAMS BLUE FIVE
EVERYBODY LOVES/(CRACK) OK 8181 V 2.00
SHAKE THAT THING/GET IT FIXED OK 8267 E 4.00
IF I COULD BE WITH YOU OK 8444 G 1.20
BAREFOOT BLUES/DO IT A LONG OK 8073 E 2.25
EARLY IN THE MORNING(LISTON) OK 9187 V 4.00
OH DADDY BLUES/YES WE HAVE OK 4927 E 2.00
RIGHT KEY, WRONG KEYHOLE(LISTON) OK 8173 V 5.00
KANSAS CITY MAN/WILDCAT OK 4925 G 2.00
HANDY MAN/ORGAN GRINDER(SPIVEY) OK 8615 N 3.50
BIG FAT MAMA/SASHAY ON BOY Vo 2838 N 2.00
LIL'S HOT SHOTS
GEORGIA BO BO/DROP THAT SACK Vd 1037 G 5.00
AL MILLER'S MARKET STREET BOYS
WOULD IF I COULD/SOMEBODY'S BE Br 7063 E 2.30
OLIVER COBB AND HIS RHYTHM KINGS
HOT STUFF/DUCK YAS YAS Br 7107 N 3.50
NEW ORLEANS WANDERERS
GATEMOUTH/PERDIDD STREET(DIG) Co 698 V 3.00
MARY LOU WILLIAMS
NIGHT LIFE/RAG 'EM Br 7178 E 3.00
KING OLIVER
JUST GONE/CANAL STREET Ge 5133 V 10.00
DIPPERMOUTH(ROUGH START) Ge 5132 V 6.00
WORKINGMAN BLUES OK 40034 V 8.50
BUNK JOHNSON
TALKING RECORDS (BOTH AS UNIT) JM ——— N 6.00

FOR TRADE OR AUCTION — FOR TRADE OR AUCTION
VICTOR D. FERGUSON
16 LEE STREET, READING, MASSACHUSETTS

THOSE INTERESTED IN TRADES:—SEE AUGUST RECORD CHANGER FOR MY WANTS

AMBROSE & HIS ORCHESTRA
DEEP HENDERSON/COTTON PICKER'S CON. De 1526 E+
SQUIBS/RAGS De 767 E
MY RED LETTER DAY/WOOD AND IVORY De 972 E
CHARLIE BARNET
STROLLIN'/SITTIN' HOME WAITIN' FOR De 18585 V
THE CAPT.& HIS MEN(LENA HORNE,VOC.) BB 11081 E
CONSIDER YOURSELF KISSED/LITTLE BB 11165 E
THINGS AIN'T WHAT THEY USED TO BE De 18507 E
THESE THINGS YOU LEFT ME/LATIN FROM BB 11004 V
CONNIE BOSWELL
SERENADE IN THE NIGHT/WHERE ARE De 1160 V
CAN'T GIVE YOU ANYTHING BUT LOVE De 3287 E
CHICK BULLOCK & LEVEE LOUNGERS
LITTLE RED BARN/FRECKLE FACE Me 13052 V
LARRY CLINTON
MILITARY MADCAPS/SHADES OF HADES Vi 25755 E
BOB CROSBY
WHISPERS IN DARK/STOP YOU'RE De 1346 V.
THE LOVELINESS OF YOU/YOU CAN'T De 1370 V
PLEASE BE KIND/I SIMPLY ADORE YOU De 1693 V
WIND AND RAIN IN YOUR HAIR De 3018 V
JIMMY DORSEY (BOB EBERLE, VOC'S.)
THE MOON GOT IN MY EYES/ALL YOU De 1377 V
SO DO I/LET'S CALL HEART HEART De 950 V
DEEP PURPLE/FATE De 2295 E
BACK TO BACK/ESPECIALLY FOR YOU De 2554 V
TOMMY DORSEY
SONG OF INDIA/MARIE (V/G) Vi 25523 —
WHAT IS THING CALLED LOVE/LOVE Vi 27782 E
FRANK FROEBA
NOTHING CAN STOP ME NOW/DON'T SAVE De 1418 V+
BENNY GOODMAN QUARTET & TRIO
'S WONDERFUL/I MUST HAVE THAT MAN Vi 26090 E
LIONEL HAMPTON
NOLA/SOUTHERN ECHOES De 18285 E+
HARLEM HAM FATS
YOU BROUGHT ME EVERYTHING BUT LOVE Vd 05179 N
HARLEM STOMPERS
JAMMIN' IN GEORGIA/SERENADE TO De 7616 E
ERSKINE HAWKINS
JUMPIN' IN JULEP JOINT/BICYCLE BB 11547 E
WOODIE HERMAN
MISTER GHOST GOES TO TOWN/BETTER De 1079 E
TROUBLE IN MIND/DOCTOR JAZZ De 1307 E
HOKUM BOYS/STATE STREET SWINGERS
RIBS OUT OF PAWN/CAN'T DO THAT ME Vd 03572 E
HARRY JAMES
SKYLARK/THE CLIPPER Cd 36533 E+
STRICTLY INSTRUMENTAL/WHEN YOU'RE Co 36579 E+
JAPANESE RECORD
WAR SONG Polydor 333 N
ISHAM JONES
IT'S SUNDAY DOWN IN CARDLINE/I DO Vi 24295 E
WAYNE KING
GOOFUS/SWAMP GHOSTS Vi 24877 E
GENE KRUPA
DRUM BOOGIE/HOW'BOUT THAT MESS OK 6046 N
THROWING PEBBLES IN MILLSTREAM OK 6222 N
LET ME OFF UPTOWN/FLAMINGO OK 6210 E+
FRANCES LANGFORD
LOVE LIES/AND SO DO I De 3345 E
GUY LOMBARDO
ANYTHING THAT'S PART OF YOU/LOVER Ba 33207 V+
WINGY MANNONE
HEART OF MINE/LITTLE JOE FROM CHI. BB 7622 E
HAL McINTYRE
WHY DON'T YOU FALL IN LOVE WITH ME Vi 27964 E
REO McKENZIE & RHYTHM KINGS
CAN'T GET STARTED/PULL RABBIT De 790 E
WAY DOWN YONDER IN NEW ORLEANS De 186 V
RAY NOBLE
WHEN YOU'VE GOT LITTLE SPRINGTIME Vi 24720 E+
EMPTY SADDLES/BIG CHIEF DE SOTA Vi 25346 E
MADEMOISELLE/MY HAT'S ON SIDE OF Vi 24624 V

McKINNEY'S COTTON PICKERS
WHEREVER THERE'S A WILL BABY(DON REDMAN,VOC.)/
(REV.,B.CALLOWAY & JOYBOYS) Vi 22736 E
METRONOME ALL STAR BAND
ROYAL FLUSH/I GOT RHYTHM Co 36499 E
GLENN MILLER
LAST NIGHT/MELANCHOLY LULLABY BB 10423 E
LONG TALL MAMA/CONCHITA MARQUITA Vi 27943 E
LUCKY MILLENDER
HOW 'BOUT THAT MESS/LET ME OFF UP. De 4099 N
RUSS MORGAN
GOODNIGHT WHEREVER YOU ARE/LOUISE De 18598 V
MOUND CITY BLUE BLOWERS
I'M GONNA SIT RIGHT DOWN/RHYTHM Ch 40082 E
RED NICHOLS AND WORLD FAMOUS PENNIES
SHINE/RUNNING WILD 3B 5553 V
RED NORVO
IN THE MIDDLE OF DREAM/MY LOVE FOR Vo 4953 E
ORIGINAL DIXIELAND JAZZ BAND
GOODNIGHT SWEET DREAMS/IN LITTLE BB 7414 V
ORIGINAL MEMPHIS FIVE
IT AIN'T GONNA RAIN NO MO'/RED HOT Co 155 E
HOW COME YOU DO ME LIKE YOU/MEANEST Vi 19480 V
TEDDY POWELL
I SEE A MILLION PEOPLE/JUNGLE BOOGI BB 11232 E
HENRY C. GILLILAND—A.C.ROBERTSON(VIOLIN)
TURKEY IN THE STRAW/RAGTIME ANNIE Vi 19149 E
FIVE RED CAPS
I'M THE ONE/TUSCALOOSA Bea 115 E
RHYTHM KINGS
THE OBJECT OF MY AFFECTIONS/HAUNTING BB 5769 E
ARTIE SHAW
BEAU NIGHT IN HOTCHKISS CORNERS Vi 27315 E
I HAVE EYES/YOU'RE SWEET LITTLE BB 7889 E
MOON RAY/MELANCHOLY MOOD BB 10334 V
I POURED MY HEART INTO A SONG BB 10307 G
FREDDIE SLACK
RIFFETTE/(REV.,JOHNNY MERCER) Cap 129 N
SLIM AND SLAM (STEWART)
DOPEY JOE/BUCK DANCE RHYTHM(N/G) Vd 4521 —
AH, NOW/BASSOLOGY OK 6295 E+
PINE TOP SMITH
JUMP STEADY BLUES/I'M SOBER NOW Br 80009 E
CHARLES SPIVAK
STAR DREAMS/I SURRENDER,DEAR OK 6546 E+
TWO HEARTS/I UNDERSTAND OK 6110 E
MAXINE SULLIVAN
MY CURLY HEADED BABY/KENTUCKY BABE De 18349 E
JACK TEAGARDEN
ST.JAMES INFIRMARY/BLACK & BLUE De 3844 N
THE BLUES/(REV.,HARRY JAMES) EL 5042 N
RUDY VALLEE & CONN.YANKEES (½" CHIP,1 GR.)
THE OLD SOW SONG/WITH HER HEAD BB 7078 V
FATS WALLER
US ON A BUS/CHRISTOPHER COLUMBUS Vi 25295 G+
HONEYSUCKLE ROSE/BREAKIN' THE ICE Vi 24826 E+
ETHEL WATERS
STORMY WEATHER/LOVE IS THE THING Br 6564 V
GIVE ME A HEART/AIN'T GONNA SIN De 141 V
YOU'RE A SWEETHEART/I'LL GET ALONG De 1613 E
CHICK WEBB
TRUE/IF IT AIN'T LOVE OK 41571 E
YOU SHOWED ME WAY(ELLA)/CLAP HANDS De 1220 V
A-TISKET A-TASKET (ELLA)/LIZA De 1840 E+
DOC WHEELER & SUNSET ORCHESTRA
BIG FAT & FORTY-FOUR/GABBY BB 11389 N
PAUL WHITEMAN
CHERIE/MY MAN Vi 18758 V
OLD PLAYMATE/FADED SUMMER LOVE Vi 22827 E
BERT WILLIAMS (1" CHIP TO 1ST GROOVE)
EVERYBODY WANTS A KEY/IT'S NOBODY Co 2750 V
TEDDY WILSON
OUT OF NOWHERE(LENA HORNE, VOCAL) Co 36737 E
PIETRO (PIANO ACCORDION SOLO)
TURKEY IN THE STRAW/RUSSIAN RAG Vi 18743 E

CLINTON D. MIERAS
113 ABBOTT AVE., OCEAN GROVE, NEW JERSEY

AUCTION

HENRY ALLEN
CHLOE/YOU'RE NOT THE KIND Vo 3262 E
THERE'S A KITCHEN/GOODNIGHT MY Vo 3490 E
LOUIS ARMSTRONG (ALL DE ORIG. LABELS)
LOVE YOU FUNNY THING/NEW TIGER RAG Ok 41557 E+
YOU CAN DEPEND ON ME/I GOT RHYTHM Co 2590 E
LOVE YOU FUNNY THING/NEW TIGER RAG Co 2631 N
ROCKIN' CHAIR/SWEETHEARTS ON PARADE Co 2688 N
THE LONESOME ROAD (BLACK & GOLD LABL) Vo 3026 N
IF I COULD BE WITH YOU/CONFESSIN' Vo 3059 E+
ALL OF ME/HOME Vo 3125 N
LITTLE JOE/I'M IN THE MARKET FOR Vo 3301 N
MAHOGANY HALL STOMP/BEAU KOO JACK Co 35879 N
SON OF SOUTH/MAHOGANY HALL STOMP BB 5086 N
ST. LOUIS BLUES/SWEET SUE BB 5280 N
BASIN ST. BLUES (BLUE & BUFF LABEL BB 5408 N
MISS. BASIN/HOBO, YOU CAN'T RIDE BB 6501 N
HUSTLIN' & BUSTLIN'/SITTING IN BB 7506 N
HONEY DO/HONEY DON'T YOU LOVE ME BB 7787 N
THAT'S MY HOME/I HATE TO LEAVE BB 10236 N
DON'T PLAY ME CHEAP/SOME SWEET DAY BB 10237 N
YOU ARE MY LUCKY STAR DE 580 N
OLD MAN MOSE/FALLING IN LOVE DE 622 N
I'M SHOOTING HIGH/FINGERS CROSSED DE 623 N
SHE SHINE BOY/I HOPE GABRIEL DE 672 N
WHEN RUBEN SWINGS/RED NOSE DE 1049 N
SWEET AS A SONG/TRUMPET PLAYER'S DE 1653 N
SO LITTLE TIME/MEXICAN SWING DE 1822 N
SAVOY BLUES/BROTHER BILL DE 2538 N
HEP CATS' BALL/LAZY SIPPI DE 3283 N
HEY LAWDY MAMA/DO YOU CALL THAT DE 3756 N
IN THE GLOAMING/EVERYTHING'S BEEN DE 3825 N
BIX BEIDERBECKE
I'LL BE A FRIEND/I DON'T MIND Vi 23008 N
RHYTHM KING/SOMEBODY STOLE MY BR 8242 E
BUNNY BERIGAN (ALL ORIGINAL LABELS)
ONE IN A MILLION/WHO'S AFRAID BR 7823 N
IMAGE OF YOU/I'M HAPPY Vi 25587 N
LADY FROM 5TH AVE/ALL GOO'S Vi 25609 N
SWEET VARSITY SUE/WHY TALK ABOUT Vi 25667 N
I WANT A NEW/I'D LOVE TO PLAY Vi 25688 N
MILES APART/STRANGE LONELINESS Vi 25690 N
HEIGH-HO/PIANO TUNER MAN Vi 25776 N
OUTSIDE OF PARADISE/A SERENADE Vi 25781 N
LOVELIGHT IN THE STARLIGHT/AN OLD Vi 25816 N
I DANCE ALONE/RINKA TINKA Vi 25820 N
I GOT A GUY/MOONSHINE OVER Vi 25833 N
NEVER FELT BETTER/ROUND THE OLD Vi 25858 N
SOMEWHERE WITH/IT'S THE LITTLE Vi 25868 N
AND SO FORTH/TONIGHT WILL LIVE Vi 25877 N
FATHER, DEAR FATHER/LET THIS BE A Vi 26061 N
SIMPLE & SWEET/I WON'T TELL Vi 26086 N
I HAD IT COMING/PATTY CAKE Vi 26196 N
LITTLE GATES SPECIAL/GANGBUSTER'S Vi 26338 E
VIC BERTON
LONESOME AND SORRY/MARY LOU Vo 2944 E
RUSS COLUMBA
TIME ON MY HANDS (ORIGINAL LABEL) Vi 22826 E
BOB CROSBY (PRE-WAR PRESSINGS)
I WANNA WRAP YOU UP/BETWEEN 18TH DE 2935 N
OH MISTRESS MINE (BOB CATS) DE 2662 N
MAMA'S GONE GOODBYE (BOB CATS) DE 3056 N
TOMMY DORSEY (ALL ORIG. LBLS EX. Vi 25144)
TREASURE ISLAND/BOOTS AND SADDLES Vi 25144 N
ONE UMBRELLA FOR TWO/IT'S WRITTEN Vi 25172 N
AT A LITTLE CHURCH AFFAIR/DON'T Vi 25183 N
THAT LOVELY NIGHT/LITTLE RENDEZVOUS Vi 25246 E
EVERY MINUTE OF HR/GOTTA GO Vi 25256 N
YOU STARTED ME DREAMING/ROBINS AND Vi 25284 N
WILL I EVER KNOW/IT'S YOU Vi 25292 N
DID I REMEMBER/MARY HAD LAMB Vi 25341 E
FOR SENTIMENTAL REASONS/ANOTHER Vi 25446 N
CLOSE TO ME/A HIGH HAT Vi 25447 N
I'M IN A DANCING MOOD/TEA ON Vi 25476 N
KEEPIN' OUT OF MISCHIEF/FROST ON Vi 25482 N
MAY I HAVE THE NEXT/HEAD OVER HEELS Vi 25487 N
IF MY HEART/GOONA GOO Vi 25508 N
HOW COULD YOU/ON A LITTLE BAMBOO Vi 25513 N

TOMMY DORSEY (CONTINUED)
SWEET IS THE WORD/HULA HEAVEN Vi 25532 N
THANKS FOR EVERYTHING/I'LL DREAM Vi 25534 N
THEY ALL LAUGHED/BEGINNER'S LUCK Vi 25544 N
WANTED/REV. BERIGAN Vi 25557 N
LOVE IS NEVER/PENTHOUSE Vi 25591 E
STRANGERS IN DARK/BIRTHDAY TO LOVE Vi 25596 N
YOU'RE PRECIOUS TO ME/STOLEN MELODY Vi 25603 N
YOU & I KNOW/GOODBYE JONAH Vi 25648 N
MOANIN' IN THE MORNING/DOWN WITH Vi 25692 N
IN THE MISSION/GETTIN' SOME FUN Vi 25694 N
I'M THE ONE/LITTLE WHITE LIGHTHOUSE Vi 25733 N
SMOKE FROM CHIMNEY/BIG DIPPER Vi 25763 N
JUST LET ME LOOK/YOU COULDN'T BE Vi 25766 N
ANNIE LAURIE/MORE THAN EVER Vi 25774 N
JEZEBEL/BEWILDERED Vi 25795 N
HOW CAN YOU FORGET/BOY IN HARLEM Vi 25799 N
GOODNIGHT SWEET DREAMS/MOONLIGHT Vi 25803 N
YEARNING/DEED I DO (V/E) Vi 25815 –
I'LL DREAM TONIGHT/COWBOY FROM Vi 25832 N
THIS TIME'S REAL/MARCHING ALONG Vi 25862 N
YA GOT ME/NO PLACE LIKE YOUR ARMS Vi 26030 N
ROOM WITH VIEW/DOWN HOME RAG Vi 26097 N
ANGELS WITH/BETWEEN A KISS & SIGH Vi 26115 N
AN OLD CURIOSITY SHOP/WHAT DO YOU Vi 26140 N
NEVER AGAIN/I'M SO WEARY Vi 26148 N
IT'S ALL YOURS/THIS IS IT Vi 26149 N
OUR LOVE/ONLY WHEN YOUR IN MY ARMS Vi 26202 N
IS IT POSSIBLE/RENDEZVOUS TIME Vi 26264 N
LOVE WILL LIVE ON/THEN I SHAN'T Vi 25214 N
BACK TO BACK/I POURED MY HEART Vi 26271 N
OH! YOU CRAZY MOON/YOU DON'T KNOW Vi 26287 N
HOW AM I TO KNOW/GUESS I'LL GO HOME Vi 26294 N
A MAN & HIS DREAM/GO FLY A KITE Vi 26313 N
LA ROSITA/LET'S DISAPPEAR Vi 26333 N
GOODNIGHT MY BEAUTIFUL/ARE YOU HAVE Vi 26335 N
SO MANY TIMES/BABY WHAT ELSE CAN I Vi 26386 N
EASY DOES IT/AM I PROUD (V/E) Vi 26429 –
DEEP NIGHT/STARLIT HOUR Vi 26445 E
TOMMY DORSEY & CLAMBAKE SEVEN
(ALL ORIGINAL LABELS EXCEPT Vi 25676)
DAY I LET YOU/ONE NIGHT IN Vi 25220 N
RHYTHM SAVED THE WORLD/AT COOFISH Vi 25314 V+
ALIBI BABY/GYPSY FROM Vi 25577 N
IS THIS GONNA BE/WHO'LL BE THE ONE Vi 25610 N
YOU'RE MY DESIRE/IN MY MEDITATIONS Vi 25625 N
AFTER YOU/ALL YOU WANT TO DO Vi 25647 N
LADY IS A TRAMP/TEARS IN MY HEART Vi 25673 E
JOSEPHINE/IF THE MAN IN THE MOON Vi 25676 N
AS LONG AS YOU LIVE/TISKET Vi 25899 N
MY OWN/PRETTY AS A PICTURE Vi 26005 N
DO YOU REMEMBER/THANKS FOR EVERYTHING Vi 26119 N
IT'S LOO TO ONE/VOL VISTU GAILY STAR Vi 26363 N
DUKE ELLINGTON
THREE LITTLE WORDS/RING DEM BELLS Vi 22528 E
EXPOSITION SWING BR 8213 N
MOON GLOW/TRUCKIN' Co 36317 N
GENE GOLDKETTE
CLEMENTINE/PRETTY GIRL (BIX) Vi 25283 N
TEDDY GRACE
DOWNHEARTED BLUES/MONDAY (TED) DE 2128 N
JACK HYLTON
SHE SHALL HAVE MUSIC/WHEN THE RAINS Vi 25275 N
HARRY JAMES
CIRIBIRIBIN/SWEET GEORGIA BROWN BR 8327 N
FREDDIE KEPPARD
SALTY DOG/STOCK YARD STRUT UHCA 73-74 N
LOUISIANA RHYTHM KINGS
MISSISSIPPI MUD/NOBOY'S Vo 15657 G
DA-DA STRAIN HRS ——— N
THE LUMBERJACKS
WHOOPEE STOMP CA 9030 E
DICK MCDONOUGH
DEAR OLD SOUTHLAND/WAY DOWN YONDER ME 60908 N
DARDANELLA/BETWEEN THE DEVIL AND OR 70204 V
WINGY MANNONE
SHAKE THAT THINK/UP THE DOUNTRY DE 7366 N
EVERY NOW AND THEN/I'VE GOT A NOTE Vo 3071 V+

WINGY MANNONE (CONTINUED)
I'M SHOOTING HIGH/MUSIC GOES ROUND Vo 3134 V
GOODY GOODY/IS IT TRUE WHAT THEY SAY Vo 3191 V+
IT'S THE GYPSY/AND THEY SAID BB 6549 V
BOOGIE WOOGIE/DOWNRIGHT BB 10296 N
IN THE BARREL/ROYAL GARDEN BLUES BB 10331 N
HOW LONG BLUES/BLUE LOU BB 10749 N
SHE'S CRYING FOR ME/MOSQUITO SONG BB 10773 N
RED MCKENZIE (ALL ORIG. LABELS)
LET'S SWING IT/MURDER IN THE DE 507 N
DOUBLE TROUBLE/THAT'S WHAT YOU DE 521 N
I'M BUILDING UP/SING AN OLD FASH. DE 667 N
I DON'T KNOW YOUR NAME/DON'T COUNT DE 721 N
I CAN'T GET STARTED/I CAN PULL DE 790 N
MCKINNEY'S COTTON PICKERS
FOUR OR FIVE TIMES Vi 21583 N
I WANT YOUR LOVE Vi 22683 E
I MISS A LITTLE MISS/AFTER ALL Vi 23024 N
COME A LITTLE CLOSER/TO WHOM Vi 23035 E
MEZZ MEZZROW
LOST/MELODY FROM THE SKY BB 6320 N
OLD FASHIONED LOVE/35TH AND BB 10251 N
MILLS BLUE RHYTHM BAND
OUT OF A DREAM/LET'S HAVE A Co 2963 N
DINAH LOU/WAITING IN THE GARDEN Co 3083 N
JES' NATCH'UALLY LAZY/EVERYTHING Co 3134 N
RED RHYTHM/ST. LOUIS Co 3135 N
SHOWBOAT SHUFFLE/THE MOON Co 3157 N
CALLIN' YOUR BLUFF/BIG JOHN SPEC. Co 3162 N
RAY NOBLE
HOLD MY HAND/PIED PIPER Vi 24034 N
LIVING IN CLOVER/GOODNIGHT Vi 24064 N
LOVE IS THE SWEETEST/I'LL DO MY Vi 24333 N
OCEANS OF TIME/THE SUN IS AROUND Vi 24603 N
HANDFUL OF STARS/SANTA FE TRAIL Co 35775 N
CHARLIE PIERCE
CHINA BOY/BULL FROG BLUES UHCA 1-2 N
BEN POLLACK'S PICK-A-RIB BOYS
SNAKE CHARMER (ORIGINAL LABEL) DE 1488 N
CLARK RANDALL
DRIFTING TIDE/HERE COMES BR 7436 E
DICK ROBERTSON (HACKETT ETC.)
MARDI GRAS/HAPPY DAYS DE 1125 N
MARIE/MAY I HAVE THE NEXT ROMANCE DE 1169 N
TOODLE-OO/YOU'LL NEVER GO TO DE 1260 N
GOOD MORNIN'/MERRY-GO-ROUND DE 1334 N
STRANGERS IN THE DARK/SAILBOAT DE 1367 E+
MY CABIN OF DREAMS/HEAVEN HELP DE 1374 N
BLOSSOMS ON BROADWAY/YOU CAN'T STOP DE 1415 N
YOU WENT TO MY HEAD (TEAGARDEN) DE 1706 N
GIL RODIN
IT'S SO GOOD BA 6493 V
RESTLESS/WHAT'S THE REASON (E/V) OR 3130 –
ADRIAN ROLLINI
SUGAR/RIVERBOAT SHUFFLE DE 265 N
DAVENPORT BLUES/SOMEBODY LOVES ME DE 359 N
ARTIE SHAW
IT AIN'T RIGHT/SOUTH SEA ISLAND BR 7721 E
NO MORE TEARS/MOONLIGHT & SHADOWS BR 7835 E/V
FREE WHEELING/SHOOT THE LIKKER Vo 4198 N
IT AIN'T RIGHT/SOUTH SEA ISLAND Vo 4637 N
I WANT MY SHARE/DELIGHTFUL BB 10134 N
PROSSCHAI/I'M IN LOVE WITH BB 10188 N
COMES LOVE/I CAN'T AFFORD TO DREAM BB 10324 N
MUGGSY SPANIER
DA DA STRAIN/SOMEDAY SWEETHEART BB 10384 N
BIG BUTTER & EGG MAN/ECCENTRIC BB 10417 N
DIPPERMOUTH BLUES/SISTER KATE BB 10506 N
RELAXIN'/RIVERBOAT SHUFFLE BB 10532 N
CHICAGO/CAN'T WE BE FRIENDS DE 4168 N
TWO O'CLOCK JUMP/THE WRECK DE 4336 N
STUFF SMITH
CRESCENDO IN DRUMS/I'VE GOT YOU VA 8242 N
JACK TEAGARDEN
JUNK MAN BR 7652 N
IF IT'S GOOD/CLASS WILL TELL BR 8373 N
YOU KNOW/LITTLE MAN WHO WASN'T BR 8435 E
BLUE RIVER/RHYTHM HYMN DE 4071 N

SALE **SALE**

GEORGE LAUFER

2079 WALLACE AVE., NEW YORK, N. Y

DUKE ELLINGTON				
LENOX AVE. SHUFFLE	PE	14341	E	3.10
THE MOOCHE/MOVE OVER	PE	15081	V	1.75
WHEN YOU'RE SMILING	OR	1862	-	1.75
THE MOOCHE	OK	8623	G+	1.75
BABY/I MUST HAVE THAT MAN	BR	4031	E+	1.50
HARMONY IN HARLEM (V/V+)	BR	8044	-	1.35
RIDIN' ON A BLUE NOTE	BR	8083	E	1.85
I LET A SONG GO OUT OF MY HEAR	BR	8108	V+	1.60
WHEN MY SUGAR WALKS DOWN THE	BR	8168	V	1.35
A BLUES SERENADE	BR	8221	E	1.85
SOLID OLD MAN	BR	8380	E	1.85
NEW EAST ST. LOUIS TOOOLE OO	MA	101	E	1.85
SCATTIN' AT THE KIT KAT(V/E)	MA	123	-	1.60
BEGGARS BLUES	VO	3012	V+	1.40
ECHOES OF HARLEM	OK	3960	E	1.40
JEEP'S BLUES (V/E)	VD	4115	-	.90
BOUDIDR BENNY	VO	4726	V+	.90
TRULY WONDERFUL (V+/E)	VO	5330	-	.90
LITTLE POSIE	CD	35291	V+	.75
COUNTRY GAL	CD	35776	V+	.75
TOOTIN' THROUGH THE ROOF	CO	35310	V+	.75
KEEP A SONG IN YOUR SOUL	VI	22614	E+	1.25
EMPTY BALL ROOM BLUES(V/V+)	VO	4213	-	.85
KO KO (E/N)	VI	26577	-	.85
FLAMING SWORD (V/N)	VI	26796	-	.75
MOOD INDIGO	VI	22587	V+	1.00
RING DEM BELLS	VI	22528	E	.65
CLARENCE WILLIAMS				
CANDY LIPS (V+/E)	OK	8440	-	1.25
IF I COULD BE WITH YOU ONE HOUR	OK	8444	V	.90
BLACK SNAKE BLUES	OK	8465	G+	.75
CHURCH STREET SOBBIN' BLUES	OK	8525	V+	1.25
MOUNTAIN CITY BLUES (V/V+)	OK	8592	-	1.00
LOG CABIN BLUES	OK	8572	N	1.50
ORGAN GRINDER BLUES (G+/V)	OK	8617	-	.75
WORN OUT BLUES	OK	8790	E	1.35
JACKASS BLUES (V/V+)	OK	40598	-	1.35
BOTTOM LAND	CO	14224	N	1.25
BALTIMORE	BR	3664	V	1.00
ST. LOUIS BLUES	VO	2788	N	1.10
TROUBLE	VD	2676	E	.85
TOP OF THE TOWN	BB	6918	E	.75
SENORITA MINE	HA	206	V	.75
OLD FOLKS SHUFFLE	HA	248	V	.75
GEORGIA GRINO	HA	231	V	.75
WASN'T IT NICE	HA	311	V	.75
FLETCHER HENDERSON				
JACKASS BLUES	CO	654	V+	1.50
HENDERSON STOMP	CD	817	V+	1.50
PENSACOLA	CD	532	V+	1.50
WANG WANG BLUES	CO	1913	V+	1.50
SUGAR (V/V+)	CO	2559	-	1.10
NEW KING PORTER STOMP	OK	41565	E+	1.65
NAGASAKI	CO	2825	V+	1.50
CLARINET MARMALADE (V+/E)	VO	1065	-	2.00
SOME OF THESE DAYS	VO	1079	G	1.10
STOCKHOLM STOMP	VD	15532	V	1.50
SPANISHSHAWL	HA	70	V	.75
HI OIDOLE DIDDLE	HA	179	V	.75
STATIC STRUT	HA	197	V	.75
SNAG IT	HA	353	V+	1.00
ST. LOUIS SHUFFLE	HA	467	V+	1.00
VARIETY STOMP	HA	451	V+	1.00
BLACK MARIA	HA	526	V+	1.25
MOAN YOU MOANERS	VI	22698	-	1.00
JANGLED NERVES	VI	25371	E+	1.00
RIFFIN'	VI	25339	E+	1.25
SHOE SHINE BOY	VI	25379	E+	1.25
SUGAR FOOT STOMP	CR	3191	V+	2.25
SUGAR FOOT STOMP	MW	1001	E	1.00
JIMMY NOONE				
EVERY EVENIN'	VO	1185	V	1.25
FOREVERMORE	VO	1188	V	2.35
KING JOE	VO	1229	V+	3.25
ON REVIVAL DAY	VO	1506	E	1.25
I AIN'T GOT/(REV.,STOVEPIPE)	VO	1211	G+	1.35

AUCTION **AUCTION**

WILLIAM RUSSELL

647 MEANS AVE., PITTSBURGH 2, PENNA.

Minimum bid $1.00. All records new. Winners will be notified and records shipped express, C.O.D.

ALBERT AMMONS			
MONDAY STRUGGLE/BASS GOIN'	SA	12000	N
BOOGIE WOOGIE/MECCA FLAT BLUES	SA	12001	N
BOOGIE WOOGIE/NAGASAKI	DE	749	N
BOOGIE WOOGIE PRAYER(LUX & PETE)	VO	4606	N
LOUIS ARMSTRONG			
BIG BUTTER & EGG MAN/SUNSET CAFE	OK	8423	N
GULLY LOW BLUES/WILD MAN BLUES	OK	8474	N
GEORGIA BO BO/WILD MAN BLUES	BRE	02065	N
DROP THAT SACK/(PIERCE-JAZZ ME,REV)	BRE	02502	N
CORNET CHOP SUEY(B.SMITH-I & 2,REV)	HRS	7/37	N
SHADRACK/JONAH AND THE WHALE	DE	1913	N
SAINTS GO MARCHING/AS LONG AS YOU	DE	2230	N
BABY WON'T YOU PLEASE COME HOME	DE	2729	N
BIX BEIDERBECKE			
IN A MIST/WRINGIN' AN' TWISTIN	OK	40916	N
JAZZ ME BLUES/JAZZ BAND BALL	OK	40923	N
THOU SWELL/SOMEBODY STOLE MY GAL	OK	41030	N
LOUISIANA/RHYTHM KING	OK	41173	N
SORRY/SINCE MY BEST GAL	VO	3149	N
BARNEY BIGARD			
OEMI TASSE/JAZZ A LA CARTE	VR	655	N
BARNEY GOIN' EASY/MINUET IN BLUES	VO	5378	N
MARDI GRAS MADNESS/WATCH BIROY	VO	5595	N
HONEY HUSH/JUST ANOTHER OREAM	OK	5663	N
HERMAN CHITISON (PIANO SOLOS)			
BUGLE CALL RAG/HONEYSUCKLE ROSE	BRE	01847	N
EDDIE CONDON			
I'M GONNA STOMP/THAT'S SERIOUS	VI	38046	N
TENN. TWILIGHT/MADAME DYNAMITE	BRF	500406	N
THE EEL/HOME COOKING	CD	35680	N
SUGAR/CHINA BOY	UHCA	9/10	N
LOVE IS JUST AROUND THE CORNER/JADA	CDM	500	N
BEAT TO THE SOCKS/I GOT(BUO F.)	CDM	502	N
SUNDAY/CALIFORNIA HERE I COME	COM	515	N
STRUT MISS LIZZIE/IT'S ALL RIGHT	COM	530	N
DUKE ELLINGTON			
JUNGLE JAMBOREE/BLACK AND BLUE	BR	4492	N
JAZZ CONVULSIONS/JOLLY WOG	BR	4705	N
CREOLE RHAPSODY, I & 2	BR	6093	N
THE SHEIK/BLUE RAMBLE	BR	6336	N
WHAT GOOD AM I/NINE LITTLE MILES	VI	22586	N
BLUE AGAIN/TO WHOM IT MAY CONCERN	VI	22603	N
THE RIVER AND ME/KEEP A SONG	VI	22614	N
DIGA DIGA DO/I CAN'T GIVE YOU	VI	38008	N
NO PAPA NO/ROCKIN' IN RHYTHM	VI	26310	N
BUD FREEMAN			
THE BUZZARD/TILLIE'S UPTOWN	PAE	2210	N
WHAT IS THERE TO SAY/KEEP SMILING	PAE	2285	N
THREE'S NO CROWD/YOU TOOO(TRIO)	COM	501	N
KEEP SMILING/AT SUNDOWN(TRIO)	COM	503	N
WHAT'S THE USE/LIFE SPEARS JITTER.	COM	507	N
MEMORIES OF YOU/TAPPIN COM.TILL	COM	508	N
BENNY GOODMAN			
RIFFIN' THE SCOTCH/KEEP ON(TEA)	CO	2867	N
LOVE ME OR LEAVE ME/WHY COULDN'T	CD	2871	N
ROOM 1411/JUNGLE BLUES	BRF	500201	N
MUSCRAT SCRAMBLE/AFTER AWHILE	BRF	500318	N
WOLVERINE BLUES/DA OA ST(LA.RHY.K)	HRS	5/38	N
IT'S WONDERFUL/THANKS FOR MEMORY	VI	25727	N
BEI MIR BIST DU SCHON	VI	25751	N
ONE O'CLOCK JUMP/DON'T BE THAT WAY	VI	25792	N
SWEET LORRAINE(TRIO)/DIZZY(QUARTET)	VI	25822	N
BIG JOHN SPECIAL/FLAT FOOT FLOOGEE	VI	25871	N
COLEMAN HAWKINS			
DEVOTION/LAMENTATION	DEE	6597	N
I AIN'T GOT NOBODY/SUNNY SIDE OF	PAE	1825	N
LULLABY/LADY BE GOOD	PAE	2007	N
LOST IN A FOG/HONEYSUCKLE ROSE	PAE	2041	N
HEARTBREAK BLUES/JAMAICA SHOUT	OK	41566	N
DEDICATION/SMACK	COM	533	N
EARL HINES			
JUST TOO SOON/CHICAGO HIGH LIFE	HRS	9/38	N
I AIN'T GOT NOBODY/57 VARIETIES	OK	8653	N
CAVERNISM/ROSETTA	BR	6541	N
HAVE YOU EVER FELT THAT(B.MOTEN)	VI	38048	N
DOMINICK SWING/JEZEBEL	VO	4032	N

ART HODES			
ROSS TAVERN BOOGIE/S.SIDE(2198)	SA	12007	N
ROSS TAVERN BOOGIE/S.SIDE(2199)	SA	12007	N
SELECTION FROM GUTTER/ORGAN GRINDER	SIG	9001	N
FOUND A NEW BABY/4 OR 5 TIMES(TRIO)	SIG	101	N
DIGA DIGA DOO/TIN ROOF BLUES(TRIO)	SIG	102	N
GENE KRUPA			
BLUES OF ISREAL/3 LITTLE WORDS	PAE	2224	N
JAZZ ME BLUES/LAST ROUND UP	PAE	2268	N
MUTINY IN THE PARLOR/CLAP MY HANDS	VI	25263	N
SWING IS HERE/I HOPE GABRIEL LIKES	VI	25276	N
WINGY MANNONE			
NICKEL IN THE SLOT/SWING BROTHER	OK	41573	N
WEARY BLUES/BIG BUTTER AND EGG MAN	CH	40055	N
TRYING TO STOP/WAILING(CELLER BOYS)	HRS	9/37	N
I'VE GOT A NOTE(#2 MASTER)EVERY	VO	3071	N
DOWN STREAM/WHERE'S THE WAITER	BB	7391	N
HEART OF MINE/LITTLE JOE	BB	7622	N
CORRINE CORRINI/I'M REAL KIND PAPA	BB	10266	N
DOWNRIGHT DISGUSTED/BOOGIE WOOGIE	BB	10296	N
MEZZ MEZZROW			
SWINGIN' WITH MEZZ/LOVE YOU'RE THE	BR	6778	N
FREE LOVE/DISSONANCE	BR	7551	N
APOLOGIES/SENDIN' THE VIPERS	VI	25019	N
35TH & CALUMET/OLD FASHIONED LOVE	VI	25202	N
COMIN' ON WITH THE COME ON, I & 2	BB	10085	N
ROYAL GARDEN BLUES/IF YOU SEE ME	BB	10087	N
REVOLUTIONARY BLUES/GETTIN'TOGETHER	BB	10088	N
EVERYBODY LOVES MY BABY/AIN'T	BB	10090	N
NEW ORLEANS RHYTHM KINGS			
TIN ROOF BLUES/SAN ANTONIO SHOUT	DE	161	N
PANAMA/JAZZ IT BLUES	DE	162	N
OSTRICH WALK/ORIG.DIX.ONE STEP	DE	229	N
DUST OFF THAT OLD PIANNA/SINCE WE	DE	388	N
BABY BROWN/NO LOVERS ALLOWED	DE	401	N
SENSATION/BLUIN' THE BLUES	OE	464	N
FRANKIE NEWTON			
ROSETTA/WORLD IS WAITING	BB	10176	N
MINOR JIVE/ROMPING	BB	10186	N
WHO/THE BLUES MY BABY GAVE TO ME	BB	10216	N
DAYBREAK BLUES/WEARY LAND BLUES	BN	501	N
RED NICHOLS			
SAY IT WITH MUSIC/THEY DIDN'T BEL.	BR	4651	N
AFTER YOU'VE GONE/I'M JUST WILD	BR	4839	N
THE SHIEK/SHIM-ME-SHA-WABBLE	BR	4885	N
LINDA/YOURS AND MINE	BR	4982	N
ON REVIVAL DAY, I & 2 (TEA, VOC.)	BR	6026	N
SLOW BUT SURE/LITTLE GIRL	BR	6139	N
SWEET GEORGIA BROWN/BY SHALIMAR	BR	6841	N
LUIS RUSSELL			
29TH & DEARBORN/SWEET MUMTAZ	VD	1010	N
DOCTOR BLUES/CLOUDY SKYS(C.DANDIES)	PAE	1273	N
SARATOGA SHOUT/SONG OF THE SWANEE	OK	8780	N
LOUISIANA SWING/ON REVIVAL DAY	OK	8811	N
MUGGIN' LIGHTLY/POOR LIL ME	OK	8830	N
JOE SULLIVAN			
ONYX BRINGDOWN/LITTLE ROCK GETAWAY	PAE	2006	N
MINOR MOOD/LITTLE ROCK GETAWAY	BRE	02099	N
JUST STROLLING/MY PRIDE AND JOY	BRE	02136	N
DEL MAR RAG/FOREVERMORE	COM	538	N
LU WATTERS			
MAPLE LEAF RAG/BLACK AND WHITE RAG	JM	1	N
MEMPHIS BLUES/IRISH BLACK BOTTOM	JM	2	N
SMOKEY MOKES/MUSKRAT RAMBLE	JM	3	N
ORIGINAL JELLY ROLL BLUES/GA.CAMP.	JM	4	N
CLARENCE WILLIAMS			
SLOW RIVER/ZULU WAIL	BR	3580	N
COAL CART BLUES/NEVER KNEW(NORK)	HRS	3/38	N
MANDY MAKE UP/I'M LITTLE BLACKBIRD	CO	35957	N
GARLAND WILSON (PIANO SOLOS)			
THE BLUES GOT ME/BEI MIR BIST DU	SW	19	N
ROCKIN' CHAIR/MEMORIES OF YOU	OK	41556	N
JIMMY YANCEY			
THE FIVES/JIMMY'S STUFF	SA	12008	N
EAST ST.LOUIS BLUES/I RECEIVED	VO	05464	N
OLD QUAKER BLUES/BEAR TRAP BLUES	VD	05490	N
DEATH LETTER BLUES/CRYING IN SLEEP	BB	8630	N

AUCTION

MULL MUSIC STORE

WEST AVENUE, KANNAPOLIS, NORTH CAROLINA

AUCTION

Condition of records as stated is guaranteed. Postage will be paid on shipments of $10.00 or more. All bidders will be notified of results. All records sent C.O.D.

GENE KRUPA & ORCHESTRA

HAVE YOU CHANGED/GOT A LETTER FROM OK 6306 N
YOU WERE THERE/RANCHO PILLOW OK 6376 N
KNOCK ME A KISS/DELIVER ME TO TENN Co 36591 N
SIDE BY SIDE/BOLERO AT THE SAVOY Co 36726 N
YOU ARE THE ONE/ISN'T THAT JUST LIKEOK 5935 N
TWO IN LOVE/THIS TIME THE DREAMS ON OK 6447 N
THE WALLS KEEP TALKING/COME BE MY OK 6438 N
TROPICAL MAGIC/DAY DREAMING OK 6517 N
MOON OVER BURMA/YOU'RE BREAKING MY OK 5814 N
I THINK OF YOU/THE ANNIVERSARY WALTZOK 6465 N
SKYLARK/HARLEM ON PARADE OK 6607 N
SOMEWHERE/YOU DANCED WITH DYNAMITE OK 5859 N
BALL OF FIRE/ALL THROUGH THE NIGHT OK 6563 N
VIOLETS FOR YOUR FURS/COPPIN A PLEA OK 6498 N
A'MOUR/WATCH THE BIRDIE OK 6400 N
THESE THINGS YOU LEFT ME/SOME CHANCES OK 6021 N
DOWN ARGENTINA WAY/TWO DREAMS MET OK 5826 N
THE THINGS I LOVE/LITTLE MAN WITH A OK 6143 N
HIGH ON WINDY HILL/IT ALL COMES BACKOK 5883 N
NIGHT OF NIGHTS/FIGHTIN' DOUG MCAR. OK 6635 N
WHO CAN I TURN TO/STOP, THE RED LITEOK 6411 N
I'LL NEVER SMILE AGAIN/MAYBE OK 5643 N
ALREET/GEORGIA ON MY MIND OK 6118 N
LOVE ME AS I AM/AFRAID TO SAY HELLO OK 6255 N
WHERE ARE YOU/I TAKE YOU TO OK 6187 N
'TIL REVEILLE/THE COWBOY SERENADE OK 6266 N
BLUES KREIG/YES MY DARLING DAUGHTER OK 5909 N
I HEAR MUSIC/A NIGHTINGALE SANG IN OK 5802 N
FLAMINGO/LET ME OFF UP TOWN OK 6210 N
THANKS FOR THE BOOGIE RIDE/KEEP 'EM OK 6506 N

"FATS"WALLER

LIVER LIP JONES/COME DOWN TO EARTH BB 11010 E+
CASH FOR YOUR TRASH/THAT GETS IT, BB 11425 N
HEADLINES IN THE NEWS/I REPENT BB 11188 N
DRY BONES/MY MOMMIE SENT ME TO THE BB 10892 N
DRY BONES/MY MOMMIE SENT ME TO STOREBB 10892 E
THE JITTER BUG WALTZ/WE NEED A LIT. BB 11518 N
STAYIN' AT HOME/I'LL NEVER SMILE BB 10841 N
HOLD TIGHT/YOU OUT-SMARTED YOURSELF BB 10116 N
RUMP STEAK SERENADE/SAD SAN SUCKER BB 11296 N
SWINGIN' THEM JINGLE BELLS/A PORTERSBB 10016 E+
DON'T GIVE ME JIVE/YOU MUST BE LOSINBB 11539 N
DON'T GIVE ME JIVE/YOU MUST BE LOSIN BB 11539 E
BLUE BECAUSE OF YOU/THERE'LL BE BB 10322 E
UP JUMPED YOU WITH LOVE/YOUR SOCKS BB 30-0814 N
TOO TIRED/YOU RUN YOUR MOUTH BB 10779 E+
WINTER WEATHER/CLARINET MARMALADE BB 11469 N
EVERYBODY LOVES MY BABY/SCRAM BB 10989 E
BUCK JUMPIN'/THE BELLS OF SAN RAQ'L BB 11324 N
LETS GET WAY FROM IT ALL/WANNA HEAR BB 11115 N
TWENTY-FOUR ROBBERS/DO YOU HAVE TO BB 11222 E
I UNDERSTAND/PANTIN' IN PANTHER RM. BB 11175 E
I UNDERSTAND/PANTIN' IN PANTHER RM. BB 11175 N
ANITA/I USED TO LOVE YOU BB 10369 E
OLD GRAND DAD/LITTLE CURLY HAIR IN BB 10698 E
OH BABY SWELT BABY/PAN PAN BB 11383 N
AT TWILIGHT/FAT & GREASY BB 10803 E

BOB CROSBY'S BOB CATS (NO ALBUM RECORDS)

OH MISTRESS MINE/IT WAS A LOVER AND DE 2662 N
TILL WE MEET AGAIN/THE LOVE NEST DE 2825 E
I DON'T CARE ANY MORE/THE END OF THEDE 4380 N
I'LL NEVER CRY OVER YOU/IT MAKES NO DE 4402 N
PALESTEENA/SLOW MOOO DE 2111 N
SWEETHEARTS ON PARADE/ITS A LONG DE 18355 E
I'LL COME BACK TO YOU/TAKE ME BACK DE 3576 E
ADIOS,AMERICANO/ITS ALL OVER NOW DE 3104 E
DON'T CALL ME BACK/YOU'RE BOUND TO DE 3431 N
I TOLD YOU SO/YOU BROKE MY HEART DE 4422 N
I'LL KEEP THINKING OF YOU/I'VE NOT. DE 3808 E
A PRECIOUS MEMORY/THOSE THINGS I DE 4398 N
SO FAR SO GOOD/YOU OUGHT TO HANG DE 3055 E

LOUIS ARMSTRONG (NO ALBUMS RECORDS)

CHERRY/BOOG-IT (MILLS BROTHERS) DE 3180 N
WHEN THE SAINTS GO MARCHING/AS LONG DE 2230 E
IN GLOAMING/EVERYTHING BEEN DONE DE 3825 N
WEST END BLUES/IF ITS GOOD DE 2480 N

LOUIS ARMSTRONG (CONTINUED)

SHADRACK/JONAH AND WHALE DE 1913 N
HEP CATS BALL/LAZY 'SIPPI STEAMER DE 3283 N
THE OLD FOLKS AT HOME/MILLS BROS. DE 1360 N
SWEETHEARTS ON PARADE DE 3235 N
CAIN & ABEL/YOU RUN YOUR MOUTH DE 3204 E
YES SUH!/I'LL GET MINE BYE & BYE DE 3900 N
YES SUH!/I'LL GET MINE BYE & BYE DE 3900 E
HEY LAWOY MAMA/NEW DO YOU CALL THAT DE 3756 E
HEY LAWDY MAMA/NEW DO YOU CALL THAT DE 3756 N
YOU'VE GOT ME VOO DOO'D/HARLEM DE 3092 N
YOU RASCAL YOU/WHEN ITS SLEEP TIME DE 4140 N
ON A COCOANUT ISLAND/TO YOU SWEET. DE 914 N
STAR DUST/WRAP YOUR TROUBLE IN DR. OK 3172 N
LOVE WALKED IN/SOMETHING TELLS ME DE 1842 N
THATS MY HOME/HOBO YOU CAN'T RIDE VI 24200 E
LEAP FROG/I USED TO LOVE YOU DE 4106 N
MEXICAN SWING/SO LITTLE TIME DE 1822 N
YOU'RE A LUCKY GUY/YOU'RE JUST A DE 2934 N
LONG LONG AGO/I COVER THE WATERFR'T DE 3700 N

DON REDMAN AND ORCHESTRA

SHIM-ME-SHA-WABBLE/CHANT OF WEED BB 10765 N
SWEET SUE/STORMY WEATHER VS 605 N
AIN'T GOOD TO YOU/BABY WON'T YOU VI 26266 E+

HORACE HENDERSON AND ORCHESTRA

GINGER BELLE/OO RE M' OK 5978 N

HARRY JAMES

MONTEVIDEO/MUSIC MAKERS Co 35932 E
CRAZY RHYTHM/EASTER PARADE Co 36545 N
HE'S MY GUY/YOU'RE IN LOVE SOMEONE Co 36614 N
CARNIVAL OF VENICE/THE FLIGHT BUMBLECo 36004 N
CARNIVAL OF VENICE/THE FLIGHT BUMBLECo 36004 E
ONE DOZEN ROSES/YOU'RE TOO GOOD FOR Co 36566 N
ONE DOZEN ROSES/YOU'RE TOO GOOD FOR Co 36566 E
THE DEVIL SAT DOWN & CRIED/WAIT TILLCo 36466 E
MANHATTAN SERENADE/DAYBREAK Co 36644 N
DAY DREAMING/HE'S I-A IN ARMY Co 36455 N
TRUMPET RHAPSODY/PARTS 1 & 2 Co 36160 N
YOU'VE CHANGED/NOBODY KNOWS TROUBLE Co 36412 E
ALL FOR LOVE/BLUES IN THE NIGHT Co 36500 N
NIGHT SPECIAL/BACK BEAT BOOGIE Co 35456 N
AVALON/CIRBIBIRIBIN Co 35316 N
B-19/I DON'T WANT TO WALK WITHOUT Co 36478 N
WALKIN' BY THE RIVER/DOLORES Co 36069 E
STRICKTLY INSTRUMENTAL/WHEN YOU'RE Co 36579 N
SLEEPY LAGOON/TRUMPET BLUES Co 36549 E
JUGHEAD/J.P. DOOLEY, III Co 36487 E+

SIPPIE WALLACE (ACC.PIANO,H.THOMAS)

ADVICE BLUES/BEING DOWN DON'T WORRY OK 8276 N

PERRY BRADFORDS MEAN FOUR (LOUISE VANT)

WANT A LITTLE LOVIN/JUST A LITTLE OK 8281 N

DAISY MARTIN (ACC. TAMPA BLUE JAZZ B.)

NIGHTMARE BLUES/KEEP ON GOING OK 8013 E

JIMMIE LUNCEFORD

LIFE IS FINE/I'M LOSING MY MIND DE 4289 E
SWEET SUE/DOWN BY THE OLD MILL ST. DE 1927 N
PRETTY EYES/ITS TIME TO JUMP & SHOUTVO 5430 E
MIX UP/BLUE AFTER GLORY Co 35919 E
RED WAGON/YOU AIN'T NOWHERE Co 35782 E
IMPROMPTO/GONE DE 4083 N
IMPROMTO/GONE DE 4083 E
TWENTY FOUR ROBBERS/I HAD A PREMON. DE 3718 E
MARGIE/LIKE A SHIP AT SEA DE 1617 E
KNOCK ME A KISS/STRICTLY INSTRUMENL DE 18463 E
I'M NUTS ABOUT SCREWY MUSIC/I'M DE 682 E
MINNIE THE MOOCHER/PAVANNE Co 35700 E
ROCK IT FOR ME/BAREFOOT BLUES Co 35860 E
BLUE PRELUDE/PEACE & LOVE FOR ALL DE 3892 N
HI SPOOK/YARD DOG MAZURKA DE 4032 E
BLUES IN NIGHT/ (PARTS 1 & 2 DE 4125 N
SASSIN' THE BOSS/WHO DID YOU MEET VO 5116 E
WATCHA KNOW JOE/PLEASE SAY THE WORD Co 35625 E
SWINGIN ON "C"/LETS TRY AGAIN Co 35725 E
MONOTONY IN 4 FLATS/I AIN'T GONNA Co 35567 E
BELGIUM STOMP/THINK OF ME LITTLE VO 5207 E+
BATTLE AXE/CHOCOLATE DE 3807 E
HELL'S BELLS/PUT ON YOUR OLD GRAY DE 1506 E

COUNT BASIE ORCH

KING JOE/(PARTS 1 & 2 OK 6475 N
ITS THE SAME OLD SOUTH/LOVE JUMPED OK 5963 E
ONE,TWO,THREE,O'LAIRY/FANCY MEETIN OK 6319 N
H AND J/DIGGIN FOR DEX OK 6365 E
IT'S TORTURE/I WANT A LITTLE GIRL OK 5773 N
MOON NOCTURNE/SOMETHING NEW OK 6449 N
DRAFTIN' BLUES/WHAT'S YOUR NO. OK 5897 E
PLATTERBRAINS/I STRUCK A MATCH IN OK 6508 N
TAKE ME BACK BABY/FIESTA IN BLUE OK 6440 E
DOWN,OOWN,DOWN/YOU BETCHA MY LIFE OK 6221 N
BLUES/THE APLE JUMP OK 5862 N
TUNE TOWN SHUFFLE/YOU LIED TO ME OK 6267 E
'AY NOW/BLUE SHADOWS & WHITE GARD. OK 6626 E
FIVE O'CLOCK WHISTLE/MY WANDERIN OK 5922 E
HARVARD BLUES/COMING OUT PARTY OK 6564 N
MORE THEN YOU KNOW/DOWN FOR DOUBLE OK 6584 N

MILT HERTH TRIO

LOONEY LITTLE TOONEY/FLAT FOOT(QT.)DE 1800 N
JUMP JUMP'S HERE/GOBLINS IN STEEPLEDE 2227 N
SLOW FREIGHT/EEP-IPE DE 3171 N
BUMMEL PETRUS/GOOFUS DE 3251 N
ANVIL CHORUS/CORN SILK DE 3704 N
HEZEKIAH/BLUE DANUBE SWING DE 3032 N
PENNSYLVANIA POLKA/JERSEY BOUNCE DE 4285 N
CREOLE LOVE CALL/BLACK & TAN FAN. DE 3393 N
PLAY, PLAY TINA/TOY PIANO MINUET DE 3740 N

WOODY HERMAN'S FOUR CHIP'S

ELISE/YARD BIRD SHUFFLE DE 4353 N

WOODY HERMAN ORCH. (NO ALBUM RECORDS)

WHO DAT UP DERE/LET ME LOVE YOU DE 18619 N
HOT CHESTNUTS/FOUR OR FIVE TIMES DE 18526 N
IRRESISTIBLE YOU/MILK MAN KEEP DE 18603 N
YOU'RE A SWEETHEART/MY FINE DE 1535 N
BLUE FLAME/FURTRAPPER'S BALL DE 3643 N
TEN DAY FURLOUGH/DOWN UNDER DE 18544 N
I DOOD IT/BE NOT DISENCOURAGED DE 18506 N
HEY DOC/NIGHT WATCHMAN DE 3889 E+
AMEN/DELIVER ME TO TENNESSEE DE 18346 E+
PLEASE BE THERE/THERE WILL NEVER DE 18469 N
I CAN'T PRETEND/SOME ONE TO CARE DE 1057 N
OH LOOK AT ME NOW/SORRENTO DE 3630 N
GOTTA GET TO ST. JOE/THE SINGIN DE 4372 E
I'M COMIN' VIRGINIA/MIDNIGHT ECHOESDE 2817 E
WOODCHOPPERS BALL/BIG-WIG IN WIG. DE 2440 N
BESSIES' BLUES/MUSIC BY THE MOON DE 3380 N
'TIS AUTUMN/I GUESS I'LL BE ON MY DE 4095 N
ROSE O'DAY/SOMEONE'S ROCKING MY DE 4113 E
THERE GOES THAT SONG AGAIN/YOU DE 3894 N
BY-U-BY-O/MISIRLOU DE 4024 N
JUKIN/HERMAN AT THE SHERMAN DE 3272 E+
THREE WAYS TO SMOKE A PIPE/DON'T BEDE 4076 E+
BLUES IN NIGHT/THIS TIME THE DRE. DE 4030 N

DICK ROBERTSON ORCH.

I'M ALONE BECAUSE I LOVE YOU/I DONTDE 3981 E
THE FARMER IN DELL/MARY HAD LITTLE DE 3716 N
I PROMISE YOU/PENNY SERENADE DE 2354 E+
I'LL NEVER SMILE AGAIN/GOOD BYE DE 3304 E
GOOD BYE MAMA/I MAY STAY AWAY DE 4116 N
ALL AMERICAN GIRL/YOU GOTTA BE A DE 2023 N
WHATS THE GOOD OF MOONLITE/GOT A DE 3961 N
MAYBE/AIN'T CHA COMIN' OUT DE 2541 N
WHEN I GET YOU ALONE TONITE/BREAKINDE 3349 E
I USED TO LOVE YOU/SAN ANTONIO ROSEDE 3559 N
THIS TIME/HATS OFF TO MACARTHUR DE 4318 N
THE GUY NEEDS A GAL/THE GANG THAT DE 3189 E
DEAR MOM/DADDY YOU BEEN A MOTHER DE 4167 N
WALKING THE FLR.OVER YOU/ON THE DE 4189 E
G'GYE NOW/JUST A LITTLE BIT SOUTH DE 3792 E
LITTLE SKIPPER/IT MAKES NO DIFF. DE 2419 E
MEMORIES/YOU'RE THE VERY LAST DE 2146 N
FERRY BOAT SERENADE/ON A SIMMERY DE 3805 E
BLUES/SOME BODY STOLE MY GAL DE 3669 E
KERMIT THE HERMIT/MY MELANCHOLY DE 2276 E
PIPPINELLA/WHERE DO YOU WORK A JOHN DE 2497 N
KEEP 'EM FLYING/I'M IN LOVE WITH DE 4283 N
DUST/TEACHERS' PET DE 1823 E

MULL MUSIC STORE

WEST AVENUE, KANNAPOLIS, NORTH CAROLINA

AUCTION

Condition of records as stated is guaranteed. Postage will be paid on shipments of $10.00 or more. All bidders will be notified of results. All records sent C.O.D.

DICK ROBERTSON (CONTINUED)

NO WONDER/INDIANA MOONLIGHT DE 2022 E
THE NIGHT BEFORE CHRISTMAS/THAT'S DE 2782 E
BLOSSOMS ON BROADWAY/YOU CAN'T DE 1415 E
I'M A LUCKY DEVIL/I'M BUILDING DE 2364 E
OH! PARDON ME/UNDER A STRAWBERRY DE 4373 E
CHING/ISABELLA KISSED A FELLA DE 4365 N
CAROLINA TOWN/EBB TIDE DE 1407 N
TO LIVE THE LIFE OF A LIE/THE MAS. DE 2378 N
COMES LOVE/ARE YOU HAVING ANY FUN DE 2827 N
MY GREENWICH VILLAGE SUE/MANY HAPPY DE 3632 N
SO YOU'RE THE ONE/GO HOME LITTLE GIRLDE 3607 N
WE DID IT BEFORE/EVERYONES A FIGHT. DE 4117 N
ONE FOR ALL/I PAID MY INCOME TAX DE 4151 E
YOU WENT TO ME HEAD/DROP A NICKEL DE 1706 E
BE HONEST WITH ME/GOOD BYE DEAR DE 3791 N
THAT OLD GANG OF MINE/WON'T YOU DE 1536 E
AS 'ROUND & 'ROUND WE GO/PUT YOUR DE 2926 N
I WANT A GIRL/IF I COULD BE WITH DE 3141 E
UNDER THE MISTLETOE/THE ONLY THING DE 4060 N
"MA"/SHE HAD TO GO AND LOSE IT AT DE 2920 E

SUNNY BURKE ORCH.

JUMPIN' SALTY/MINOR DE LUXE OK 5989 N
MORE THAN YOU KNOW/THE COUNT BASIC. OK 5955 E

GLADYS BENTLEY PIANO ACC.

WILD GEESE BLUES/HOW MUCH CAN I OK 8643 N
GROUND HOG BLUES/WORRIED BLUES OK 8610 N
RED BEANS AND RICE/BIG GORILLA MAN OK 8707 N
HOW LONG-HOW LONG BLUES/MOANFUL OK 8612 N

HELEN HUMES(PIANO & GUITAR)

A WORRIED WOMAN'S BLUES/BLACK CAT OK 8467 N

HELEN HUMES PIANO ACC.

IF PAPA HAS OUTSIDE LOVIN/DO WHAT OK 8545 N

BLUE BELLE PIANO ACC.

DEATH VALLEY MOAN/MEAN BLOODHOUND BLOK 8704 N
SWEET BLACK WOMAN/GOOD FEELIN BLUES OK 8659 N

BLUE BELLE GUITAR & PIANO ACC.

SNEAKIN' LIZARD BLUES/BOA CONSTRICR OK 8538 N
CREEPIN EEL BLUES/DEAD SEA BLUES OK 8553 N
GHOST CREEPING BLUES/MY DADDY'S OK 8588 N

HAZEL SMITH PIANO & TRUMPET

WEST END BLUES/GET UP OFF YOUR KNEES OK 8620 N

ANNETTE HANSHAW ACC. ORCH.

MOANIN' LOW/LOVABLE AND SWEET OK 41292 N
THE RIGHT KIND OF MAN/IF I CAN'T OK 41327 N
I HAVE TO HAVE YOU/WHEN I'M HOUSE. OK 41351 N

ADA BROWN (PIANO)

DOWN HOME DANCE/CRAZY'BOUT MY LOLLY OK 8694 N

IRENE SCRUGGS PIANO & GUITAR ACC.

LONESOME VALLEY BLUES/SORROW VALLEY OK 8476 N

SNITCHER ROBERTS PIANO

THE DUCK'S YAS-YAS-YAS/LOW MOANIN OK 8750 N

IRENE WILLIAMS PIANO

YOU'RE A REAL SWEETHEART/MY DIFF. OK 41104 N

STOVEPIE NO. 18 DAVID CROCKETT

BED SLATS/A CHICKEN CAN WALTZ THE OK 8543 N
COURT STREET BLUES/A WOMAN GETS OK 8514 N

BLACK BOY SHINE PIANO ACC.

SUGAR LAND BLUES/DOG HOUSE BLUES OK 03417 N

SYLVESTER WEAVER

CAN'T BE TRUSTED BLUES/PENITENTIARY OK 8504 N
POOR BOY BLUES/TRUE LOVE BLUES OK 8460 N

WHITEY MCPHERSON ACC. RHYTHM WRECKERS

BRAKEMAN BLUES/OLD FASHIONED LOVE OK 03937 E
ST.LOUIS BLUES/BLUE YODEL NO.2 Vo 3566 E

WALTON CRAWLEY

IRONY DADDY BLUES/CRAWLEY BLUES OK 8479 N
CRAWLEY CLARINET MOAN/LOVE WILL OK 8539 N
WISHING/MY PERFECT THRILL OK 8718 N
SHE'S NOTHING BUT NICE/LET'S PRETND OK 8555 N

THE RED DEVIL PIANO, GUITAR & BASS

HUNTSMAN BLUES/WOMAN FRIEND BLUES Vo 03954 N

PETER CLEIGHTON PIANO,GUITAR & BASS

'41 BLUES/LOVE IS GONE OK 06375 N
CONFESSIN THE BLUES/SLICK MAN BLUES OK 06398 N

LITTLE BILL GAITHER, PIANO,GUITAR,BASS

JEALOUS WOMAN BLUES/1941 BLUES OK 06044 N
MOONSHINE BY THE KEG/YOU DONE OK 06164 N

RANDALL ATCHER

BLUES IN JAIL/GOIN SOUTH OK 06138 N

ALFRED FIELDS, PIANO, GUITAR, WASHBOARD

STEP PEPPER STEPPER/SPONGY BABY OK 05727 E

BOBBY HACKETT ORCH.

AFTER I SAY I'M SORRY/THAT OLD Vo 5620 N
BLUE & DISILLUSIONED/POOR BUTTERFLY Vo 4499 E

LEROY CARR & SCRAPPER BLACKWELL

LONGING FOR MY SUGAR/ITS TOO SHORT Vo 02875 E

"TEXAS" ALEXANDER, GUITAR ACC.

AWFUL MOANING BLUES/PART 1 & 2 OK 8731 N

ALMA HENDERSON PIANO GUITAR ACC

MINE'S AS GOOD AS YOURS/SOUL & BODY OK 8489 N

JUNGLE TOWN STOMPERS

AFRICAN JUNGLE/SLOW AS MOLASSES OK 8686 N

JOE SULLIVAN ORCH

LOW DOWN DIRTY SHAME/SOLITUDE Vo 5531 E
OH! LADY BE GOOD/I CAN'T GIVE YOU Vo 5496 E

MONARCH JAZZ QUARTET

WHATS THE MATTER NOW/FOUR OR FIVE OK 8736 N

"BO" CARTER GUITAR ACC.

RAM ROD DADDY/ANTS IN MY PANTS(E/N) Vo 03259

FABER SMITH PIANO ACC. JIMMIE YANCY

I RECEIVED A LETTER/EAST ST. LOUIS Vo 05464 E

PHIL PAVEY PIANO ACC.

UTAH MORMON BLUES/ARIZONA BLUES OK 45355 N
PRAIRIE BLUES/BRONCHO BUSTIN BLUES OK 45308 N

BUSTER BAILEYS RHYTHM BUSTERS

PLANTER'S PUNCH/SLOE JAM FIZZ Vo 4089 E

HUNTER & JENKINS PIANO & GUITAR

LOLLYPOP/MEAT CUTTIN BLUES Vo 02613 E

MIDNIGHT RAMBLERS PIANO, GUITAR, BASS

DOWIN IN THE VALLEY/STUFF THEY CALL Vo 03517 N

BUMBLE BEE SLIM PIANO, GUITAR ACC.

WET CLOTHES BLUES/NEW BIG 80 BLUES Vo 03267 N

CHARLIE SPAND PIANO & GUITAR

BIG ALLEY RAT BLUES/SHE'S A SQUABLIN OK 05894 N
ROCK AND RYE/ALABAMA BLUES OK 05699 N

MONKEY JOE & HIS MUSIC GRINDERS

WISE TO THE JIVE/I WAS LAYING 'EM Vo 04926 N

KITTY GRAY & HER WAMPUS CATS

GETTIN' AWAY/MY BABY'S WAYS Vo 04121 N

MAXINE SULLIVAN, C. THORNHILL ORCH.

DARK EYES/THE CHARIOTEERS OK 4015 N
LOCH LOMOND/I'M COMING VIRGINIA OK 3654 N
A BROWN BIRD SINGING/THE CHARIOTEERS Vo 4068 N

PAPATOO SWEET & HARRY JONES

ITS TIGHT LIKE THAT/BIG FAT MAMA OK 8651 E+

ROBERT JOHNSON, GUITAR ACC.

KIND HEARTED WOMAN BLUES/ TERRAPLANE Vo 03416 N

THREE FIFTEEN & HIS SQUARES

MOLLIE MAE BLUES/DROP MY STUFF Vo 03560 N

SALLY ROBERTS, GUITAR BY SYLVESTER WEAVER

BLACK HEARSE BLUES/USELESS BLUES OK 8500 N
GONNA RAMBLE BLUES/TEASING BROWN OK 8485 N

SONNY TERRY & OH RED

HARMONICA & WASHBOARD BLUES/HARMONICA OK 05538 E

THE HOKUM BOYS PIANO ACC

THE FOLKS DOWNSTAIRS/GIN MILL BLUES OK 8747 N

BROWNIE MCGHEE

STEP IT UP AND GO NO. 2/WORKING MAN OK 6698 N

CAROLINA COTTON PICKERS

'DEED I DO/OFF AND ON BLUES Vo 03580 V+

STREAMLINE MAE PIANO,GUITAR & BASS

BLUES BLUES/SCHOOL BOY BLUES OK 06093 E

YAS, YAS GIRL & HER JAZZ BOYS

I NEED YOU BY MY SIDE/DON'T HAVE TO OK 05219 E

YAS, YAS, GIRL, PIANO & DRUMS ACC

EVIL OLD NIGHTMARE/SEE SAW BLUES OK 06032 E
FROGGY BOTTOM/FIGHTIN MAN BLUES OK 06570 N
HOW CAN I GO ON/BLUES BEFORE DAYBR. OK 06340 N

CHAMPION JACK DUPREE PIANO & BASS

ANGOLA BLUES/CABBAGE GREENS NO. OK 05823 N
JUNKER BLUES/MY CABIN INN OK 06152 N
BAD HEALTH BLUES/WEEO HEAO WOMAN OK 06197 N

MIDGE WILLIAMS & HER JAZZ JESTERS

MAMA'S GONE GOOO BYE/SININ' THE Vo 3900 E+
FORTUNE TELLIN' MAN/THE LADY IS A Vo 3865 E

"MOOCH" RICHARDSON GUITAR ACC

HELENA BLUES/"MOOCH" RICHARDSON OK 8611 N

JOE BROWN PIANO & GUITAR ACC

SUPERSTITIOUS BLUES/COTTON PATCH OK 8491 N

BILLY KYLE SWING CLUB BAND

MARGIE/BIG BOY BLUES OK 3815 N

STUFF SMITH & HIS ONYX CLUB BOYS

YOU'SE A VIPER/AFTER YOU'RE GONE Vo 3201 E

TROY FLOYD & HIS SHADOWLAND ORCH.

DREAMLAND BLUES/ PART 1 & 2

REX STEWART AND HIS ORCH

"FAT STUFF" SERENADE/I'LL COME Vo 5448 N

TED WILSON ORCH

A LITTLE WHITE GARDENIA/I WAS Vo 2897 E

JAMES DEBERRY & HIS MEMPHIS PLAYBOYS

SINGLE MAN BLUES/SPIDER BITE BLUES OK 05800 E
OH! LIZA/YOU PLAYED A TRICK ON Vo 05349 E
INSANE JEALOUS BLUES/ZUGITY ZUGITY Vo 05247 N

TED WALLACE ORCH

CHANGES/FOR MY BABY OK 40961 N

LIZZIE MILES & METROSE STOMPERS

THAT ALLRIGHT DADDY/KEEP KNOCKIN NO2 VO05165 E

PORTER GRANGER PIANO ACC

SONG FROM A COTTON FIELD/NOTHIN' OK 8516 N

ANDY PENDLETON PIANO ACC

SWEET EMMALINA/DREAMING THE HRS. OK 8625 N

MERRILL DOYLE PIANO ACC

MY DESIRE/CANT WE START ALL OVER OK 41311 N

VIOLA BAKER, PIANO ECDIE HEYWOOD

WHAT'S THE USE BLUES/SWEET MAN OK 8141 E

WILLIE(BOODLE IT) RIGHT(PIANO & DRUMS)

MEAN OLD CAPTAIN BLUES/DOWN SOUTH OK 05959 N

PUTNEY DANDRIDGE & HIS ORCH

EASY TO LOVE/YOU DO THE DARN'EST Vo 3351 N
ITS THE GYPSY IN ME/WHEN A LADY Vo 3315 E

REX STEWART & HIS 52ND ST. STOMPERS

SUGAR HILL SHIM SHAM/LOVE IN MY Vo 3844 E
SUGAR HILL SHIM SHAM/LOVE IN MY OK 3844 N

BLACK CATS AND THE KITTEN GUITAR,MAN,

I'M THE WINDER/YOU BETTER ASK SOME OK 05972 E
STEP IT UP & GO/MY BOOGIE WOOGIE OK 05882 N

JOHN BOYS

PRATER BLUES/VIOLIN BLUES OK 8708 N

THREE SHARPS AND FLATS

PICCOLO STOMP/THAT'S THAT OK 05971 N
CRAZY AND WORRIED BLUES/ROSIE IN OK 05857 E

ROY JOHNSON'S HAPPY PALS

SAVOY RHYTHM/HAPPY PAL STOMP OK 8723 N

THE JAZZ PILOTS

THE JUDGE CLIFF DAVIS BLUES/CHICK OK 40665 N

LIL JOHNSON, PIANO, BASS, TRUMPET, GUIT.

NEW SHAVE 'EM DRY/GRANDPA SAID Vo 03428 N

LIL JOHNSON, PIANO, BASS, FIDDLE

GET 'EM FROM THE PEANUT MAN/PRESS OK 03199 N

LIL JOHNSON, CLARINET, TRUMPET, PIANO,

LETS GET DRUNK & TRUCK/HOTTEST GAL Vo 03312 N

FRANK NEWTON & HIS CAFE SOCIETY ORCH.

TAB'S BLUES/FRANKIES JUMP Vo 4821 E
TAB'S BLUES/FRANKIES JUMP Vo 4821 N
PARALLEL FIFTHS/VAMP Vo 5410 E

JACK LINX & HIS BIRMINGHAM SERENADERS

PARDON THE GLOVE/TED WALLACE ORCH OK 41014 N
TIGER RAG/OH ME, OH MY OK 40619 N
BEALE ST. BLUES/HE'S THE LAST WORD OK 40803 N

SAMMY BUTLER'S NIGHT OWLS

REEFER-MAN'S DREAM/SWEETHEART OF Vo 03980 E+

BIG BILL, HOT ACC

LIVING ON EASY STREET/WPA RAG CO 9164 E
HIT THE RIGHT LICK/MERRY-GO-ROUND OK 05869 E
UNEMPLOYMENT STOMP/SAD PENCIL BLS. Vo 04378 E
MY GAL IS GONE/LONEROAD BLUES OK 06031 N
FIGHTIN LITTLE ROOSTER/OH YES Vo 05205 E
PREACHIN' THE BLUES/TOO MANY DRIV. Vo 05096 E
WHEN I BEEN DRINKING/SHINE ON, OK 06303 E
SHE NEVER/RIDE ALBERT(HOT BASS) Vo 04884 E

JOHNNY DODDS

BUCHTOWN STOMP/WEARY CITY VI 38004 N
I'M A MIGHTY TIGHT WOMAN/SIPPIE W. VI 38502 N

AUCTION **AUCTION**

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VENUTI-BEIDERBECKE-TEAGARDEN-LANG-TRUM.

IN A MIST/WRINGIN' AND TWISTIN	OK	40916	E
JAZZBAND BALL/JAZZ ME BLUES	OK	40923	E
SOMEBODY STOLE MY GAL/THDU SWELL	OK	41030	E
OL'MAN RIVER/WA DA DA	OK	41088	E
TAKE YOUR TOMORROW/LOVE AFFAIRS	OK	41145	E
S'WONDERFUL/MAYDR OF ALABAM	BR	7663	E
SOMEBODY LOVES ME/AIN'T MISBEHAVIN'	BR	7665	E
JUNK MAN/(REV., CASA LOMA)	BR	7652	E
SORRY/SINCE MY BEST GAL TURNED	VD	3149	E
JAZZ BAND BALL/JAZZ ME BLUES	VO	3042	E
LAZY DADDY/RIVERBOAT SHUFFLE	HRS	7/38	E
I'LL BE A FRIEND/; OON'T MIND	VI	23008	E
ANNOUNCER'S BLUES/(REV.,JDE LOSS)	VI	25404	E
GEORGIA/ONE NIGHT IN HAVANA	VI	23013	N
MY PRETTY GIRL/CEEMENTINE	VI	25283	E
IDOLIZING/HUSH A BYE	VI	20270	G
LOVE AIN'T NOTHIN'BUT BL/HOW AM I	OK	41301	N
WHAT'S THE USE/HITTIN' THE BOTTLE	OK	41437	N
EMALINE/LONG ABOUT MIDNITE(TEA,VOC)	BR	6788	E
BLUE MOON/DOWN TO UNCLE BILL'S ")	VI	24812	E
I'SE A MUGGIN', I & 2	VI	25273	E
CRYIN' ALL DAY/GOOD MAN IS HARD TO	CD	35956	N
FOR NO REASON IN C/SWEET SUE	CD	35667	
FARE THEE WELL HARLEM/XMAS NIGHT	BB	10969	N
HOME COOKING/THE EEL(BUD FREEMAN)	CO	35680	N
PEE WEE RUSSELL'S RHYTHMAKERS			
DINAH/BABY WON'T YOU PLEASE COME	HRS	1000	E
HORN OF PLENTY/THERE'LL BE SOME CH	HRS	1001	E
REV. J.M.GATES & CONGREGATION			
SO GLAD I'M HERE IN JESUS' NAME,I&2	BB	8148	E
REV.F.W.McGEE & CONGREGATION			
HOLY CITY/ROCK OF AGES	VI	21205	E
LAURA SMITH (WITH PIANO)			
LONESOME REFUGEE/MISSISSIPPI BL.	VI	20775	N
FIGHTIN' BLUES/RED RIVER BLUES	VI	20945	N
SADIE McKINNEY (WITH CORNET & PIANO)			
BROWNSKIN FLAPPER/ROCK AWAY BLUES	VI	20565	E
ANN COOK			
MAMA COOKIE BLUES/HE'S SWEETEST	VI	20579	N
MONETTE MOORE			
HARD HEARTED PAPA/MOANIN' SINNER BL	VI	20484	N
GET IT FIXED/TAKE IT EASY(CORNET)	CO	14105	
GULFCOAST BLUES/DOWNHEARTED BLUES	PARA	12030	V
THE OLD MAIDS IN FOLDING BED/RHYTHM	DE	7161	N
GLENN MILLER			
SOLD HOT/IN LITTLE SPANISH TOWN	CO	3058	N
DANNY BOY/TUXEDO JUNCTION	BB	10612	N
BOYD SENTER (WITH LANG & SIGNORELLI)			
WABASH BLUES/BOSS OF THE STOMPS	OK	40949	N
ORIGINAL STACK D'LEE BL/DOWNHEARTED	OK	41115	N
CLARENCE WILLIAMS (LOUIS & BECHET)			
MANDY/I'M A LITTLE BLACKBIRD	CD	35957	N
RUBE BLOOM & BAYOU BOYS (GOODMAN			
MYSTERIOUS MOSE/BESSIE COULDN'T	CD	2186	E
ON REVIVAL DAY/WAH WAH GAL	CD	2218	E

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HOT JAZZ MAGAZINE OF FRANCE,1937-1939

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1937, NOV.6,13,27; - DEC.4,11,18,25; 1938, JAN. 1,8,15,22,29...MIN.BID,$1.50 EACH

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NO COLLECTIVE BIDS ON BOOKS OR RECORDS

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SANTA CRUZ APPLIANCE

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SAM LANIN			
ONE SMILE/WHO LOVED	CD	396	N
BROADWAY BROADCASTERS			
MAYBE/POMPANDLA	BR	4124	N
JEAN GOLDKETTE			
(MANY - SEND LIST)	—	———	N
ZEZ CONFREY			
ZENDA/LEAVES	VI	18945	N
WET YO' THUMB	VI	19044	N
STRUTTERS BALL	VI	18932	N
SOMEONE/FUZZY	VI	19037	N
MUDOLEO UP/TRUE BLUE	VI	18973	N
PLAYING FAIR/SNEAK	VI	18921	N
JUMPING JACK/JACK IN THE BOX	VI	21845	N
STUMBLING	VI	18906	N
ETHEL WATERS			
SHOO BOOGIE/WHAT I'M DOING	CD	1905	N
TED LEWIS			
HARMONICA HARRY/THAT THING(SPANIER)	CD	2088	N
RUSS COLUMBO			
AS YOU DESIRE/LADY I LOVE	VI	24076	N
JUST ANOTHER/LIVING IN DREAM	VI	24045	N
MY LOVE/LONESOME ME	VI	24077	N
CALIFORNIA RAMBLERS			
HOT LIPS/NOBODY LIED	VO	14384	N
MINE/CHANGES	CO	1275	N
NOTHIN' DOES/IT WAS ONLY	CO	1148	N
SUCH A NIGHT/TAKE A LITTLE	CD	91	N
SINGAPORE SORROWS/WHAT YOU SAY	CO	1314	N
WHISPER SWEET/ANYTHING TO MAKE	CD	1411	N
VO-DO-DE-O BLUES/LAZY WEATHER	CO	1038	N
WASHIN' THE BLUES/I'M NEEDIN' YOU	CD	2208	N
DREAMING/SMILE A LITTLE	CO	527	N
WHO WOULDN'T/ADOREE	CD	1504	N
BABY KNOWS/FATIMA	CD	800	N
PAUL WHITEMAN			
(MANY BING AND BIX - SEND LIST)	—	———	N
COON-SANDERS			
(MANY - SEND LIST)	—	———	N
COLUMBIA PHOTO PLAYERS			
(MANY - SEND LIST)	—	———	N
BEN POLLACK			
(MANY - SEND LIST)	—	———	N
ORIGINAL MEMPHIS FIVE			
STOP YOUR KIDDING/BARKING DOG	VO	14461	N
BROADWAY BELL HOPS			
UNDER THE MOON/SA-LU-TA	HA	429	N
WALKING IN CIRCLES/HELLO BABY	HA	210	N
HERE COMES MALINDA/(REV.,M.HALLETT)	HA	147	N
UNIVERSITY SIX			
WHAT A MAN/SITTIN' AROUND	HA	160	E
YES SHE DO/SHE'S GOT IT	HA	425	N
RAY MILLER			
HONEY'S LOVIN' ARMS/SORRY	BR	3828	N
JACK HYLTON			
GOOD NIGHT SWEETHEART/MY SUNSHINE (PROGRAM TRANS., EUROPE, S.SIDE, 38 RPM)	VI	——	N
ALONE WITH YOU/(REV., BERT LOWN)	VI	22744	N
LAUGHING MARIONETTE/LIFT MY FINGER	VI	22067	N
GLORIA SWANSON			
SERENADE/LOVE	VI	22079	N
BEBE DANIELS			
UNTIL LOVE/NIGHT WINDS	VI	22283	N
DOLORES DEL RIO			
RAMONA/YA YA CAYENDO	VI	4053	N
JEANNETTE MACDONALD			
BEYOND THE BLUE/ALWAYS	VI	22514	N
KNUTE ROCKNE			
TALK TO TEAM/VICTORY MARCH	VI	22808	N
SOPHIE TUCKER			
DOING FOR LOVE/FEATHERING A NEST	VI	21993	N
BEN BERNIE			
BABBLING BROOK/GONE	VO	14584	N
SOMEBODY/PUT AWAY	VO	14854	N
MANDA/IN LOVE	VO	14924	N
MAD/WONDER	VO	14599	N

(ALL RECORDS DESIGNATED"N" HAVE NOT BEEN USED)

AUCTION **AUCTION**

SID STEIN

2409 N. BEACHWOOD DR.

HOLLYWOOD 28, CALIF.

BENNY GOODMAN				
WHISPERING	VI	26130	N	1.50
IT'S BEEN SO LONG	VI	25245	F	.75
TAKE ANOTHER GUESS	VI	25461	V	1.50
SUGAR/OPUS 3/4(QUARTET)	VI	26240	N	2.50
EXACTLY/LOVE ME	VI	25406	G	1.00
SUGARFOOT/I CAN'T GIVE	VI	25678	N	2.00
DON'T BE THAT WAY/ONE O'CLOCK	VI	25792	N	2.50
SAVIN' MYSELF/DON'T WAKE UP	VI	25867	N	1.75
WHAT GOES ON/A LITTLE KISS	VI	25878	N	1.50
SHOW YOUR LINEN/THE LADY'S	VI	26211	P	.25
SING SING SING I & 2	VI	25796	E	1.50
DIZZY SPELLS/I'M DING DONG	BB	10903	E	.75
WINTER WEATHER	OK	6516	E	.75
TAKE IT/YOURS	CO	36067	P	.25
HONEYSUCKLE/SPRING SONG	CO	35319	P	.25
DOWN SOUTH CAMP/PICK YOURSELF	VI	25387	N	3.50
SWEET LORRAINE/DIZZY SPELLS	VI	25822	N	2.50
LOUISE/IF I HAD YOU	VI	26125	G	1.50
COUNT BASIE				
OUT THE WINDOW	DE	1581	E	1.50
JOHN'S IDEA/HOTTER'N HELL	DE	3518	E	1.50
TOMMY DORSEY				
BOOGIE WOOGIE/WEARY BLUES	VI	26054	N	1.25
JIMMIE LUNCEFORD				
CHARMAINE/POSIN	DE	3514	N	1.50
LUNCEFORD SPECIAL/WHAM	VO	5326	E	1.50
SIESTA AT THE FIESTA/FLAMINGO	DE	3931	E	.75
McKINNEY'S COTTON PICKERS				
ZONKY/IF I COULD BE WITH YOU	VI	38118	G	1.50
RED NORVO				
I WOULD DO ANYTHING/LIZA	BR	7686	E	1.50
DO YOU EVER THINK/MORN.AFTER	BR	7932	E	1.25
I GET ALONG/KISS ME WITH	VO	4648	G	.50
JOE VENUTI				
SOMETHING/NOTHING	DE	2312	N	1.25
FLIP/FLOP	DE	2313	N	1.25
WILD CAT/DOIN' THINGS	VI	21561	E	2.00
ADRIAN ROLLINI				
SITTIN' ON A LOG/I RAISED MY	ME	12855	V	1.75
OL'PAPPY/ON WRONG SIDE OF	ME	12892	V	2.00
RIVERBOAT SHUFFLE/SUGAR	DE	265	G	1.75
JITTERS/VIBROLINI	DE	1132	N	1.75
CLARENCE WILLIAMS				
MANDY/I'M LITTLE BLACKBIRD	OK	40260	G	
WILD CAT BLUES/KC MAN BLUES	OK	4925	G	
I'M NOT WORRYING/WHOOP IT UP	CO	14447	N	
DO IT A LONG TIME/BAREFOOT BLUES	OK	8073	G	
ZONKY/YOU'VE GOT TO BE MODERNISTIC	CD	14488	N	
SHREVEPORT BLUES/MEAN BLUES	OK	40006	G	
FREEZE OUT/PANE IN THE GLASS	CO	14460	N	
SWALLERTAIL COAT/LOOKA THERE	VO	2616	E	
WOODIE HERMAN				
BLUE FLAME/FUR TRAPPERS BALL	DE	3643	N	
BLUES UPSTAIRS/BLUES DOWNSTAIRS	DE	2508	E	
TWIN CITY BLUES/LAUGHING BOY BLUES	DE	1801	E	
PEACH TREE STREET/GIVE A LITTLE	DE	3008	E	
HENRY "RED" ALLEN				
STICKS AND STONES/A LOVE SONG OF	VO	3564	E	
OL' MAN RIVER/K.K. BOOGIE	OK	6281	N	
NOTHING'S BLUE BUT THE SKY/TORMENTED	VO	3245	E	
WISH I WERE TWINS/NEVER SLEPT	ME	13045	G	
MOUND CITY BLUE BLOWERS				
SAN/RED HOT	BR	2602	V	
PLAY ME SLOW/GETTIN' TOLD	BR	2849	E	
WIGWAM BLUES/BLUES IN F	BR	2908	E	
HIGH SOCIETY/MUSKRAT RAMBLE	DE	1274	N	
BLUE BLUES/ARKANSAW BLUES	BR	2581	G	
WHAT'S THE REASON/SHE'S LATIN FROM	VO	2957	G	
FIREHOUSE BLUES/INDIANA	CO	1946	G	
BARB WIRE BLUES/YOU AIN'T GOT	BR	2648	G	
ARTIE SHAW				
JAPANESE SANDMAN/A PRETTY GIRL	BR	7688	N	
SUMMIT RIDGE/CROSS YOUR HEART	VI	26763	G	
BACK BAY SHUFFLE/ANY OLD TIME	BB	7759	V	
MIFF MOLE				
MY GAL SAL/ORIG. DIXIE ONE STEP	OK	40932	E	
ON LITTLE BAMBOO BRIDGE/HOW COULD	BR	7842	E	

LOUIS ARMSTRONG
HOME/ALL OF ME CO 2606 G
AFTER YOU'VE GONE/WHEN YOU'RE CO 2727 V
BASIN ST. BLUES/DUSKY STEVEDORE BB 5408 E
SWING YOU CATS/SNOWBALL BB 10225 N
I GOTTA RIGHT SING/HIGH SOCIETY BB 6771 N
I GOT RHYTHM/AFTER YOU'VE GONE VO 3643 N
I'LL BE GLAD WHEN YOU'RE/SLEEPY OK 41504 G
CONFESSIN'/IF I COULD BE WITH YOU DK 41448 G

BILLY BANKS AND HIS ORCH.
SPIDER CRAWL/BUGLE CALL RAG PE 15615 N

JACK BLAND AND HIS RHYTHMAKERS
WHO STOLE THE LOCK/SOMEONE STOLE ME 12513 E

BIX BEIDERBECKE
I'LL BE A FRIEND WITH PLEASURE VI 23008 E
ROYAL GARDEN BLUES/GOOSE PIMPLES OK 8544 V

BROADWAY BELLHOPS (BIX)
THERE AIN'T NO LAND/THERE'S A CRADLE (LAM. CRACK NO EFFECT) DI 2504 E
THERE'S A CRADLE/THERE AIN'T NO HA 504 E

FRANKIE TRUMBAUER (BIX)
A GOOD MAN IS HARD FIND/CRYING CO 35956 N
BORNEO/MY PET DK 41039 V+
THERE'S A CRADLE IN CAROLINE/BLUE OK 40879 E
BABY,WONT'T YOU PLEASE COME HOME OK 41286 E
OSTRICH WALK/RIVERBOAT SHUFFLE UHCA 29-30 N

DOROTHY LAMOUR
KINDA LONESOME/JUNIOR BR 8304 N
I GO FOR THAT/LET'S DREAM IN MOON. BR 8291 N

FRANKIE NEWTON & ORCH.
ROSETTA/THE WORLD IS WAITING FOR SUN BB 10176 N

JELLY ROLL MORTON
BLACK BOTTOM STOMP/THE CHANT VI 20221 E
SEATTLE HUNCH/FREAKISH (SOLOS) VI 27565 N
SHREVEPORT/SHOE SHINERS DRAG VI 21658 V
PRETTY LIL/NEW ORLEANS BUMP VI 38078 E
MUSHMOUTH SHUFFLE/I'M LOOKING VI-23004 E
FAT FRANCIS/PEP (SOLOS) BB 10257 N
SHREVEPORT/VOOM VOOM (ELLINGTON) BB 7710 N
BOOGABOO/SHOE SHINER'S DRAG BB 7725 N

BUNNY BERIGAN
THE FIRST TIME I SAW YOU/(ROY FOX) VI-25593 E
HEIGH-HO/PIANO TUNER MAN VI 25776 N
AZURE/TOMMY DORSEY ORCH. VI 25848 V+
IT'S THE LITTLE THINGS THAT COUNT VI 25868 E
ROCKIN' ROLLERS JUBILEE/BUTTON,BUTT VI 26077 N
AY-AY-AY/AIN'T SHE SWEET VI-26753 E
RUSSIAN LULLABY/GUY LOMBARDO ORCH. VI-26001 E
EBB TIDE/GEE,BUT IT'S GOOD VI 25604 E
MOONSHINE OVER KENTUCKY/I GOT A GUY VI 25833 E+
TONIGHT WILL LIVE/AND SO FORTH VI-25877 E
NIGHT SONG/PEG O' MY HEART VI 27258 E
I'M GONNA KISS MYSELF/BIG BOY BLUE BR 7847 E

"FATS" WALLER
STAYIN' AT HOME/I'LL NEVER SMILE BB 10841 N
I'LL REPENT/HEADLINES IN THE NEWS BB 11188 N
DONT'T GIVE ME THAT JIVE/YOU MUST BB 11539 N
S'POSIN'/FLOATIN' DOWN TO COTTON VI 25415 V+
NEGLECTED/EVERY DAY'S A HOLIDAY VI 25749 N
IN THE GLOAMING/THE SHEIK OF ARABY VI-25857 N
INSIDE/HOLD MY HAND VI-26045 E

SIX MEN AND A GIRL
ZONKY/SCRATCHIN' THE GRAVEL VR 8190 N
MARY LOU WILLIAMS BLUE/TEA FOR TWO VR 8193 N

BENNY GOODMAN
THESE FOOL.THINGS(#4 MAS.)/SENTIMEN VI 25351 V+
YOU TURNED THE TABLES/HERE'S LOVE VI 25391 V
THANKS FOR MEMORY/IT'S WONDERFUL VI 25727 E
SAVING MYSELF/DON'T WAKE UP MY HEART VI 25867 E
IT'S THE DREAMER/WHY'D YA MAKE ME VI 25856 E
FEELIN' HIGH AND HAPPY/LET A SONG VI 25840 E
STARDUST/STARDUST (T.DORSEY) VI 25320 G
I'VE HITCHED MY WAGON/LET THAT BE VI 25708 E
I HAD TO DO IT/IS THAT A WAY TO VI 26082 V+
SHUT EYE/GOOD FOR NOTHING BUT LOVE VI 26159 E
ROSETTA/I WANT TO BE HAPPY BB 10760 N
MARGIE/FAREWELL BLUES BB 10973 N
STARDUST/STARDUST (T. DORSEY) HMV B8468 N
ST.LOUIS BLUES/LOVE ME OR LEAVE ME HMV B8504 N

BENNY GOODMAN (CONTINUED)
HOUSE HOP/BUGLE CALL RAG HMV B8569 N
BLUE INTERLUDE/MY MELANCHOLY BABY HMV B8841 N
FAREWELL BLUES/BACH GOES TO TOWN HMV B8879 N
ROSE OF WASHINGTON SQUARE/ANGELS HMV B8926 N
KING PORTER STOMP/SQUAREFACE(GIFFORD)" B8374 N

DUKE ELLINGTON
THE RIVER & ME/KEEP A SONG IN MY VI 22614 E
THREE LITTLE WORDS/RING DEM BELLS VI 22528 E
BLUE BUBBLES/BLUES I LOVE TO SING VI 21490 V
YOU'RE LUCKY TO ME/MEMORIES OF YOU VI 23017 E
I WAS MADE TO LOVE/MY GAL IS GOOD VI 38130 V
I CAN'T GIVE YOU ANYTHING BUT LOVE VI 38008 V
I MUST HAVE THAT MAN/BANDANNA BABIES VI 38007 V
SLIPPERY HORN/DROP ME OFF AT HARLEM BR 6527 V
JIVE STOMP/I'M SATISFIED BR 6636 E
ROCKIN' IN RHYTHM/TWELFTH ST.RAG BR 6038 E
YELLOW DOG BLUES/TISHOMINGO BLUES BR 3987 V
WHEN YOU'RE SMILING/SWEET MAMA BR 4760 V+
SCROUNCH/IF YOU WERE IN MY PLACE BR 8093 E
RIDING ON A BLUE NOTE/LOST IN MEDITA BR 8083 E
MOVE OVER (WASHINGTONIANS) CA 9025 E
SWAMPY RIVER/BLACK BEAUTY (SOLOS) OK 8636 V
CONCERTO FOR COOTIE/ME AND YOU HMV B9104 N
MISTY MORNIN'/SARATOGA SWING HMV B8828 N
SOLITUDE/TROUBLED WATERS HMV B8410 N
CREOLE RHAPSODY (2 PARTS) HMV C4870 N

GARNET CLARK/ELLINGTON
STARDUST/TROUBLED WATERS HMV X4593 N

PAUL WHITEMAN/T. DORSEY
DARKTOWN STRUTTERS BALL/THAT'S A HMV B8548 N
LOUISIANNA/CHANGES (BIX & BING) HMV B8913 N
DARDENELLA/SUGAR (BIX) HMV B8931 N
EVENING STAR/LAST NIGHT (BING) CO 1401 E
FELIX THE CAT/MOTHER GOOSE PARADE CO 1478 E
LOVER,COME BACK TO ME/MARIANE CO 1731 E
GREAT DAY/WITHOUT A SONG(BING) CO 2023 E
MY MELANCHOLY BABY/THE MAN I LOVE CO 50068 E
CHRISTMAS MELODIES/SILENT NIGHT(LAM.) CO 50098 E
RHAPSODY IN BLUE (2 PARTS) VI 55225 N
STARDUST/BLUE MOONLIGHT (PREWAR) VI 36159 N
LET 'EM EAT CAKE/AS THOUSANDS CHEER VI 39003 E
MANY OTHER VI, BLUEBIRDS & COLUMBIAS

ARTIE SHAW
STARDUST/GEORGIA ON MY MIND HMV B9288 N

WANTED

BIX BEIDERBECKE
THOU SWELL/SOMEBODY STOLE MY GAL OK 41030
BARNACLE BILL/ROCKIN' CHAIR VI 38139
GLORINDA/THEE BLIND MICE(LOOPERS) PA 36729
I'M MORE THAN SATISFIED (ROBINSON) PA 36724
MISSISSIPPI MUND/COME A TIME(TRUM.) OK 40979
FUTURISTIC RHYTHM/RAISIN' THE ROOF OK 41209
NO ONE CAN TAKE YOUR PLACE PAE R420
I'LL BE A FRIEND WITH PLEA.(#2MAS.) VI 23008

FATS WALLER
HOGMAW STOMP/SUGAR VI 21525
THAT'S ALL/LOVELESS LOVE VI 23260
VALENTINE STOMP/GLADYSE VI 38554
I'M GONNA SIT RIGHT DOWN AND WRITE VI 25044
ANY V DISC PIANO OR ORGAN SOLOS

MCKINNEY'S COTTON PICKERS
ROCKY ROAD/WILL YOU,WON'T YOU VI 22932

PAUL HOWARD SERENADERS
CALIFORNIA SWING/HARLEM VI 23354
CUTTIN' UP/GETTIN' READY VI 23420
QUALITY STUFF/SHOUT VI 38122

CHARLIE JOHNSON PARADISE ORCH.
DON'T FORGET YOU'LL REGRET EM 10856

JAMES P. JOHNSON
SCOUTIN' AROUND/TODDLIN' DK 4937
CRYING FOR THE CAROLINES/WHAT IS BR 4712

BUNNY BERIGAN
SHADOW WALTZ/REMEMBER MY FORGOTTEN VO 15891
PETTIN' IN THE PARK/SWEETHEART VO 15887
A TREE WAS A TREE/GIRL IN GREEN HAT VO 15875
STORMY WEATHER/TONY'S WIFE VO 15884

WANTS (CONTINUED) - FATS WALLER
SQUARE FACE/DIZZY GLIDE (GIFFORD'S O VI 25065
MISCELLANEOUS BERIGAN ACCOMPS.

M. MESIRO
FREE LOVE DISSONANCE BR 7551

BESSIE SMITH
JAZZBO BROWN/SQUEEZE ME CO 14133
BLUE BLUE/IN THE HOUSE BLUES CO 14611
LONG OLD ROAD/SHIPWRECK BLUE CO 14663

KING OLIVER
N.O.SHOUT/NELSON STOMP VI 23388
SHAKE IT AND BREAK IT/STINGAREE VI 23000
BOOGIE WOOGIE/MULE FACE BLUES VI 38134
DEEP HENDERSON/JACKASS BLUES VO 1014
SUGARFOOT STOMP/WA WA WA VO 1033
TACK ANNIE/WANG WANG BLUES VO 1049
SOMEDAY SWEETHEART/DEAD MAN'S BLUES VO 1059
BLACK SNAKE/WILLIE THE WEEPER VO 1112
SOBBIN' BLUES/FAREWELL BLUES VO 1152
WEST END BLUES/TIN ROOF BLUES VO 1189
LAZY MAMA/SWEET EMALINE VO 1190
SPEAKEASY BLUES VO 1225
ANY COLUMBIA,OKEH,GENNET,PARAMOUNT

ADRIAN ROLLINI
YOU'VE GOT EVERYTHING/AND SO GOODBYE ME 12815
SWEET MADNESS/SAVAGE SERENADE OR 2784
SITTIN' ON A LOG/I RAISED MY HAT OR 2803
JAZZ O' JAZZ/NAGASAKI VI 25085
BOUNCIN' IN RHYTHM/HONEYSUCKLE ROSE VI 25208
OTHER ROLLINIS WITH BERIGAN AND MANNONE

JIMMIE NOONE
SWEET SUE VO 1184
APEX BLUES VO 1207

DUKE ELLINGTON
MANY, NO BLUE BIRDS,ONLY NEED A FEW VICTORS, A FEW BRUNSWICKS, SOME PATHES,SOME PERFECTS, ORIOLES, BANNERS,CAMEOS,DIVAS, ROMEOS,JEWELLS, LINCOLNS, BLUE DISCS, MELOTONES,VOCALIONS,ETC.
BEGGAR'S BLUES/SATURDAY NIGHT FUNCTION CO 1868
ANIMAL CRACKERS/LIL' FARINA GE 3342
RENT PARTY BLUES/JUNGLE BLUES VOE C006
MISCELLANEOUS ITEMS,TEST,TRANSCRIPTIONS.

BARNEY BIGARD
FROLIC SAM/CLOUDS IN MY HEART VO 3813
FOUR & ONE HALF ST./LAMENT FOR LOVE VO 3820
JASS-A-LA-CARTE/DEMI-TASSE VO 3842
GET IT SOUTHERN STYLE/EVER IN MY VO 3828
MOONLIGHT FIESTA/SPONGE CAKE VO 3834
BARNEY GOIN' EASY/MINUET VO 5378

JOHNNY HODGES
FOOLIN' MYSELF/YOU'LL NEVER GO VO 3771
A SAILBOAT IN THE MOONLIGHT VO 3773

REX STEWART
RELAXTIOUS/LAZY MAN'S SHUFFLE VO 3810
TEA AND TRUMPETS/BACK ROOM ROMP VO 3831
"FAT" STUFF SERENADE/I'LL COME BACK VO 5448

COOTIE WILLIAMS
DIGA DIGA DOO/I CAN'T BELIEVE VO 3818
BLACK BEAUTY/NIGHT SONG VO 4958

JELLY ROLL MORTON
SIDEWALK BLUES/DEAD MAN'S BLUES VI 20252
BILLY GOAT STOMP/HYENA STOMP VI 20772
PEARLS/BEALE STREET BLUES VI 20948
DIL WELL/IF SOMEONE VI 23321
MINT JULEP/LOW GRAVY VI 23334
STROKIN'/EACH DAY VI 23351
SWEET PETER/JERSEY JOE VI 23402
LOAD OF COAL/MILDRED VI 23424
BURNING THE ICEBERG/TANK TOWN BUMP VI 38075
TURTLE TWIST/SMILIN' VI 38108
TRY ME/DOWN MY WAY VI 38113
HARMONY BLUES/LITTLE LAWRENCE VI 38135
I HATE A MAN/DON'T TELL VI 38571
FRANCES/PEP VI 38627
DIXIE HOME/DUGHT TO BE VI 38601
MANY GENNETTS, PARAMOUNTS,SILVERTONES, ETC.

KANSAS CITY FRANK
JELLY ROLL STOMP/PASS THE JUG BR 7062
WAILING BLUES/ST. JAMES INFIRMARY PA 12898

SALE

G. WALLACE UMPHREY
BURTON, WASHINGTON

SALE

Records receiving more than one order will go to purchaser with larger shipment. No shipment under $2.50.

HENRY ALLEN
TORMENTED VO 3245 N 1.10
ON THE BEACH AT BALI-BALI VO 3261 V+ .90
PICTURE ME WITHOUT YOU VO 3306 V .60
MEET ME IN THE MOONLIGHT VO 3574 V .75
CANAL STREET BLUES DE 18092 E 1.50
THE MERRY-GO-ROUND BROKE DOWN VO 3594 V 1.10
PLEASING PAUL/IT SHOULD BE YOU BB 10235 E 1.75
SWING OUT/FEELING DROWSY BB 10702 N 1.75

ALBERT AMMONS
BOOGIE WOOGIE STOMP DE 3386 E 1.25

LIL ARMSTRONG
LINDY HOP OE 1388 V+ .35
SIT DOWN STRIKE FOR RHYTHM DE 1272 V+ .35

LOUIS ARMSTRONG
WEARY BLUES(V+)/CRAZY(G) VO 3216 - 3.25
WHEN YOU'RE SMILING/SOME OF VD 3202 E 3.00
STAR DUST/WRAP YOUR TROUBLES VO 3172 N 3.75
ST.LOUIS BLUES/AFTER YOU'VE GONEOK 41350V 2.50
DUSKY STEVEDORE(V)/BASIN STREET(E)BB5408 - 2.00
HIGH SOCIETY/GOT RIGHT TO SING BB 6771 E 2.25
MIGHT RIVER/DON'T PLAY ME CHEAPBB 5409 E 2.00
THAT'S MY HOME/I WONDER WHO BB 6644 E 2.00
WHEN THE SAINTS GO MARCHING IN OE 2230 V 1.25
CAIN AND ABEL/YOU RUN MOUTH DE 3204 E 1.10
YOU'RE A LUCKY GUY DE 3204 E 1.10
SUN SHOWERS(E)/YOURS & MINE(V) DE 1369 - .75
I'LL GET MINE BYE AND BYE DE 3900 E 1.00

MILDRED BAILEY
MOONSHINE OVER KENTUCKY VO 4109 E 1.00

CHARLIE BARNETT
A STAR FELL OUT OF HEAVEN BB 6488 E .50
SHAME ON YOU VR 627 E .70
TAPPIN' AT THE TAPPA BB 10584 E 1.10
NIGHT AND DAY/WILD MAB BB 10888 E 1.25

BUNNY BERIGAN
ONE IN A MILLION/WHO'S AFRAID BR 7823 V 1.50
ALL DARK PEOPLE ARE LIGHT ON VI 25557 E 1.60
IMAGE OF YOU/I'M HAPPY DARLING VI 25587 E 1.40
THE FIRST TIME I SAW YOU VI 25593 E 1.25
ALL GOD'S CHILLUN(E)/LADY (V) VI 25609 - 1.10
I WANT A NEW ROMANCE VI 25688 E 1.25
AIN'T SHE SWEET/AY-AY-AY VI 26753 E 1.40
I'M COMING VIRGINIA/BLUES OE 18116 E 1.25

AL COOPER'S SAVOY SULTANS
FISH FOR SUPPER/BOATS DE 8598 E .60

IDA COX
FOUR DAY CREEP/HARD TIMES BLUESVD 05298 E 1.40
LAST MILE BLUES/I CAN'T QUIT OK 6405 N 1.25
PINK SLIP BLUES/TAKE HIM VO 05258 V+1.10

BING CROSBY
JUST A GIGOLO(REV:RUSS COLUMBO BB 7118 V+1.10
TWILIGHT ON THE TRAIL DE 757 V .50

PUTNEY DANDRIDGE
SKELETON IN THE CLOSET VO 3352 V .60

TOMMY DORSEY
IT'S A LOVELY DAY TOMORROW VI 26596 E .75
SAY IT/ MY! MY! VI 26535 E .90

DUKE ELLINGTON
SERGEANT WAS SHY/SERENADE TO CO 35214 E 1.60
MOOD INDIGO & SOLITUDE (SOLOS) MA 102 E 1.75
CHICAGO/HARLEM SPEAKS DE 800 E 1.40
IN A MELLOTINE/RUMPUS IN RICH. VI 26788 E 1.40
PITTER PANTHER PATTER VI 27221 N 1.50
FIVE O'CLOCK DRAG VI 26748 N 1.10
WASHINGTON WOBBLE/ARABIAN BB 6782 N 1.25
BLUE SERVE/JUMPIN' PUNKINS VI 27356 E 1.10
IN A MIZZ(E)/COTTON CLUB(V+) BR 8405 - 2.10
THE MOOCHE(V)/BABY WHEN YOU(E) BR 8241 - 2.00
BRAGGIN' IN BRASS/CARNIVAL BR 8099 - 2.00
BOJANGLES/PORTRAIT OF BERT WMS.VI 26644 E 1.50

LIL GREEN
WHAT'S THE MATTER WITH LOVE BB 8754 E 1.00

HARLEM HAMFATS
I BELIEVE I'LL MAKE A CHANGE OE 7530 V+ .75
LET ME FEEL IT(V+)DON'T START(E)DE 7466 - .85
WEED SMOKER'S DREAM DE 7234 E 1.10

HARLEM WILDCATS
JAZZ PIE/DOIN' TO TOWN VS 6013 N .75

CLIFFORD HAYES' LOUISVILLE STOMPERS
BLUE TROMBONE STOMP/CLEF CLUB BB 6428 E 1.50

TEDDY HILL
LOVE BUG WILL BITE YOU(V+)REV.(E)BB 6897 - 1.10
YOURS AND MINE/FEELIN' LIKE BB 7013 E 1.10

THE HOKUM BOYS
BETTER CUT THAT OUT PARA 12777 N 1.25
SOMEBOY'S BEEN USING THAT PARA 12796 N 1.25
AIN'T GOIN' THAT WAY PARA 12821 N 1.25
GEORGIA MULE/SWING THAT VO 03463 N 1.25

GENE KRUPA
HONEY ON THE MOON TONIGHT BR 8161 E 1.25
NAGASAKI/MEET THE BEAT OF MY BR 8188 E 1.60
RHYTHM JAM/YOU'RE PRETTY AS BR 8198 E+1.60
JEEPERS CREEPERS(V)SAY IT(E) BR 8280 - 1.25
DRACULA/FOD FOR TWO BR 8361 E 1.60
CHOP,CHOP, CHARLIE CHAN CO 35490 V+1.10

ELLA LOGAN
JINGLE (BINGLE BELLS BR 8057 E 1.00

JIMMIE LUNCEFORD
HE AIN'T GOT RHYTHM/SLUMMIN' DE 1128 E 1.10
FOR DANCERS ONLY(V)/COQUETTE(G)DE 1340 - .30
MARGIE/LIKE A SHIP AT SEA DE 1617 V+ .60
LIFE IS FINE/I'M LOSING MY MINDOE 4289 V .30
I LOVE YOU/OH WHY, OH WHY VO 4979 E 1.10
TAIN'T WHAT YOU DO/CHEATIN' OK 4582 V+ .90
WHATCHA KNOW JOE/PLEASE CO 35625 V+ .60
WHITE HEAT/JAZZNDCRACY BB 5713 E 1.10

WINGY MANONE
SEND ME/WALKIN' THE STREETS BR 6940 N 4.00
MUSIC GOES 'ROUND AND AROUND VD 3134 N 2.75
IT MUST BE RELIGION/PRISONER'S BB 7014 N 1.75
DINNER FOR THE DUCHESS BB 10909 E 1.50
YOU'RE NOT THE KIND BB 6472 E+1.50
IT CAN HAPPEN(E) COTTAGE(V) BB 6536 - 1.25

BORRAH MINEVITCH
THE GHOST WALK BR 7980 E 1.10

MOUNT CITY BLUE BLOWERS
HELLO LOLA/NEVER HAD A REASON BB 6270 N 2.00
TAILSPIN BLUES/NEVER HAD A BB 10209 E+1.75

RED NICHOLS
MY MELANCHOLY BABY BB 10593 E 1.10
I LIVE AGAIN/GREATEST DISCOVERYBB 10454 E+ .90
JUNGLE FEVER(E)/ROCKIN'(G) BB 5547 - .35
PARADE OF THE PENNIES(E)LIPS(G) BB 10360 - .60
FEELIN' ND PAIN/IDA VO 15622 E 1.25

JIMMY NOONE
FOUR OR FIVE TIMES/JAPANSY OE 1621 E 1.25
BLUES JUMPED A RABBIT DE 18439 E 1.25
NEW ORLEANS HOP SCOP/KEYSTONE OE 18095 E 1.60

RED NORVO
I GET ALONG WITHOUT YOU VERY VD 4648 E 1.10
TEA TIME/JEANINE BR 8103 E 1.40
DECCA STOMP/REV: JOE VENUTI) OE 3527 E 1.25

KING OLIVER
TOO LATE/WHAT YOU WANT ME TO BB 7242 E 1.25
ST. JAMES' INFIRMARY/SMILING BB 5466 E 1.25

ORIGINAL MEMPHIS FIVE
JAZZ ME BLUES/ANYTHING CO 2588 E 1.50

"HOT LIPES" PAGE
I WON'T BE HERE LONG OE 7699 E 1.25
LAFAYETTE/SOUTH DE 18124 E 1.25
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WOULO YOU/YOU Vo 3244 V
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HUSH MY MOUTH/DARK CLOUOS PE 15858 V
ARCADIAN SERENADERS
FIOGETY FEET OK 40272 V
SAN SUE STRUT/BOBBEO HAIREO BOBBIE OK 40378 G+
ORIGINAL OIXIELAND/YES SIR BOSS OK 40562 G
ARKANSAS TRAVELLERS
BONEYARO SHUFFLE/WASHBOARD BLUES HA 332 V
I AIN'T GOT NOBOOY/BIRMINGHAM BREAK. VE 1505 F
BILLY BANKS
BUGLE CALL RAG/SPIOER CRAWL PE 15615 G
IT OON'T MEAN A THING/YOU SWEET Vi 24148 E+
SIDNEY BECHET
NOBODY KNOWS THE WAY/OLD MAN BLUES Vi 26663 E
BLUES IN THIROS/ONE O'CLOCK JUMP Vi 27204 N
BIX BEIDERBECKE
JAZZ ME/AT THE JAZZ BAND BALL OK 40923 G
RHYTHM KING/LOUISIANA OK 41173 E
SINCE MY BEST GAL/SORRY Vo 3149 V
DEEP OOWN SOUTH/(REV., VENUTI) Vi 23018 E+
FLOCK O'BLUES/I'M GLAO BrE 2207 E+
BUNNY BERIGAN
—— ELITE 5005,5019,5020 N
RUBE BLOOM
MAN FROM THE SOUTH/ST.JAMES INF. Co 2103 V
BESSIE COULON'T HELP IT/MYSTERIOUS Co 2186 N
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GOO/WEEP BB 7217 E
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JUMPIN' THE BLUES/TOO OLD TO OREAM DE 2930 E
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LUCKY KENTUCKY/WHEN MY SUGAR WALKS OK 40285 N
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JOHNNY DODDS
BLUES GALORE/SHAKE YOUR CAN DE 7413 E
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WELL GIT IT/SOMEWHERE A VOICE Vi 27887 N
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MOANFUL BLUES/PUT & TAKE Co 3579 V
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NIGHTMARE/BROTHERLY LOVE BR 3404 N
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MOVE OVER CA 9025 V
DOWN IN ALLEY/(REV.,CHARLES.CHASERS) Co 1076 E+
BLUE TUNE/LAZY RHAPSOOY BR 6288 E
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PERCOLATIN' BLUES/HOT STRUT Co 14230 E
BUD FREEMAN
SATANIC BLUES/THE SAIL FISH DE 2781 N
TILLIE'S OOWNTOWN/THE BUZZARO DE 18112 N

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SUNOAY/GIRL IN YOUR ARMS Vi 20273 E+
SO TIREO/JUST A LITTLE KISS Vi 21150 N
BLACKBIROS ARE BLUEBIROS/DON'T BE Vi 21805 N
BENNY GOODMAN
AFTER YOU'VE GONE/BOOY & (CATCH) Vi 25115 V+
TAKE MY WORO/BEST OF FRIENOS Co 2947 E+
HALFWAY HOUSE (MERRITT BRUNIES)
WHEN I'M BLUE/WANT SOMEBODY Co 1263 G
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MONK HAZEL
HIGH SOCIETY/SIZZLING THE BLUES BR 4181 E
GIT-WIT-IT/IDEAS BR 4182 E+
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MONEY BLUES/I'LL TAKE HER BACK Co 383 E
BUSINESS IN F/REV.LOUIS HARLEM Co 2615 G
HOTTER THAN 'ELL/LIZA DE 555 E
EARL HINES
HONEYSUCKLE/FATE IN YOUR HANOS SIG 28110 N
CHILO OF A OISORDEREO BRAIN/B&S BB 10642 N
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BEEOLE UM BUM/SELLING THAT STUFF PARA 12714 F
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COME ON COOT/HAVE YOUR CHILL PARA 12317 V
FLETCHER HENDERSON
SHANGHAI SHUFFLE(ARMSTRONG) PE 14338 E
STOCKHOLM STOMP/HAVE IT READY BR 3460 V
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BLEEDING HEARTED BLUES/YOU CAN'T Vi 19123 V
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MR. JELLY LORD/WOLVERINE BLUES Vi 21064 N
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KING OLIVER
DEAO MAN BLUES/SOMEOAY SWEETHEART BrG 81002 N
JACKASS BLUES/DEEP HENOERSON BR 3245 E
PICKETT-PARHAM APOLLO SY'S
MOJO STRUT/ALEXANOER WHERE'S THAT PARA 12441 N
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EMPTY BED BLUES, 1 & 2 Vo 3286 N
KITCHEN MAN/I GOT WHAT IT TAKES Co 14435 N
BLUE SPIRIT BLUES/WORN OUT PAPA Co 14527 N
HE'S GOT ME GOIN'/IT MAKES MY LOVE Co 14464 N
MOAN MOURNERS/ON REVIVAL DAY Co 14538 V
I'M WILO ABOUT THAT THING/YOU GOT Co 14427 N
DO YOUR OUTY/I'M OOWN IN THE DUMPS OK 8945 N
YOUNG WOMAN'S BLUES/BABY OOLL UHCA 5/6 N
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MOANIN' THE BLUES/AIN'T GONNA PARA 12956 N
HASTINGS STREET PARA 12863 N
FRANK TRUMBAUER
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CLARENCE WILLIAMS BLUE FIVE
EVERYBOOY LOVES MY BABY/OF ALL THE OK 8181 V
JOHN WILLIAMS SYNCO JAZZERS
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IKE RODGERS: PARAMOUNT, BRUNSWICK.
HENRY BROWN: PARAMOUNT 12934, 12988.
JIMMIE BLYTHE: VO 1181.JASP.TAYLOR:PARA, VO.
HOCIEL THOMAS: OK 8289, 8346.
BESSIE SMITH:CO 14663. JAB WILLIAMS:PARA 12351.
JASPER TAYLOR: PARAMOUNT, VOCALION.
MA RAINEY: PARA 1222,12290,12364,12455,12603, 12612, 12706, 12804, 12926.

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HOT COPY

By

Orin Blackstone

Recent letters from men in service throughout the world, as well as from hot jazz devotees in countries just re-establishing contact with us after a lapse of many years, indicate that a new era in collecting is about to open. It is already known that France went right on issuing its SWING records throughout the occupation. Hot jazz, or an approximation thereof, also continued to come off the presses in Belgium, Switzerland, Holland, Sweden, and even Norway. All of these sources, though no doubt limited, will offer something for the collector to work on. Somebody might even come up with a few Telefunkens in Germany itself.

Ken Brown has written from India with a reminder that there are some Indian Columbias by the late Teddy Weatherford, plus a few other records of interest. There are probably a few sets of the Weatherford solos in the United States already, but not many. But the most startling information of all has been imparted by Sinclair Traill, who found some second masters of Ellington, Fats Waller and other favorites on Chinese and Japanese labels. Ellington's *Chicago,* for instance, turned up on a Japanese Polydor in a completely different version from the familiar American pressing. Sinclair, now back in England, did not send the label numbers and other details, but these would seem to be of little value anyhow.

To get back to matters closer at home, several correspondents have called attention to the need for straightening out the personnels on the Johnny Dunn late Columbias. Eugene Williams has supplied the following data:

(Johnny Dunn, cornet; Herb Fleming, trombone; Jelly Roll Morton, piano; Garvin Bushell, clarinet; Johnny Mitchell, banjo; Harry Hull, tuba; unknown drums):

Columbia 14306-D:
Sergeant Dunn's Bugle Call Blues (145759)
Buffalo Blues (145761)

Columbia 14358-D:
Ham and Eggs (145760)
You Need Some Lovin' (145762)

It would be interesting to know how Santa Pecora and Johnny Hodges got mixed up in that personnel originally.

* * *

Somebody with the necessary records in their possession could clarify a hopeless mixup on the Billy Banks and Baron Lee records. It now seems that the following were issued under the name of Baron Lee and His Blue Rhythm Band:

Perfect 15605:
Cabin in the Cotton (11751-1)
The Scat Song (11651a)

Perfect 15606:
Heat Waves (11363-1)
Minnie the Moocher's Wedding Day (11752)

But was the Billy Banks name used for any of the issues on Melotone, Banner, or Oriole? The data at hand is definitely conflicting.

* * *

Mr. Gullickson's printer gave us some trouble on the July column. We tried to say that Louis Armstrong had been named as the cornet on the following records by Jimmy Bertrand's Washboard Wizards:

Vocalion 1099:
I'm Goin' Huntin'
If You Want to Be My Sugar Papa

Vocalion 1100:
Easy Come Easy Go
The Blues Stampede

(*Continued on page 35*)

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ASCH RECORDS ASCH RECORDS ASCH RECORDS

ON THE LABELS

by

ROGER PRYOR DODGE

Louis Armstrong
No. B-1016
Brunswick Album

Wild Man Blues
80059
Melancholy

Georgia Bo Bo
80060
Drop That Sack

Static Strut
80061
Stomp Off, Let's Go

Terrible Blues
80062
Santa Claus Blues

In this Brunswick album of Armstrong's reissues we have a collection of not so famous but none the less good examples of early Armstrong. There are examples of his many talents from breaks in slow blues and fast numbers to complete choruses in both tempos.

This *Wild Man Blues* is quite different from the Okeh version. It is much more mellow and not as startling as is the Okeh. Neither Dodds' nor Armstrong's breaks are separated from the tune as they are in the Okeh. Dodds fuses the two-bar melody quite completely with the following two-bar break. To the musician who is aware of the separateness and difference between the tune and the breaks Dodds beautiful blending of the two into one pattern gives extra pleasure.

Both solos seem to have more subtlety than do they on the Okeh. Although Armstrong's solo has some fine spots, it does not have the inventiveness that is manifest on the Okeh. The accompaniment, in the main, plays through the breaks. Armstrong's passage in the stop-chorus section is reminiscent of the type of singing from which this tune derives. On the Okeh we do not get the feeling of the tune so much but we get a more precise instrumental composition. I like Louis's introduction better on this record and the phrase at the end of his solo is very melodic. Somehow through Louis's whole solo I feel Armstrong the player, his mannerisms, etc., more than on Okeh. On the Okeh, Armstrong creates something much greater than what we might expect from him. Altogether this Brunswick *Wild Man* is a truly great Armstrong and the subtlety of its line needs and deserves attention. I am inclined to like Dodds' solo better on this record than on Okeh. On Okeh his solo is a little disrupted between tune and breaks without much invention in the double time breaks whereas on this record his blending is extremely beautiful.

In *Melancholy,* Dodds plays the verse in chalumeau after which he plays a very silvery toned half chorus that fairly floats in air. He plays it too straight. Armstrong darts around with a more rhythmic release and finish of the chorus. Hines' playing is sober and interesting enough. It is good because it is so close to Jelly Roll's playing.

The only singing side in the album is *Georgia Bo Bo.* On it Louis takes a straightforward solo, apparently unconcerned with the wonderful material created by him. It rolls out so easily that it hardly sells itself, and almost passes unnoticed. Ory plays the blues near straight, and it is fine, because the blues are perfect music *to* play straight. In the sixth bar he has a slide passage, the kind of Ory passage that "eats right into you." Louis's singing is simple, we do not have any of the hackneyed scat variety. Dodds' solo is in his best vein. So far as intonation goes he has the hottest solo on this side. The piece ends with the ensemble playing the verse and blues.

In *Drop That Sack,* Dodds plays a very wonderful solo. It is a twenty bar tune. The treatment from the thirteenth to sixteenth bars is a stop chorus with the orchestra playing one to a bar. In Dodds' solo we have a four-four background up to the fifth bar and then off-beat background until the stop chorus passage. As I listen to these records I realize how interesting such devices are. In the fifth and ninth bars Dodds sounds wonderful with this off-beat encouragement. Lil sounds very good in the stop chorus passage. Both hands have equal emphasis and we get a relief from the vamp bass. Although vamp bass on the piano does carry the rhythm, and is occasionally bearable in moderate tempos, it is generally speaking, too tiring. Ory's solo is good Ory but it is the kind of trombone playing I do not like. Behind such playing there does not seem to be any intention but in this specific instance the fault that I generally find with this *kind* of playing is far outbalanced by Ory's tone. His vibrato in the stop chorus passage is solid and dirty without any forced intention on his part of achieving this effect.

Louis's solo has great variety especially in the breaks. *Drop That Sack* is healthy New Orleans jazz even though it is not a blues. I would like to see the off-beat devices creep back into a little of present day jazz whether it be Dixieland tradition or not.

The Tate sides are mainly orchestrated. The sections behind the soloists are extremely good and enrich these solos. On these sides I also find that although Louis has great facility on his trumpet his playing lacks real content. His solos do show forethought which is possible because of the ease with which he can use the various trumpet registers. I would say that it is the rhythmic ease with which he plays the actual musical line that invests it with interest. Thus in these solos there exists a balance between the parts and a facile execution but the total effect suffers because of the lack of melodic content.

Following the orchestrated ensembles in *Stomp Off* there are two solo choruses, one for Louis and one for Weatherford. These solos have excellent examples of simple but effective accompaniments. The orchestra starts out with one to a bar for three bars then is silent for one bar. After this is repeated there follows an unaccompanied solo for piano. Louis has about the same accompaniment which gives breadth to these two choruses and strongly impresses on the listener the pattern of the music something which straight strumming of two or four to a bar cannot do.

Teddy Weatherford, the pianist who went to India, is a brilliant player. On both these sides his solos are brittle and crisp. His invention, however, is over pianistic and depends too much on its brilliance.

Not very much can be said of *Santa Clause Blues.* We hear verses and choruses and Buster Bailey playing fairly straight an inconsequential tune. *Terrible Blues* is a nice old record but one that could not be done today. It is effortless in manner and we get a fine feeling of that period. Bailey's solo and the ensembles move along very nicely and it is a relaxing rather than a stimulating record. Trombonist Thomson has a good break in the ensemble before Louis's, and Louis's solo has good intonation and his break in the ensemble near the end is the Louis of Bessie's records.

Commodore 551
Back In Your Own Back Yard
All The Wrongs You've Done To Me

Eddie Condon and His Band

Commodore 552
Black And Blue
I've Found A New Baby

De Paris Brothers Orchestra

All The Wrongs You've Done To Me is played in a nice slow fashion. There is a very fine trombone solo by McGarity. His beginning has good swing. The rest of his solo is not up to this beginning but carries through because of his fine tone rather than because of his ideas. The drop in the second bar is excellent instrumental jazz. Such playing can distinguish a whole record. Pee Wee has a solo stressing his very dirty tone which at times becomes slightly obvious. However he also has some very good passages.

This slow tune, *All The Wrongs,* and the two fast numbers, *Back In Your Old Back Yard* and *I've Found A New Baby* stress the playing of the tune too much. These are nice enough old tunes but in these disks they appear to be plug records for the tunes. We all know *I've Found A New Baby* so why play it straight at all. I must still complain of the tags after the drum fan fares. If we must have them why not have something like Jelly Roll's *Smokehouse Blues'* tags. Why can't we have fast tags in the fast records as absorbing as these slow ones.

Black and Blue has an extraordinary solo by Wilbur de Paris. His solo is very close to the tune but seldom touches it. De Paris plays his own invention fairly straight and if one did not know the tune, *Black and Blue,* his solo would be taken as the tune itself. He has used a little embroidery of the most exquisite sort which embellishes the intervals between phrases. These embellishments hold the position of breaks but do not sound like breaks. They resemble more an extended pick-up integrally holding the sections together. Notice the octave jumps before the repeat of the first section. De Paris's melodic content is slightly sweet as is the general style today but it is exceptionally fine and musical playing of its kind.

The release is taken by the piano which is a mistake. Wilbur de Paris should have had all of this chorus to himself. The release is not an ordinary release. When I first heard it played by the trombonist Fred Robinson, on Armstrong's record I thought it was his invention but subsequently I realized that he was playing it straight. This straight playing fits the trombone excellently. Wilbur de Paris carries the inspiration completely to the end of his solo which ends with a few very beautiful figures. It is very satisfying to have such interest carried through to the end of a solo. Edmond Hall has a very good chorus with Sidney de Paris taking the release. Sometimes musicians give the feeling that they play just because it is their turn and both of these releases are so played. However, this is a minor complaint when we get such a solo as that by Wilbur de Paris.

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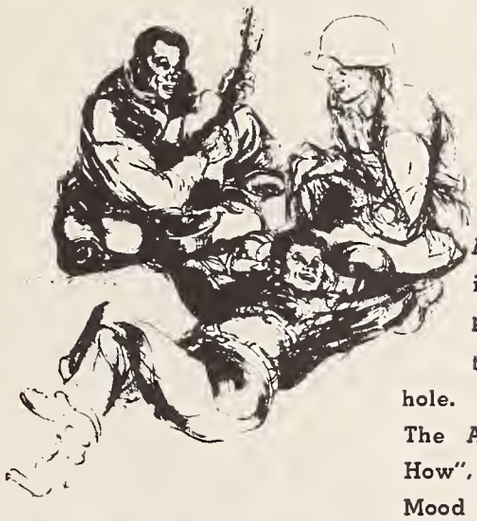

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WELL, JASM DOWN 'N' CALL ME BO BO

C*H*A*R*L*E*S E*D*W*A*R*D S*M*I*T*H

Reading your eminent contributors' contributions on the subject jazz vs. swing I was reminded of down in the bottoms where I used to stay. Used to! Am I kidding? Anyway, the uplift of this discussion—which I have followed seriously in the Changer, The Jazz Record, Down Beat and (excuse the expression) Metronome—has me bustin' out all over. I knew I was allergic to something besides Woody Herman's record of *Caledonia!*

Inasmuch as you have consistently refused to pay me with due bills or red points I must restrain myself from divulging all of the background, historical or ye-old-hatte material I have amassed on this engrossing subject. But not from putting in my tuppence worth. I believe that the whole controversy of jazz vs. swing might be solved by giving to these terms their *original* meanings, not just taking them part way home as Rudi Blesh has done.

To swing, as I understand it in its original connotation, is to hang by the neck until dead. Hence the expression "on the beam". Thus, while the term "swing band" is not precisely a misnomer it obviously lacks the dignity imputed to the term "swing" by Hughes Panassie when he calls it *balancement.*

As for jazz, this word has no place in music. It was discovered by a committee comprised of Bill Russell, Sgt. George Avakian and myself * while

* Other members of our party included a Mr. Ramsey, writer, who had stopped off at Tom Anderson's for a beer and to pick up neighborhood gossip and a Mr. Borneman, anthropologist, who had strayed by mistake into the nearby St. Louis Cemetery.

rummaging about Lulu White's Mahogany Hall. Scrawled in longhand on the wall of the gent's retiring room it impressed Avakian so that he shouted it in a loud voice. Too loud, as it happened, for a Belgian lawyer, Robert Goffin, was outside (unbeknownst to us) taking notes for what was to be the first jazz book. This, I believe, was in 1898 for I distinctly recall a distant cornet and Bill looking towards the Mississippi and saying, "Buddy must be over in Algiers today." But to continue. Goffin's book, as I understand it, was to have been called *Aux Frontieres du Memphis Five.* As we all know, it came out, *Aux Frontieres du Jazz,* Goffin having misunderstood Avakian's impetuous shout to have referred to the piano player or Professor, in this instance Clarence Williams (plug). So you see, jazz has utterly no place in music and is only there as the result of someone who put success before semantics.

Now as to the true meaning of the word and how it came to be scrawled on the wall (old Carrara marble, with gold and onyx inlay). A prime annoyance at Mahogany Hall was the sound of the trains puffing into the station of the Southern Railway nearby. Having this in mind I hastened to the library and got down Darwin's *Origin of Species.* This didn't seem to be quite right but next to it I found a musty volume called *It Fays Here* —an early work subtitled *The Tyrannie of Meanings.*

This absorbing study made it quite clear that jazz, in its original connotation, referred to sound or/and movement, e.g. "He hit him with a heavy jass over the head," or (1577) "The mares in foal must be kept in, neyther labored nor jassed up and downe, nor suffered to take cold." However, along about 1679 the word was rapidly being corrupted for we read in the London Gazette: "Lost of His Majesties, an enternewed jass falcon, with the king's varvels upon her jesses." (And if you think they're kidding you'd better brush up on your falconry!) But it took the ruggedly individualistic Americans to put the word on the skids and well on its way towards becoming a term meaning ra-ta-te-ta and oh you kid . . . a college professor solemnly writes: "Pass a circular saw revolving 500 times a second through a keg of 10 penny nails. That is jasm."

And that's where I came in. Let's go back to Julius', the set's over. You wanna know what'll cook when there aint no more home cooking? Well, I think it's time all jazz critics realized that a new art form is coming

(*Continued on page 35*)

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JAZZ IN LOS ANGELES

By GEORGE MONTGOMERY

Two more former members of bands led by King Oliver are now playing music here in Los Angeles. Dave Jones, the saxophone player in the sidewalk picture of the Oliver Creole Band in JAZZMEN, was at last report playing in the pit band, if it could be so called, at the Follies, a burlesque show down on Main Street. Darnell Howard has replaced Joe Darensbourg in the Ory Creole band. Howard joined the band in the middle of a hot Saturday night session, and they really put the pressure on him by playing HIGH SOCIETY during his first set. Although Darnell has not been playing regularly, he came through with flying colors; he took the Picou chorus very nicely, and showed plenty of power on MARYLAND and other numbers. A native of Chicago, Howard learned the clarinet from Lorenzo Tio,Jr., in that city, so should play good New Orleans style.

* * *

Johnny Wittwer recorded some piano solos for Asch Records, including CONTENTMENT RAG, YELLOW DOG BLUES, WILLIE THE WEEPER and YONDER COMES THE BLUES. Another young pianist who plays rags, stomps, and blues is Knocky Parker, currently appearing at Mr. Dee's, a bar on Cahuenga near Hollywood Blvd.

* * *

A nephew of Jelly Roll Morton, Gene Coles by name, is living here in Los Angeles. He is the son of Morton's sister, plays the piano some, and is said to have a striking physical resemblance to Jelly Roll, including those long slender fingers.

* * *

Kid Ory's band is going away back for some of their current tunes. They play WON'T YOU COME HOME, BILL BAILEY and UNDER THE BAMBOO TREE, both with swell vocals by Bud Scott, and even threaten to play CHICKEN REEL and UNDER THE DOUBLE EAGLE, a brass band number of European origin.

LET THAT FOUL AIR OUT!

This is our letters department. All communications are printed, provided they are submitted on post cards and are confined to 75 words.

Answering JEH in the June issue: Values in the Hollywood Premium Record Guide Price List were based to a large extent upon bids received from collectors. In the revised edition of this catalog the values will be based upon what I would sell the records for--if I had them. The new scheduling may not please more people, but may please different people. Wonder why JEH doesn't write me for higher or lower values...WRH, Los Angeles, Calif.

(How would it be to stop selling the old Guide and get out the new one?..Ed.)

* * *

Speaking of authorities on jazz, Bill Russell, Gene Williams and George Avakian seem to think that Bill Colburn is one of the best. Have never read anything by Colburn, but am sure that he sould "enlighten" many readers. How about it?...Let's start hounding the Columbia Recording Corp. for reissues by King Oliver...DG, Oak Ridge, Tenn.

* * *

Why don't guys like JF and MK read Downbeat or Metronome instead of the Changer? I don't know why people who don't appreciate New Orleans music feel called upon to gripe because a magazine devoted to the righteous stuff doesn't waste space on "swing". And, oh yes, I think that idea of JM's about exchanging dubs is great! Let's hear more about it from other fans...DSM, Redwood City,Calif.

* * *

JF says "Do I need glasses?" All he needs is a good set of ears. Obviously "Wingy" is a nickname and could be spelled wrongly. The name was Mannone but has been changed to Manone on advice of an astrologer. The main idea is to boost Wingy regardless of how his name is spelled. His is the greatest trumpet in jazz. Watch for his new Capitol releases...JJD, Atlanta, Georgia.

* * *

No. Please, Mr. Editor. Not this Roger Pryor Dodge every month as your record reviewer. Anybody but him. Well, almost anybody but him. Let him stick to his periodic articles about the dance or about arranging, which nobody need take seriously. But record reviews should be an important part of a magazine like the Changer, and the man in charge should be really qualified. This fellow Dodge just doesn't understand jazz...PBS, New York, N.Y.

* * *

Can anyone tell me why, after all these years, poor, old, dead, revolting jazz had to be brought back and crammed down the public's throat? Just when we were all sure it was dead and gone forever and were settling down to the golden age of Shaw, Dorsey, Goodman, Herman and the rest, old man jazz comes back to haunt us with Bunk, Mutt and the rest of those has-beens. Please let's have more swing...REL, Inglewood, California

* * *

(Space does not premit printing the communications from JPM, NHP, RW, SFD, and WFT. They will appear inthe October issue...Ed.)

LEMME TAKE THIS CHORUS

Readers are invited to have a good look at Frederic. Ramsey's article in this issue. Mr. Ramsey reveals that during the war the Office of War Information has made "several hundred thousand superb jazz recordings on film and in wax". He points out that the entire stock is liable to be junked and destroyed.

Here's what you do:—Write a couple of letters to your Congressman and Senator. Ask them for their views on the preservation of OWI jazz records and films. Tell your Congressman that this material should be deposited with the Library of Congress, or if you have another suggestion for its preservation let him know about it. Send your letter to us, and we will forward it to your Congressman, along with a copy of the September Record Changer with Mr. Ramsey's article earmarked for his observation. Or write us for an extra copy of the issue and send your letter to him direct.

The important thing is—WRITE YOUR CONGRESSMAN. If you don't, it is likely that the OWI films and records will be disposed of in some outrageous fashion as were the paintings of the Federal Art Project.

* * *

For a year or so now, we have been urged by several readers to extend the services of the Record Changer to collectors of "classical" records. We have finally decided to have a go at it and see what happens. We propose to list "wants" and "items for disposition" of collectors of recorded European music, and, if the revenue warrants, to print periodically articles and notes of interest to collectors on the other side of the tracks. We have signed on John Ball, Jr., of Miami (562 S. W. 44th Ave.), to take complete charge of this section. All contributions of reading material in the classical line will clear through him, and he has already submitted several articles, which I, as a jazz fan, find extremely interesting.

In the next two or three issues of the Record Changer we will list free of charge up to 20 classical items wanted or for disposition per collector. Ads are to be submitted showing the information for each record in this manner:

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We would, of course, appreciate your sending us the names and addresses of any classical collectors you know. And if you happen to have several hundred names, we will make you a good deal for them.

QUESTIONS

(*Continued from page 9*)

is one of the few forms of jazz piano that may serve equally well as percussive and melodic adjunct to the other instruments in the band.

4. I have already spoken at some length of the Basie type of "single note" piano (The *Jazz Record*, June, 1945, p. 7), though with reference to its melodic and rhythmic function rather than to its bass structure. As far as the latter is concerned, I would certainly include it in my extended definition of boogie (Rolling bass blues, walking bass blues, triplet bass blues, Spanish bass blues, etc.).

I sincerely agree with the last four paragraphs of Mr. Holmes letter. It is an extremely lucid definition of what I tried to say somewhat more clumsily in the August, 1941, column and what I hoped to have elaborated somewhat more successfully in the June *Jazz Record*.

III

Ensign Mark C. Wilkerson, U.S.N.R., Navy No. 99, c/o F.P.O., New York, adds some highly informative points to Jim Moynahan's notes on clarinet technique and anticipated accents:

"Just a cent's worth on embouchure formation and growl or 'spit' tones: I was taught reed and trumpet by Negro musicians of the South. They all used what you people are calling 'single embouchure'—but also a growl produced in the *throat*, which is a much more successful method than the lip buzzing system mentioned. This growl is accomplished by something akin to humming (which may be the 'uvula trill' you fellows are talking about) and is equally effective on any wind instrument. It allows full technical control over the tone and all kinds of normal vibrato may be used *with* it—lipping effects, etc.

At one time I studied bassoon from an Italian teacher, and he used double embouchure as the classic system of reed technique. As you know, double embouchure is essential on double reed instruments but De Robertis used it on clarinet as well. So it probably is an old continental system.

Like you, I never suspected anticipation (as a general rule) to be applicable to jazz (as opposed to swing). The men I believe in—Louis, Joe Smith, Ladnier, Dodds—seemed to build suspense by lag phrasing. I was taught lag by Negroes. It is certainly essential, then, to have a solid on-the-beat rhythm. Of course, it only stands to reason that any transition measures (end of phrase, end of chorus, etc.) may find *all* instruments temporarily engaged in an off-beat break."

IV

I am still interested in obtaining additional information on the "missing links" in the history of boogie, i.e., the connection between guitar blues and walking bass, between player piano rolls and party piano phrasing; between railroad worksongs and train blues. Will all musicians and collectors please write in if they have any facts and data on these questions? Eye witness descriptions or ear witness transcriptions of turpentine camp piano styles around the turn of the century or later will be especially welcome.

HOT COPY

(*Continued from page 29*)

Only the second coupling came out in print. Incidentally, the recording date for all four sides was April 21, 1927.

The compiler was responsible for an omission in Volume II of the "Index to Jazz." Kansas City Frank (Melrose) did not receive credit for the following two piano solos:

Gennett 5585:
Jelly Roll Stomp (14802)
Pass the Jug (14803)

These titles were recorded in February, 1929, according to a note in my possession, but this does not sound right. This would seem to be too late by about three or four years, unless the issue number is wrong. The same titles were recorded and issued on Brunswick 7062. There are supposed to be two masters of the Stomp.

* * *

The Bluebird reissues of the Eddie's Hot Shots Victor 38046 are both second masters.

S*M*I*T*H

(*Continued from page 33*)

up—The Singing Commercial. I have already had some rather nasty brushes with fellow critics as to whether nothing does like super-suds. As for me, I like chiclet-candy-coated chewing gum.

Looking back nostalgically through the years when jazz flourished, I was startled to come across the following: "Call it jas, jass, jasm or jazz, it still won't let your feet behave." My God, I thought, they even danced to it!

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VOL. 4, NO. 8

THE Record Changer

OCT 19 1945

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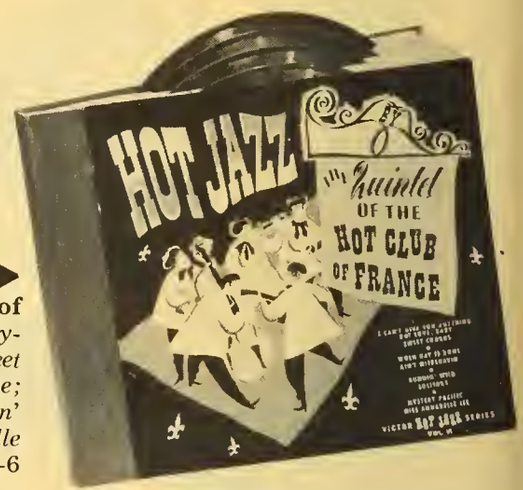

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Jelly-Roll Morton: *Sidewalk Blues; Dead Man Blues; Deep Creek; Red Hot Pepper; Burnin' The Iceberg; Pretty Lil; Little Lawrence; Ponchatrain.* HJ-5

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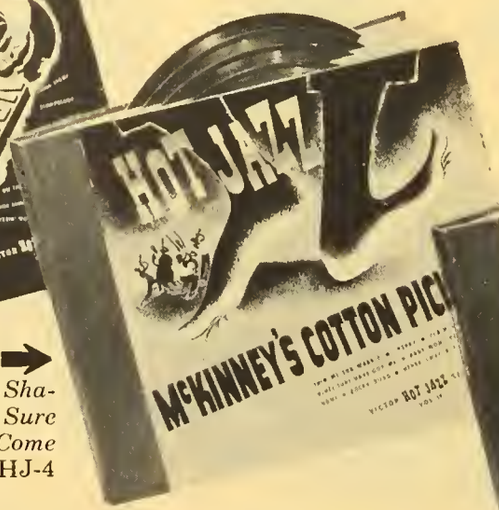

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RAGTIME

History and Analysis

by DR. BARTLETT D. SIMMS
and ERNEST BORNEMAN

Ragtime was one of the musical by-products of the American Negro's emancipation from slavery and plantation labor to free employment and labor mobility. In its northward migration and rise to popularity, ragtime thus marks both the urban resettlement of American Negroes and the infiltration of some aspects of the Negro's own pattern of culture into the urban civilization of America. The urban labor market became the social and economic goal of this migration; small wonder that it also became the focal centre of the new music.

We can easily discern three main trends of this migratory process. The first occurred around the middle of the nineteenth century with the tide of the abolitionist movement; the second, twenty-five years later, with the breakdown of the Southern reconstruction and the Negro's discovery that since the hope of a free life in the South had gone there was nothing left for him except exodus; the third, another quarter century later, with the opening up of a new labor market for colored entertainers at the various "World Fairs" that offered jobs to musicians, gamblers, restaurateurs, cooks, barmen, liquor dealers and other hangers-on of the entertainment business of both races. This latter movement became first associated with St. Louis and later with Chicago; whereas New Orleans must therefore be ranked as a place of origin, St. Louis and Chicago, long before the advent of jazz, had reached the status of terminal points in the migratory process of American Negro music.

In St. Louis, especially, beautiful women, gaudily dressed gamblers and inordinately talented Negro musicians met and mingled with their white counterparts as well as with the wealthy white men in search of pleasure on a much more casual and relaxed plane than anything the North had to offer by way of real equality and emancipation. As always in the South, the official taboo against miscegenation was balanced by an unofficial relation of the taboo within the limits of the tenderloin. In this atmosphere ragtime was born. Here *Frankie and Johnny* met and were commemorated in song. W. C. Handy, who had been out of work for a long time, landed in St. Louis and quickly made enough money to go back to Henderson, Kentucky, his home town, and then on to Memphis where the money came in handily to start a band. With plenty of work for all and plenty of money to throw around after work, the "district" around Chestnut and Market Streets west of Eighteenth became the main breeding place of ragtime even prior to the Louisiana Purchase Exposition of 1904 when much of the district was cleared to make way for the Union Station that was to cope with the influx of visitors from all over the world. Here, in the saloons, restaurants, cafés, sporting houses, gambling rooms, tent shows and outdoor beer gardens, in the early hours of the morning, the ragtime kings would meet for their informal cutting sessions as modern jazzmen may meet for jam sessions after their nightclub work is over.

The first and greatest of these "ragmen" undoubtedly was Thomas Million Turner, or "Tom Turpin" as his friends called him; his father ran the *Silver Dollar,* his brother Charlie the *Rosebud Hunting and Shooting Club,* and Tom himself dabbled in the saloon and sporting house business before he made ragtime a full time occupation; if anyone around St. Louis had a chance to pick up all there was to be known about piano playing at as early a date in his life as possible, Tom was the boy. By the time he began to play professionally around the district, he had grown into a huge tough-looking character of over 250 pounds who sported a singularly rough vocabulary to hide his natural soft-heartedness. As Mr. Harry Bowman of the Sixth Ward Republican Club recalls, Tom would play intricate fast rags by the hour at his own place, *The Booker T. Washington Theatre,* at his brother Charlie's tent show, at the *Rosebud* on 2200 Market Street, and lastly, up to his death, in 1922, at his new place, the *Jazzland,* drawing immense crowds wherever he played. He wrote his first rag, the *Harlem Rag,* in 1896, and Harry von Tilzer published it the next year. Most of his music submitted to publishers before that date was refused on the grounds that it was too difficult, too barbaric and too intricate, until he found von Tilzer who said in substance: "We will publish it, but God only knows who can play all those grace notes, bass runs and quixotic chords."

But he published it, and thus the wisdom of Tom's father paid off who many years ago had hired a German teacher to give Tom a thorough grounding in the classics. When Tom himself grew up to become an employer of musicians, he selected his pianists, singers and bands with a degree of discernment that makes the list of his musicians read like an honors list of American Negro music —W. C. Handy, Will Marion Cook, Bill Robinson, Cramer and Layton, Ma Rainey, Bessie Smith, Ida Cox, Ethel Waters—all of them worked at Tom's various places of entertainment. But the most remarkable aspect of his talent as a musical patron was his sponsorship of the new generation of ragtime pianists and composers—especially the remarkable Louis Chauvin, the greatest natural pianist of them all, and the more moderate and disciplined Sam Patterson.

Chauvin, nick-named onomatopoeically "Shove-on," was an improvizer and piano virtuoso ranking far above Tom himself, but since he could not read or write music, many of his original tunes and syncopations were transcribed by Tom and later by Scott Joplin without any due credit. In Tom's case, this was less plagiarism than a conviction, apparently shared by Chauvin himself, that ragtime was a pool of so many men's ideas that proprietary rights were a little out of place and that the credit should belong to the man who had enough knowledge to *Write down* what was everyone's common musical property. In this sense, the whole copyright situation as indicated on the covers of the sheet music is somewhat confused and more than a little misleading if taken literally as an indication of the "composer" in the academic sense of the term.

Scott Joplin's case, in this connection, is perhaps the most difficult to analyze. It is almost impossible at this date to decide with any degree of confidence which of the many pieces that bear Scott's name as arranger or

collaborator were actually composed by him and how many of them were mere transcriptions of rags originally improvised by such men as Chauvin, Otis Saunders, Scott Hayden and Arthur Marshall. Mr. W. P. Stark of the Stark Publishing company remembers that Scott, unlike Chauvin, was a rather mediocre pianist and that he composed "on paper" rather than "at the piano" as all the real ragtime virtuosos did. This became a real problem when Scott had to play one of his own compositions and found that he had to rehearse it carefully before he could play it convincingly.

Mr. Stark remembers that Scott came to St. Louis in the middle of 1901 and that the first rag he composed in St. Louis, *Elite Syncoptiona,* definitely bore the mark of the St. Louis school of ragtime as opposed to the Sedalia school of Saunders, Hayden and Marshall. The fact that Scott's major compositions were worked out on paper rather than at the piano made them still more difficult for laymen to play than Tom Turpin's, and Mr. Stark tells a story which sums this problem up very neatly and also shows how Scott got around it when he had to find a publisher. Like Harry von Tilzer when he heard Turpin's first rag, so Mr. Stark, when Scott first played *Maple Leaf Rag* for him, shook his head and said: "It's too difficult. Nobody will be able to play it." So Scott said: "If I find someone right outside your house in the street who can play it, will you then publish it?" Mr. Stark said he would. Scott went out and came back with a little Negro boy of about fourteen or so who settled down at the piano and played *Maple Leaf Rag* right off the sheet and without a flaw. Mr. Stark slapped his thigh and said: "I'll publish it." What Mr. Stark did not know at the time was that the little boy could not even read music and that Scott had brought him all the way from Kansas City to Sedalia after coaching him for months in the intricacies of the *Maple Leaf Rag.*

Of the other major ragmen of St. Louis, mention should be made of Tom Turpin's second protegee, Sam Patterson, who is now with the Handy Publishing Company, and of Scott Hayden who came to St. Louis from Kansas City around the turn of the century to join Joplin at World Fair engagements and parties. He composed *Sun Flower Slow Drag* in 1899, *Sun Flower Rag* in 1903, *Felicity Rag* in 1911 and numerous others in between. Some of the above were credited to Joplin as collaborator or arranger.

THOMAS MILLION TURPIN

Thomas H. Toliver, who had the first band on any river boat in St. Louis, was responsible for many of the New Orleans musicians' migration to St. Louis. As the senior union musician in town, he used his influence to get these men into the union local after they had arrived and to look after their welfare and their interests while they were in town. He played piano at Turpin's place in about 1907, and in 1914 composed one of the best rags, *Sweet Refrain,* which was published by Stark.

Other Negro composers of the period were Willie Toosweets who wrote *I'm So Glad My Mama Don't Know Where I'm At* in 1910; Paul "Concon" Cedric, father of Eugene Cedric, who in 1912 composed the *Lily Rag,* published by Stark; Robert Hampton, who wrote the *Cataract Rag,* published by Stark in 1910; Lucian Gibson, who composed *Cactus Rag* and *Jinx Rag,* both published by Stark; Artie Matthews, who composed the *Pastime Rag* Nr. 1, 2, 3, 4, and 5 between 1912 and 1915 and who was the first to introduce blues and walking bass effects into ragtime; James Scott, who wrote *Frog Legs* in 1906, *Hilarity Rag* in 1910, *Grace and Beauty* in 1909, *Climax Rag* in 1914, and *Broadway Rag,* his last composition, in 1922; Otis Saunders, who collaborated with Joplin on *Maple Leaf Rag;* Arthur

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Marshall, who collaborated with Joplin on *Swipesey Cake Walk* and *Lily Queen,* and published *Peach Rag, Pepper Rag, Kinklets* and *Ham An' Rag* under his own name; James Reese Europe, one of the most important figures in the history of American Negro music, who composed the *Castle House Rag* in 1914; John Black, who composed *Dardanella,* published in 1919, the first theme of which was based on what later became known as a boogie figure; Tom Delaney, who wrote *Jazz Me Blues* in 1920, which, despite its name, was closer to the ragtime than to the blues tradition; and many others whose names can be traced in the catalogues of the ragtime publishers.

But ragtime, however much influenced by the Negro tradition of shifted accents and three-over-four or "secondary rag," was not exclusively a Negro domain. There were such truly original white ragmen as Clarence Brandon Sr. who travelled in vaudeville and composed such pioneering rags as his *Tenpenny Rag* and *Domino Rag* in 1908 and the famous *I Ain't Got Nobody Now* in 1910 which sold 5,000 copies in the first six months after publication; Clarence Brandon Jr., perhaps the finest living ragtime pianist and his father's worthy successor; Jerry Cammack, composer of the *Tom and Jerry Rag* in 1915; Charles Hunter, who composed *Tickled to Death* in 1899, *Cotton Bolls* in 1901, and numerous other rags of the very earliest period; J. Russell Robinson, who composed *Sapho Rag* in 1909, *Shadows of Fame* and *Whirlwind Rag* in 1910; Charles Humfeld, who wrote *Who Left the Crabs Out* and *Left Hand Rag* in 1910; Percy Wenrich, who wrote the *Smiler Rag* in 1910; Eddie Raye, who published *Early Morning Rag* in 1912; E. J. Stark of the Stark Publishing Company who brought out *Billiken Rag* in 1911; Clarence H. St. John, who wrote *Collars and Cuffs Rag* and *Meddlesome Rag* in 1917; B. R. Whitlow, who wrote *Shave 'em Dry Rag* in 1914 and *Schultzmeyer Rag* in 1916; Julius Linzberg—*Operatic Rag,* 1914; A. L. Klein—*Arcadia Rag,* 1914; Ernie Burnett—*Steamboat Rag,* 1914; George L. Lowry—*Florida Rag,* 1915; Joe Verges—*Don't Leave Me Daddy,* 1916; Max Goldman—*Ostend Rag,* the tune of the "Ostend" dance, popular in 1916; Paul Pratt—*Hot House Rag,* 1917; Will Held—*Chromatic Rag,* 1916; Robert Sterling—*Pegasus Rag,* 1918; R. J. Ingraham—*Mando Rag,* 1920; Edward Mellinger—*Contagious Rag,* 1920, *Edward Mellinger Rag,* 1922; then there was Joe Fuchs, 1904 to 1907, who played at parties, theatres, dime stores, and in the opin-

ion of W. P. Stark was one of the best improvisers although he never committed any of his rags to paper.

Ragtime came to an end in the second decade of the twentieth century, for social, economic and technological reasons we shall analyze at some length below. Let it be mentioned here only that the clean-up campaigns in St. Louis, Kansas City, New Orleans and Chicago played no small part in the decline and eradication of ragtime. In 1910, the police closed nearly all the nightspots featuring ragtime in Chicago, for instance, and the Chicago school of ragtime—Wenrich, Compton, Shaw, Dixon, Fischer, Watson, Nelson and even Shelton Brooks—were forced to migrate or switch to other channels of expression. The way was clear for jazz and the blues. In the words of Onah L. Spencer, "with the decline of the Pekin Theater, Ma Rainey popularized the blues, and Wilbur Sweatman featured jazz at the Grand Theater's opening. Clear-cut ragtime was passé." But in a hybrid form, many ragtime trends still survived and "mingled with many of the new jazz forms, and it was 1920 before it had completely faded from sight."

Thus ragtime, historically as well as musicologically, stands as a milestone between the minstrel shows of the nineteenth century and the "jazz age" of the twentieth century. The invasion of ragtime into the minstrel idiom was a gradual infiltration rather than a frontal attack. Minstrelsy had begun as the Negro musician's attempt to live up to the white man's idea of a Negro musician; it continued as a white man's attempt to imitate the Negro's imitation of the white man; it ended with the Negro finding and asserting his own idiom and with the white man vainly trying to imitate an idiom that was rapidly reducing the gap between folk and art music. The actual junction, of course, took place a few years later when ragtime fused with the blues to produce jazz on the one side and the party piano style on the other.

In the early years of minstrelsy, very little difference between the songs of white and colored minstrels was noticeable. James Bland's songs, like Stephen Foster's and Dan Emmett's, showed hardly any use of Negro folk themes. Sydney Perrin's songs resembled Bland's when they made their first appearance on the minstrel stage. His *Mammy's Little Pumpkin Colored Coons,* for instance, showed no syncopation when it first appeared in 1897, but within one year it reappeared as part of *Ragtown Rags,* a medley of "Coon Song Hits," and this time the tune had been supplied with a proper off-beat-accent treble. Coon songs, therefore, mark the transition stage from minstrelsy to ragtime; by the turn of the century it had become impossible to define the difference between syncopated coon songs like Walker and Williams' *I Don't Like No Cheap Man* and vocal ragtime like Scott Joplin's *Ragtime Dance Song.* Banjo rag accompaniments began to be played for all the old cakewalks and two-steps. All the traditional standbys like *Old Black Joe, Zip Coon* and *Old Dan Tucker* made their reappearance as ragtime tunes. Gradually ragtime spread from the accompaniment to the melody, and before the white audiences could make out what was happening to them, Negro ragtime had pushed the old burnt-cork imitations off the minstrel stage.

Negro ragtime had been preparing for this invasion of the White Man's popular music ever since the Negro pianists of the St. Louis and New Orleans sporting houses had noticed the Negro brass bands' tendency to shift the accents of the traditional march tunes from the strong to the weak beats and had tried to produce similar effects on the piano keyboard. It was

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therefore no accident that the first rags sounded like off-beat marches and that the music-hall type of thematic material made its appearance in ragtime only after the original *tempo di marcia* rags had firmly laid down the pattern of right-hand syncopations and secondary rag variations. Common to both stages of ragtime development, however, and characteristic of their immaturity in the growth of American Negro music, was the fact that no traditional Negro themes of the spiritual, worksong or blues type were ever incorporated into the repertoire of the early ragmen.

Unlike worksongs, spirituals and blues, ragtime generally used two or more themes in cyclical or rondo form, a tradition borrowed from the march and preserved in the cakewalk whence it survives in such perennials as *Georgia Cake Walk*. White jazz in later years could always be recognized by the extent to which it fell back on this march and ragtime tradition rather than advancing to the more fluid and complex Negro idioms like the blues, the spiritual and the worksong. Such old-time favorites of the white jazzmen as *Original Dixieland Onestep* betray their origin from the march, cakewalk and ragtime tradition not only in their melodic structure and their primitive syncopation but also in their very *form*.

The formal structure of ragtime was based on a combination of three or four "strains," sixteen bars each in length, which were generally linked by similarity or contrast; in actual performance, however, there was no need of playing all four strains as written or even in the order in which they appeared on the music sheets; instead, each of the strains could be repeated *ad lib* any number of times. as a jazz band may repeat the chorus and dispense with the verse; and as the jazz band invariably ends with the chorus rather than with the verse, so it was traditional usage in ragtime to end the piece not with the fourth but with the first strain. A four-bar introduction, too, was common usage in ragtime as well as in jazz; but whereas jazz frequently ends with a coda, ragtime always ended with an abruptly clipped-off chord, a practice preserving the general effect of brusqueness and angularity which ragtime affected so consistently. The fact that the central theme of a rag was generally referred to as the "trio" indicated its derivation from the march, but the fact that the trio frequently introduced diminished chords already shows the way to an emancipation from the harmonic tradition of the march and a first approach to the minor thirds and diminished sevenths of the Negro blues scale.

And as with the harmonic structure of ragtime, so with its rhythmic development: the triplet, the secret of jazz syncopation, had not yet been discovered by the ragmen—or if they knew about it, and there is a good chance that they might have heard it in blues, spirituals and worksongs alike —they took good care not to confuse their white audiences and publishers by including it into the narrow scope of piano ragtime. Instead, after a quarter note had begun the bar, the second note would frequently be a half note, thus automatically preventing the third beat from being accented; or the fourth beat of one bar might be tied to the first beat of the next, with the result that no emphasis could fall on the latter. This principle was varied in many ways and was, of course, not confined to quarter and half notes or, in fact, to 4/4 time. But whether written out in 2/4 or 4/4 time, the trick remained the same: against the regularly and properly accented bass, the treble stated violent counter accents, and this not only by means of simple dynamics but by ingenious harmonic and melodic devices which changed and twisted the expected accents of the tune in every possible way. Stop choruses, breaks, anticipated chords, contrasts between single notes on the beat and heavily chorded notes on the off-beat, advanced or retarded use of melodic or harmonic fragments—all these were common devices; but the most interesting, and from the viewpoint of jazz the most important development was the use of polyrhythm or what the ragmen themselves called "secondary rag."

This consisted of a repetition of melodic phrases of irregular length over a bass in regular time; one of the most frequent variants was the three-over-four pattern which survives in a great deal of modern riff music. Here the phrase of three-beat length was set over a four-beat bass so that each time the phrase was repeated, it appeared over a different set of accents in the bass. In a more complex manner, melodies of much greater length could be treated with similar effect so that the third beat of the treble part came to coincide with the second beat of the bass, while the second beat of the treble's next measure met the third beat of the bass. By the time the bass had reached the last beat of the first bar, the treble had reached the first beat of the third bar. This principle allowed almost continuous syncopation without confusing strong and weak beats and without giving the impression that the tune might be in uneven time. It becomes obvious that this is a very acute problem if we remember that even Brahms' attempts at syncopation of a much more primitive type often fooled the performers so much that they simply began to consider the accented off-beat as the normal upbeat. Secondary rag overcame this problem by splitting the bar metrically rather than accentually. It was a solution unmistakably African in origin and approach.

But Afro-American music began to reach its maturity only when the principle of secondary rag became fused with the infinitely greater flexibility of the blues, and it should be remembered here that the so-called "progressive" school of jazz which finds its advocates among the small "jump" groups and jazz "chamber music" units as well as among the big swing bands and their school of "modern" arrangers has in many ways retrogressed from the blues in that it has returned to the more primitive aspects of "secondary rag" in order to use them—sometimes identically with the early rags—as background riffs. Similarly, the dotted eighths and sixteenths of ragtime, which jazzmen and blues singers had invariably treated as triplets, as though the time signature were 12/8 rather than 4/4, have now made their reappearance in swing music in their old literal pre-triplet form. Finally, on the harmonic level, a third retrogressive step has been taken by the "modern" school which again took swing music back to the ragtime era rather than forward from the best of jazz. For swing musicians, like ragtime composers, are so much impressed by the harmonic aims of the European romantic school that chord changes, chord progressions and general harmonic lushness seem to them an advance from the rigid chord structure of the blues and the march, respectively.

This, of course, is quite puerile from the point of view of European music as well as from that of Afro-American music. For whereas European music, in the neo-classic manner of Stravinsky and Hindemith as well as in the twelve-tone manner of the Vienna school, strove to get away from the whole idea of "harmonizing" given tunes, Afro-American music, in the blues as well as in that aspect of New Orleans jazz which was most closely tied up with the blues, strove to preserve the most primitive and most rigid harmonic framework so as to use it as a point of departure for melodic, rhythmic and contrapuntal variations which needed a rigid chordal framework to the same extent as they needed the rigid rhythmic framework of unaccented 4/4 time. Jazz, at its best, in the form of three-part counterpoint on the blues, thus

reached subtleties within this framework which neither ragtime before nor swing music afterwards ever approached.

Ragtime came to an end for social and economic reasons quite similar to those which later caused the decline of jazz and the return to the more primitive and more easily intelligible patterns of swing music. The player piano, invented in 1897, had been the main instrument of promulgating and disseminating the message of ragtime. With the invention of the phonograph it became for the first time possible to record and recapture not only the sound of the piano but of the whole orchestra, and with this discovery the age of piano music (and of ragtime as the most popular American piano music) came to an end and was replaced (as the phonograph, and jazz with it, was later to be replaced by the radio and by swing music) by the age of orchestral music and, to a certain extent, at least among Negro communities, by jazz and the vocal blues.

In the appended CHRONOLOGY OF RAGTIME, BLUES AND POP TUNES WHICH INFLUENCED THE HISTORY OF JAZZ, Mr. Borneman has tried to place these three periods into a definite historical pattern so that students at a glance may see how ragtime gradually gave way to the blues, and the blues, in its turn, to the new Tin Pan Alley ballad.

(See Chronology, Page 31)

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References: Gordon Gullickson, William Russell, William C. Love.

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"Storyville"

New Movie To Show Real History Of Jazz!

After many feeble attempts, Hollywood has at long last put into production what will be the first authentic motion picture on the early days of New Orleans jazz. All lovers of Negro music will be happy to know that every effort has been made to accurately record the great saga of hot jazz.

The film consists essentially of six musical sequences with a plot weaving throughout. It is based on the life of Buddy Bolden, admirably portrayed by trumpeter Dizzy Gillespie; tracing his career from the day in his early teens when he accidentally discovered jazz by rubbing two Bamboula sticks together, to the time he went insane. This occurs during a passionate scene while Bolden is improvising the frenetic final chorus to *Ride Red Ride.* No longer able to hit B above high C, and thwarted in his love for a white rice planter's daughter, he collapses in agonizing frustration and falls beneath the shuffling feet of the dancers.

Of the musical numbers, the first is an interesting levee sequence in which several stevedores set down their cotton bales and turn out to be the King Cole Trio, piano and all, playing wonderfully on *Blues in the Night.* The Mills Brothers also appear in this scene as does the Cab Calloway Band which arrives at the levee on an African slaver. The band is cleverly ornamented in native costume with the Cab decked out as a Witch doctor. Their entrance is very impressive as the ship slowly pulls into the dock, with the band on deck throbbing out *Minnie the Moocher.*

After an interesting Honky tonk interlude in which Hazel Scott plays some amazingly fast ragtime on the Novachord, there is an atmospheric scene at the old Fewclothes Cabaret in which a septet from Count Basie's band appears. The Count plays a huge, barrel-shaped piano with a glistening gut-bucket at one end. Right after a terrific riff-arrangement of *Royal Garden Blues,* there is a huge brawl over a dice game in which Freddie Keppard is slashed to death. This, of course, makes a perfect transition for the beautifully conceived Funeral sequence. In this, the aged New Orleans veteran Bunk Johnson appears to lead the funeral march, accompanied by the entire Boston "Pops" Orchestra, in black-face. The whole group stomps back from the burial with a great arrangement of *Tiger Rag,* scored for the film by José "Jo-Jo" Iturbi. Of course, the sound track for old Bunk's part was recorded by Cootie Williams; and the effect worked out very nicely except for a few hardly noticeable spots where Bunk was not quite able to follow Cootie's intricate buzz-bugling.

This sweeping section of *Storyville* is climaxed by a full-scale revival sequence, and the whole cast is augmented by the Hall Johnson Choir as the congregation singers. They all do a lush, symphonic version of *Swing Low, Sweet Chariot.* The whole breathtaking scene captures the mood and mighty folk quality of the Negro race, with pathos and social protest in every savage bar.

Then and there everyone decides to put the show on the road, and a collection is taken up to spread the Negro's great music. One white woman who has been watching the revival writes them a check for $10,000,000 to the great jubilation of the cats.

And in the final majestic scene the entire company is aboard a Riverboat, heading up the Mississippi to Chicago, playing a rocking, Boogie-Woogie version of *Saint Louis Blues.* Here we feel the deep significance of Jazz . . . moving up the river to the great metropolis of Chicago . . . to be spread over the entire civilized world! Perhaps a hint of a sequel . . . the further chapters in the history of hot . . . can be seen in this last stirring scene.

In Hollywood's effort to make this production complete and authentic, every available jazz artist and group was filmed. In fact, a few cottonfield and chain gang sequences with Leadbelly, and a couple of numbers by Kid Ory's band were left out of the final picture because of over-length. However, there is so much good music and folk-history left, that jazz fans everywhere will feel that at last, the movies have done right by them!

gene Deitch

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1945, Gordon Gullickson. $2.00 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

Ae	Aeolian Vocalion	Cap	Capitol	Elec	Electradisk	JI	Jazz Information	PaE	English Parlophone	SD	Steiner-Davis
Aj	Ajax	Ch	Champion	Em	Emerson	JM	Jazz Man	PaF	French Parlophone	Se	Session
AM	American Music	Cl	Collectors Item	Ex	Excelsior	Key	Keynote	Pana	Panachord	Sil	Silvertone
Ap	Apex	Cl	Clarion	Ge	Gennett	KP	Keith Prowse	Para	Paramount	Sig	Signature
As	Asch	Clax	Claxtonola	GG	Grey Gull	Li	Lincoln	Pat	Pathe	Su	Sunshine
Au	Autograph	Co	Columbia	GI	General	Mas	Master	PatA	Pathe Actuelle	Sw	Swing
Ba	Banner	Com	Commodore	GrF	French Gramophone	Mad	Madison	PatF	French Pathe	Tele	Telefunken
BB	Bluebird	Cq	Conqueror	Ha	Harmony	Max	Maxsa	Pe	Perfect	Tri	Triangle
Bea	Beacon	Cr	Crown	Harmo	Harmograph	Me	Melotone	Ph	Philharmonic	UHCA	United Hot Clubs
BN	Blue Note	Cs	Crescent	Her	Herwin	MW	Montgomery Ward	Pu	Puritan	UI	Ultraphone
Br	Brunswick	De	Decca	HMV	His Master's Voice	Nor	Nordskog	Qrs	Qrs	VD	Van Dyke
BrE	English Brunswick	DeE	English Decca	HoW	Hit of Week	OdF	French Odeon	Re	Regal	Ve	Velvet Tone
BrF	French Brunswick	DeF	French Decca	HRS	Hot Record Society	OdG	German Odeon	Ro	Romeo	Vi	Victor
BS	Black Swan	Di	Diva	Hy	Hytone	OK	Okeh	Roy	Royale	Vo	Vocalion
Bu	Buddy	Do	Domino	Im	Imperial	Or	Oriole	RZ	Regal Zonophone	VoE	English Vocalion
Bwy	Broadway	Ed	Edison	Je	Jewel	OrE	English Oriole	Sa	Salabert	Vr	Variety
Ca	Cameo	El	Elite					SA	Solo Art	Vs	Varsity

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3 CONDITION OF RECORD: M-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1	2	3	4	5	6
	REO ALLEN				
INDIANA/SHERIDAN SQUARE	OK	6357	E	AUC	RUSK
K. P. BOOGIE	OK	6281	N	AUC	ROTH
	ALBERT AMMONS				
BOOGIE WOOGIE/NAGASAKI	DE	749	E	T-A	PISC
	IVIE ANDERSON				
PLANTATION/GOOS CHILUN GUT RHY	VR	591	E	AUC	RUSK
	LOUIS ARMSTRONG				
SONG OF ISLANDS/BLUE(CLIK)	DK	41395	V+AUC	3.00	BEAR
CORNET CHOP SUEY/(B.SMITH,REV)	HRS	——	N	SAL	1.25 IVEY
SAVOY BLUES/HOTTER THAN THAT	OK	8535	V	AUC	4.00 COWA
WEST END BLUES/FIREWORKS	OK	8597	V+AUC	1.50	COWA
TWO DEUCES/SQUEEZE ME	OK	8641	G	AUC	1.50 COWA
WEST END BLUES	PAE	448	E+AUC	2.00	COWA
GUT BUCKET/IN THE BARREL	OK	8261	V	AUC	1.50 COWA
BASIN ST/ST.LOUIS BLUES	VO	3008	N	AUC	1.00 COWA
KING OF ZULUS/LONESOME	OK	8396	F+AUC	1.50	COWA
WEST END/GOT NO BLUES	VO	3204	E+AUC	1.00	COWA
DRY'S CREOLE/LAST TIME	CO	35838	N	AUC	1.00 COWA
YOU RASCAL YOU	DE	4140	E	AUC	VOGE
BYE AND BYE	DE	3946	E	AUC	VOGE
WEST END BLUES	DE	2480	E	AUC	VOGE
AIN'T MISBEHAVIN	DE	2042	E	AUC	VOGE
WHEN THE SAINTS GO MARCHING IN	DE	2230	V	AUC	VOCE
WOLVERINE BLUES	DE	3105	V	AUC	VOCE
IN THE CLOAMING	DE	3825	E	AUC	VOCE
COQUETTE	DE	4327	E	AUC	VOGE
COAL CART BLUES	DE	18091	E	AUC	VOCE
YES YES/ MY MY	DE	698	E	AUC	VOGE
REO SAILS/TREAS.(CHIP 4 GR.)	DE	648	E	SAL	.90 PARR
KEYHOLE/MELANCHOLY BLUES	DK	8496	G	AUC	MELL
TIGER RAG	PAE	942	E	T-A	PARK
COAL CART BLUES/HONKY	DE	18091	V	AUC	MINE
TIGHT LIKE THIS/STARDUST	PAE	1592	N	AUC	EMEN
HEAH ME TALKIN/NO PAPA NO	PAE	1767	N	AUC	EMEN
SAVOY BLUES/SWEETHEARTS ON	PAE	2127	N	AUC	EMEN
WRAP YOUR TROUBLES/MONDAY DATE	PAE	2135	N	AUC	EMEN
HOTTER THAN THAT/THAT'S WHEN	PAE	2704	N	AUC	EMEN
YES SUH/I'LL GET MINE	DE	3900	N	T-A	WALL
SWING YOU CATS/SNOWBALL	BB	10225	E+AUC		PEEL
	GUS ARNHEIM				
ONE MORE TIME/THANKS TO(BING)	VI	22700	G+AUC		RUSK
I SURRENDER DEAR (BING)	VI	22618	V	AUC	RUSK
SINGIN' IN THE RAIN	VI	22012	E	AUC	HEAT
	BR. JAMES ARNOLD & CONGREGATION				
HUSKS WITH SWINE/GET UNDERSTAND	VO	5304	E+S-A		PARR
	GENE AUSTIN				
BY BY BLACKBIRD/GOTTA KNOW	VI	20044	E	SAL	1.00 HEAT
SOMEDAY SWEETHEART/FORGIVE	VI	20561	E	SAL	1.00 HEAT
	GENE AUTREY				
BEARCAT PAPA/MONEY AIN'T	VI	23530	E	AUC	HEAT
	MILDRED BAILEY				
I THINK OF YOU/MORE THAN	DE	4267	E	AUC	TANN
ROCKIN' CHAIR/HAPPY	DE	3755	N	SAL	.75 KELS
ROCKIN' CHAIR	VO	3553	E	AUC	VOGE
DON'T BE THAT WAY	VO	4016	G	AUC	VOGE
THEY SAY	VO	4548	N	AUC	VOGE
WILLOW TREE	DE	18108	V	AUC	VOCE
LOVER COME BACK TO ME	DE	3953	E	AUC	VOCE
WILLOW TREE	DE	18108	E	AUC	VOGE
SQUEEZE ME	DE	18109	E	AUC	VOGE
I GO FOR THAT/THEY SAY	VO	4548	E	AUC	HEAT
	JOSEPHINE BAKER				
LA PETITE TONK/JAI DEUX	COF	229	E	AUC	HEAT
	PHIL BAKER				
BIG BUTTER AND EGG MAN	CO	521	E	AUC	GALB
	CHARLIE BARNET				
WHAT'S NEW/FOR TONIGHT	BB	10361	E-AUC		HEAT
(MANY ON BB AND DE (SEND WANTS)	—	——	N	SAL	WALL
	COUNT BASIE				
BLUE & SENTIMENTAL/DOGGIN	DE	1965	N	AUC	MINE
HONEYSUCKLE/ROSELAND(V/E)	DE	1141	-	AUC	MINE
SWINGIN THE BLUES/SENT	DE	1880	N	AUC	WALL
PANASSIE STOMP/DO YOU	DE	2224	N	AUC	WALL
KING JOE (BOTH SIDES)	DK	6475	N	SAL	.50 WALL
	COUNT BASIE (CONTINUED)				
AY NOW/BLUE SHADOWS	OK	6626	N	AUC	RITZ
KING JOE, 1 & 2 (PAUL ROBSON)	OK	6475	N	AUC	MESS
	NORA BAYES				
PROHIBITION/TAXATION BLUES	CO	2823	E	SAL	1.05 HEAT
	SIDNEY BECHET				
JUNGLE DRUMS/HOLD TIGHT(E/V)	VO	4537	-	SAL	1.50 IVEY
MAGIC ISLAND(HAITIAN ORCH.)	VS	8399	N	SAL	1.00 IVEY
BLACKSTICK/SUN SETS DOWN SOUTH	DE	2129	N	AUC	RUSK
SHAG/I FOUND A NEW BABY	BB	10022	N	AUC	RUSK
PREACHIN' BLUES/INDIAN SUMMER	BB	10623	E	AUC	RUSK
ROSE ROOM/LADY BE GOOD	VI	27707	N	AUC	RUSK
TEXAS MOANER/LIMEHOUSE BLUES	VI	27600	E	AUC	RUSK
SUMMERTIME/POUNDIN' HEART BL	BN	6	N	T-S	HILL
LONESOME BLUES/DEAR OLD SOUTH	BN	13	N	T-S	HILL
BLUES FOR TOMMY (HIGGIE,REV)	BN	7	N	T-S	HILL
ROCKIN' THE BLUES/MIGHTY BL	BN	3	N	T-S	HILL
	BIX BEIDERBECKE				
SORRY/BEST GAL TURNED ME DOWN	VO	3149	E	AUC	RUSK
JAZZ ME BLUES/JAZZ BAND BALL	VO	3042	E	AUC	RUSK
JAZZ ME BLUES	PAE	2530	N	T-A	PARK
BIXOLOGY/(REV., SEE TRUMBAUER)	PAE	1838	N	AUC	EMEN
WRINGIN,TWISTIN/NO REASON	PAE	2532	N	AUC	EMEN
WRINGIN,TWISTIN/IN A MIST	VO	3150	E	T-A	PISC
	BUNNY BERIGAN				
FIRST TIME SAW YOU/ROY FOX	VI	25593	E	AUC	EPST
	AL BERNARD'S MINSTREL COMPANY				
AL BERNARD MINSTRELS, 1 & 2(12")	OK	7002	N	AUC	RITZ
	CHU BERRY JAZZ ENSEMBLE				
BODY AND SOUL/STARDUST	COM	1502	E	T-S	HILL
	BARNEY BIGARD				
MOONLIGHT FIESTA/SPONGE CAKE	VR	626	N	AUC	RUSK
CHARLIE THE CHULO/LULL AT DAWN	BB	10981	N	AUC	RUSK
	BINKLEY BROTHERS DIXIE CLODHOPPERS				
GIVE ME BACK MY 15¢/ROOSTER	VI	40048	E	AUC	1.00 HEAT
	EUBIE BLAKE SHUFFLE ALONG ORCH				
BANDANA DAYS/BALTIMORE BUZZ	VI	18971	E	SAL	1.00 HEAT
	BLIND WILLIE				
WARM UP/TUMMIN(CRACK TO LABEL)	VO	02595	E	S-A	PARR
	RUBE BLOOM				
MYSTERIOUS MOSE/BESSIE	CO	2186	E	SAL	1.00 HURN
	BEA BODZE				
SEE SEE RIDER BLUES/CATCH CAN	DE	8633	E	AUC	RUSK
SO GOOD/YOUNG MAN'S BLUES	DE	8658	E	AUC	RUSK
	BON BON & BUDDIES				
BLOW GABRIEL/ALL THAT MEAT	DE	8567	N	AUC	MINE
	IRENE BORDONI (WITH RUBE BLOOM)				
MY LOVE/I WONDER WHAT	CO	1983	E	AUC	GALB
	CONNIE BOSWELL				
SWEET SUE/MOONLITE ROSES	DE	1885	N	AUC	TANN
ALBUM	DE	A-171	N	AUC	TANN
	WILL BRADLEY				
CHICKEN GUMBOOG/STARDUST	CO	35939	N	AUC	RITZ
BEAT ME DADDY 8 TO A BAR	CO	35530	E	AUC	MESS
DOWN THE ROAD A PIECE	CO	35707	N	AUC	MESS
	FANNIE BRICE (BABY SNOOKS)				
I'D RATHER BE BLUE	VI	21815	E	AUC	1.25 HEAT
	BROADWAY BROADCASTERS				
I LOVE MY BABY/(REV.,CAROLINER)	CA	850	V	AUC	HEAT
	CLEO BROWN				
HERE COMES COOKIE/I'LL TAKE(KRUPA)	DE	409	E	S-A	PARR
	LES BROWN				
DANCE OF BLUE DEVILS/SWAMP FIRE	DE	1231	E	AUC	RUSK
MELLOW BIT OF RHYTHM/COMANCHE	DE	3155	E	AUC	RUSK
	MERRITT BRUNIES				
BLUE AS THE BLUE(1" HAIR CRACK)	OK	40576	N	AUC	RITZ
	ELDER RICHARD BRYANT'S SANCTIFIED SINGERS				
LORD'S GOOD TO ME/COME OVER	OK	8559	V+AUC		HEAT
	BUMBLE BEE SLIM				
B & O BLUES/QUEEN BE(CR.TO LABEL)	VO	1720	E	S-A	PARR
LOST CONFIDENCE(CRACK TO LABEL)	VO	02773	E	S-A	PARR
	BOB BURNETT (OLD TIME SINGIN')				
THE LAST STEPS(PRISON SONG)	ELEC	1940	V+SAL		.90 MCKU
	HENRY BUSSE				
HOT LIPS/WANG WANG	DE	198	N	SAL	.50 KELS
	CAHN-CHAPMAN ORCH.				
CHRISTOPHER COLOMBO/RHYTHM	CH	40113	V	AUC	HEAT
	CALIFORNIA RAMBLERS				
BIG BOY/CHARLEY MY BOY	CO	179	V	AUC	1.00 HEAT
LEONARD BLUES/MAMMY KNOWS	VO	14300	E	AUC	.90 HEAT
	CAB CALLOWAY				
BLUES IN THE NITE/SAYS WHO	DK	6422	N	AUC	TANN
SINCERE LOVE/DO IT AGAIN	VO	5364	N	AUC	RITZ
CHICKEN AIN'T NOTHIN' BUT	DK	5847	N	AUC	RITZ
BLUES IN THE NIGHT	DK	6422	N	AUC	RITZ
FEELIN' TIP TOP/WORKERS	DK	5874	N	AUC	RITZ
LONESOME NIGHTS/YO ETA	DK	5827	N	AUC	RITZ
AIN'T NO GOOD/I WANT TO	DK	6616	N	AUC	RITZ
WHO CALLS/MERMAID SONG	DK	6501	N	AUC	RITZ
CRESCENDO IN DRUMS(COLE)	VO	5062	E	AUC	PEEL
DIXIE DORWAY	PE	15791	G	AUC	MESS
	JOE CANDULLO EVERGLADES ORCH.				
MARYLOU/I WISH YOU WERE	PE	14642	G+SAL		.75 HEAT
	BENNY CARTER				
BY THE WATERMELON VINE/I'VE	DE	3545	N	AUC	TANN
BABALU/THERE I'VE SAID IT	BB	11090	N	SAL	1.50 WALL
CUDDLE UP/WHAT A DIFF	BB	11197	N	SAL	1.35 WALL
	CHAPMAN DRAKE HOTEL ORCH				
DREAM DADDY/THE ONLY GIRL	VI	19201	E	SAL	.55 HEAT
	CHICAGO BLUES ORCH.				
HOUSE OF DAVID/BLUE GRASS	CO	3923	E	AUC	1.05 HEAT
	CHICAGO FOOTWARMERS				
BRUSH STOMP/GET AGAIN BLUES	OK	8599	E+AUC	7.50	COWA
	LARRY CLINTON				
WOLVERINE BLUES/STRICTLY THE	VI	25863	N	AUC	RUSK
MISSOURI SCRAMBLE/MODERNISM	VI	26582	V+AUC		RUSK
BOOGIE WOOGIE BLUES/MY REVERIE	VI	26006	E	AUC	PEEL
	EDDIE CONDON				
MAMMY O MINE/TORTILLA B FLAT	COM	1509	E	T-S	HILL
LONESOME TAG/MORE TORTILLA	COM	1510	E	T-S	HILL
	ZEZ CONFREY				
TRU BLU SAM/ALL MUDDLED UP	VI	18973	V	SAL	.75 HEAT
	COOK DREAMLAND ORCHESTRA				
SIDEWALK BLUES (KEPPARD)	CO	862	V	SAL	1.00 HURN
	CODN-SANDERS				
SLUEFOOT/THE WAIL	VI	21305	E	T-A	BEAR
	BILL COX				
LEAVIN' TOWN/TRAVELIN' BLUES	CH	45141	E	AUC	.85 HEAT
	COTTON PICKERS				
DERE'S JAZZ IN DEM HORNS/WOE	VO	3263	N	AUC	RUSK
MILENBERG JOYS/GONE AWAY	BR	2937	V	AUC	RUSK
SONNY BOY/(REV.,KING)	MAD	1640	G	AUC	HEAT
RUNNIN' WILD/LOOSE FEET	BR	2382	V	AUC	.95 HEAT
	BING CROSBY				
LOVE NEIGHBOR/RIDIN' IN RAIN	BR	6852	V	SAL	1.00 IVEY
TEA FOR TWO/YES INDEED	DE	3689	E	AUC	RUSK
RIDIN' IN THE RAIN/MAY I	ME	13167	V+AUC		RUSK
SHINE(6)/SHADOWS ON WINDOW	BR	6276	V	AUC	RUSK
TEMPTATION/WE'LL MAKE HAY	BR	6695	V+AUC		RUSK
BOOTS AND SADDLE/TWILIGHT ON	DE	2677	V	AUC	TASC
SILENT NIGHT/ADESTE FIDELIS(V/F)	DE	621	-	SAL	.40 BARN
MANDY IS TWO/LAMPLIGHTER	DE	4249	V	SAL	.75 BARN
CLEMENTINE/DAY (G/V)	DE	4033	-	SAL	1.00 BARN
THANKS/HOME ON THE RANGE	BA	3316	V	T-A	PARK
GO FLY A KITE/MAN & DREAM	DE	2641	N	AUC	TANN
MILLION DOLLAR BABY/CAN'T GET	DE	3321	N	AUC	TANN
MAYBE/SOMEBODY LOVES ME	DE	2874	N	AUC	TANN
EMPTY SADDLES/ROUND UP LULLABY	DE	870	N	AUC	TANN
PALE MOON/WHO CALLS	DE	3887	E	AUC	TANN
I CAN'T ESCAPE YOU/I'M OLD	DE	871	N	AUC	TANN
DO YOU CARE/HUMPTY DUMPTY	DE	4064	N	AUC	TANN
TEA FOR TWO/YES INDEED	DE	3689	G	AUC	TANN
I CRIED FOR YOU/MY MELANCHOLY	DE	3542	N	AUC	TANN
MEXICALI ROSE/SILVER ON SAGE	DE	2001	N	AUC	TANN
PARADISE ISLE/ALOHA KUU IPO	DE	3797	N	AUC	TANN
SONG OF THE ISLANDS/ALOHE HO	DE	880	N	AUC	TANN
AH SWEET MYSTERY OF LIFE/SWEET	DE	2315	N	AUC	TANN
SINGING SANDS OF ALAMOSA/I'M	DE	4339	N	AUC	TANN
IT'S EASY TO REMEMBER/SWANEE	DE	391	N	AUC	TANN
SILENT NIGHT/ADESTE FIDELES	DE	621	N	AUC	TANN
NIGHTINGALE SANG IN BERKELEY SQ	DE	3584	N	AUC	TANN
SWEET LEILANI/BLUE HAWAII	DE	1175	N	AUC	TANN
	BOB CROSBY				
NO OTHER ONE/INDEPENDENT	DE	627	N	T-A	THOM
EENY MEENY MO/ONE NIGHT	DE	633	N	T-A	THOM
SO THIS IS HEAVEN/HISTORY	DE	728	N	T-A	THOM
THE LOVELINESS OF YOU/YOU	DE	1370	N	T-A	THOM
WHY SHOULD I CARE/RHYTHM	DE	1555	N	T-A	THOM
THRILL OF A LIFETIME/EVERY	DE	1580	N	T-A	THOM
THERE'S A GUY IN HARLEM	DE	1732	N	T-A	THOM
WHAT GOES UP MUST COME DOWN	DE	2402	N	T-A	THOM
BLUE ORCHIDS/WORLD SUNRISE	DE	2734	N	T-A	THOM
THE MARK HOP/BURNING CANDLE	DE	3694	N	T-A	THOM
TAKE IT EASY/ONLY A DREAM	DE	4137	E	AUC	RUSK
HINDUSTAN/MOURNIN' BLUES	DE	2482	E	AUC	RUSK
BIG TOWN/WAY DOWN YONDER	DE	4403	E	AUC	RUSK
COMPLAININ'/JA DA	DE	3233	V	AUC	RUSK
YANCEY SPECIAL/JAZZ BAND BALL	DE	1747	V	AUC	RUSK
SQUEEZE ME/ROYAL CANDIED BLUES	DE	3339	E	AUC	RUSK
BLUE SURREAL/BLACK ZEPHYR	DE	4415	E	AUC	RUSK
DIXIELAND BAND/DEEP BLUE TEA	DE	3335	E	AUC	RUSK
TECH TRIUMPH/V.M.I. SPIRIT	DE	3080	E	AUC	RUSK
HEAR YOU TALKIN/CALL ME TAXI	DE	2207	E	AUC	RUSK
ADIOS AMERICANO	CAN.DE	3104	E	AUC	MINE
PANAMA/WOLVERINE	CAN.DE	3340	E	AUC	MINE
SWEET GENEVIEVE/UNTIL YOU	DE	3668	N	AUC	TANN
ROYAL CANDIED BLUES	DE	3339	N	SAL	1.50 HURN
GIB TOM/WAY DOWN YONDER	DE	4403	N	SAL	.45 WALL
PERUNA/WASHINGTON & LEE	DE	2789	N	SAL	.90 WALL
(MANY OTHERS; SEND WANTS)	DE	——	N	SAL	WALL
I'M PRAYING HUMBLE/SWING	DE	2210	N	AUC	RITZ
WAY DOWN YONDER IN N.O.	DE	4403	N	AUC	RITZ
	VERNON DALHART				
'LEVEN CT.COTTON/TENN.MT.HOME	VE	1821	N	AUC	1.20 HEAT
	PUTNEY DANDRIDGE				
SING BABY SING/TURNED TABLES	VO	3304	E	AUC	RUSK
ALL MY LIFE/SIN TO TELL A LIE	VO	3252	E	AUC	RUSK
OL' MAN RIVER/WHY WAS I BORN	VO	3269	E	AUC	RUSK

FOR DISPOSITION

JOE DANIELS
DRUMMER GOES TO TOWN De 1081 N AUC —— RITZ
COW COW DAVENPORT
(SEND FOR LIST; MANY) SESSION,COMET — AUC —— WEIN
VAUGHN DELEATH
UKELELE LADY/BANANA OIL Co 361 V SAL .90 HEAT
DIXIE DAISIES
I'VE GOT A SONG FOR SALE Ca 414 E AUC .95 HEAT
DIXIE JAZZ BAND
ST. LOUIS BLUES Dr 1690 E AUC —— MESS
DIXIE STOMPERS
CLAP HANDS/SPANISH SHAWL(HAWKINS)Ha 70 V S-A —— PARR
DIXIE WASHBOARD BAND
DARK EYES/GIMME BLUES Co 14188 E S-A —— PARR
JOHNNY DODDS
WILDMAN/MELANCHOLY (25/27) Br 3567 V+T-A 3.00 COWA
WILD MAN BLUES De 3519 N AUC —— COWA
AFTER YOU'VE/STOMP STOMP STOMP Br 3568 V AUC 1.50 COWA
NEW ORLEANS STOMP/WEARY BLUES Vo 15632 N AUC —— STON
DORSEY BROTHERS
TOP HAT/NO STRINGS (RIM CHIP) De 516 V SAL 1.00 IVEY
ECCENTRIC De 1304 E SAL 1.00 HURN
TOMMY DORSEY
ROBINS AND ROSES Vi 25284 V SAL 1.00 HURN
BIG APPLE/(REV.,FATS WALLER) Vi 25652 E AUC —— EPST
TEARS IN HEART/LADY IS Vi 25673 E AUC —— EPST
YOU'RE SWEETHEART/NICE Vi 25695 E AUC —— EPST
MUSIC MAESTRO/ALL THROUGH Vi 25866 E AUC —— EPST
YOU GROW SWEETER/IN MIDDLE Vi 26226 E AUC —— EPST
BEGIN AGAIN/DAWN DESERT Vi 26246 E AUC —— EPST
AFTER ALL/BLUE RAIN Vi 26418 E AUC —— EPST
BLUE BLAZES(ELMAN)/MANHATTAN Vi 27962 E AUC —— PEEL
THAT SOLID OLD MAN/50 MILLION Vi 22617 E AUC —— PEEL
SONNY DUNHAM
MEMORIES OF YOU/AS WE BB 11299 N AUC —— WALL
DUNN'S ORIGINAL JAZZ HOUNDS
BUGLE BLUES/BIRMINGHAM BLUES Co 3541 V AUC .70 HEAT
EDDIE EDINBORO (BILLY BANKS, VOCAL)
DINAH/NOBODY'S SWEETHEART Vo 1702 V AUC —— EPST
DUKE ELLINGTON
ECHOES OF JUNGLE/LIMEHOUSE Vi 22743 V AUC —— COWA
NEW E. ST.LOUIS/RUG CUTTER Ma 101 N AUC —— COWA
WALL ST. WAIL/COTTON CLUB Br 6813 G AUC —— COWA
DITCY GLIDE/STEVEDORE STOMP Vi 38053 E AUC —— COWA
STACK O'LEE (WASHINGTONIANS) Ha 601 E AUC 3.00 COWA
BANDANNA BABIES Vi 38007 E T-A —— MELL
ST. LOUIS BLUES (B MASTER) BrE 116 V T-A —— PARK
I MUST HAVE THAT MAN CoE 5486 V T-A —— PARK
OLD MAN BLUES PaE 942 E T-A —— PARK
SHOW BOAT SHUFFLE BrE 02038 N T-A —— PARK
TIGER RAG BrE 1338 N T-A —— PARK
BLACK BEAUTY PaE 582 N T-A —— PARK
JUNGLE JAMBOREE PaE 1946 N T-A —— PARK
THE CREEPER/IMMIGRATION Vo 1077 V TRA —— PARK
YELLOW DOG BLUES/LOUISIANA BrE 02650 N AUC —— EMEN
SEGER ELLIS
BEAUTIFUL/WHERE IN THE WORLD Co 1290 G AUC .70 HEAT
AIN'T MISBEHAVIN' OK 41291 N AUC —— RITZ
ZIGGY ELMAN
AM I BLUE/I HAVE EVERYTHING BB 10490 E AUC —— RUSK
LOVE IS THE SWEETEST THING BB 10741 E AUC —— RUSK
I'M YOURS/YOU TOOK ADVANTAGE BB 10413 V AUC —— RUSK
I'M THROUGH WITH LOVE BB 10663 N AUC —— ROTH
SUGAR BB 10096 N AUC —— ROTH
DEEP NIGHT BB 10855 N AUC —— ROTH
ABE ESSIG & RITZ CARLTON ORCH
I NEVER KNEW/CLIMBING UP OK 40680 N AUC —— RITZ
RUTH ETTING
MORE THAN YOU KNOW/A PLACE Co 2038 E AUC —— GALB
REACHING FOR THE MOON Co 2377 E AUC —— GALB
CRYING FOR THE CAROLINES Co 2073 E AUC —— GALB
A COTTAGE FOR SALE Co 2172 E AUC —— GALB
RUTH ETTING
ONE IN WORLD/I'M WALKING AR. Co 1830 E S-A —— PARR
VARSITY DRAG Co 1237 E AUC —— MINE
JOHNNY FENTON SWAMP STOMPERS
DREAM KISSES/TONIGHT YOU BB 10281 E+AUC —— HEAT
FISK UNIV. JUBILEE SINGERS
I'VE DONE WHAT YOU TOLD ME Co 2 E+AUC 1.75 HEAT
ELLA FITZGERALD
I WANT THE WAITER De 2628 E AUC —— VOGE
MY LAST GOODBYE De 2721 E+AUC —— VOGE
BEI MIR BIST DU SCHON De 1596 V AUC —— VOGE
GULF COAST BLUES De 3324 E AUC —— VOGE
I GOT IT BAD De 3968 E AUC —— VOGE
AFTER I SAY I'M SORRY/BABY De 2826 N AUC —— TANN
TROY FLOYD
SHADOW LAND BLUES, 1 & 2 DK 8571 E T-A —— PISC
DREAMLAND BLUES, 1 & 2 OK 8719 E T-A —— PISC
GENE FOSDICK'S HOOSIERS
DOWN YONDER IN N.O./GOT SEE MA Vo 14476 V AUC —— HEAT
BUD FREEMAN
"COMES JAZZ" ALBUM Co 40 E T-A —— GRIE
SATANIC BLUES/SAIL De 2781 N SAL 1.00 WALL
BIG BOY/COPENHAGEN De 18064 N SAL 1.50 WALL

BUD FREEMAN (CONTINUED)
WHAT IS THERE/KEEP De 18113 N SAL 1.50 WALL
SUSIE/FLOATY FEET De 18067 N SAL 1.50 WALL
FRISCO SYNCOPATERS
WHO'LL TAKE MY PLACE Bwy 11144 V AUC .75 HEAT
FRANK FROEBA
JOSEPHINE/THE BIG APPLE De 1401 N AUC —— TANN
FULLER'S JAZZ BAND
SLIPPERY HANK/YA DE DAH Vi 18321 V AUC —— HEAT
LOUIS KING GARCIA
SWING MR. CHARLIE/(REV.,BOOTS) BB 10043 N AUC —— ROTH
REV. J. M. GATES
HOAH AND FLOOD/GET RIGHT OK 8458 V+AUC —— HEAT
DEATH'S BLACK TRAIN/NEED PRAYER Co 14145 E AUC —— HEAT
GEORGE GERSHWIN
AMERICAN IN PARIS, 1 & 2 Vi 35963 N AUC —— RITZ
AMERICAN IN PARIS, 3 & 4 Vi 35964 N AUC —— RITZ
TED GEROW
SING YOU SINNERS/HOPE CHEST Br 4727 E AUC 1.50 HEAT
GOLDEN GATE ORCHESTRA
BEES KNEES Pa 020886 V AUC .85 HEAT
BIG BLOND MAMA Be 236 V AUC —— HEAT
NO NO NORA/WHEN YOU WALKED Be 238 V AUC —— HEAT
SILVER HEAD/ALONE AT LAST Pe 14471 V+AUC .85 HEAT
JEAN GOLDKETTE
COVER ME UP WITH SUNSHINE Vi 19317 V AUC —— DEGR
MY PRETTY GIRL/CLEMENTINE Vi 25283 E TA —— PISC
BENNY GOODMAN
WHERE OR WHEN/BLUE IS THE NITE DK 6553 E AUC —— RUSK
LIMEHOUSE BLUES/IF I HAD YOU OK 6486 E AUC —— RUSK
I'M HERE/CAPRICE PAGANNI Co 36411 E AUC —— RUSK
THE COUNT/MILLION PEOPLE Co 36379 E AUC —— RUSK
BLUES IN MY FLAT/IN YOUR FLAT Vi 26044 E AUC —— RUSK
GEORGIA JUBILEE/EMALINE CoE 759 E T-A —— PARK
KING PORTER STOMP Vi 25090 N AUC —— ROTH
RUNNIN' WILD (ORIG. LABEL) Vi 25529 N AUC —— ROTH
IT HAD TO BE YOU BB 11056 N AUC —— ROTH
PEACE BROTHER (ORIG. LABEL) Co 35331 N AUC —— ROTH
CRAZY RHYTHM (ORIG.LABEL) Co 35497 N AUC —— ROTH
IT'S THE DREAMER/WHY DO YOU Vi 25846 E AUC —— EPST
LIZA/SMILES Vi 25660 E AUC —— EPST
BUGLE CALL/T.D.,REV) Vi 25467 N SAL 1.00 WALL
GET HAPPY/MADHOUSE BB 10461 E SAL 1.00 WALL
FAREWELL BLUES/MARGIE BB 10173 G SAL .25 WALL
I'M NOBODY'S BABY/BUDS Co 35472 N SAL .70 WALL
ALEXANDER'S RAG/RIFFIN' Vi 25445 N SAL .80 WALL
THIS CAN'T/SING (TILTON) Vi 26099 E SAL 1.75 WALL
YOUR LOVELY MAD(TILTON) Vi 26053 N SAL 1.75 WALL
HONEYSUCKLE ROSE/SPRING Co 35319 N SAL .75 WALL
CHANGES/RUSSIAN LULLABY BB 11226 N SAL 1.00 WALL
ELMER'S TUNE/BIRTH OF THE Co 36359 N SAL .75 WALL
SOMETHING NEW/WHEN THE Co 36209 N SAL .85 WALL
ONE O'CLOCK JUMP/DON'T Vi 25792 N SAL .75 WALL
WORLD IS WAITING/SOLO Co 36684 N SAL .70 WALL
SIX FLATS/DO RIGHT Co 36652 N SAL 1.00 WALL
BOY MEETS HORN/LETS Co 35301 N SAL 1.25 WALL
A SMOOTH ONE/GOOD NUFF Co 36099 E SAL 2.50 WALL
BEWITCHED/THIS IS NEW Co 35944 N SAL .90 WALL
SING SING SING(10") Vi 25796 N SAL .70 WALL
MAN I LOVE BENNY RIDES AGAIN(12)Co 55001 E AUC —— PEEL
AFTER YOU'VE GONE/DARKTOWN ST Co 36699 V+AUC —— PEEL
WINSOCKI/SHADY LADY BIRD Co 36429 E AUC —— PEEL
RIFFIN'RITZ/ALEX'S RAGTIME BAND Vi 25445 V+ AUC —— PEEL
CORRELL-GOSDEN (AMOS & ANDY)
THE DIARY/AT THE BULL FIGHT Vi 22234 E SAL .80 HEAT
COOT GRANT AND KID WILSON
COME ON COOT/(REV.,OLLIE POWERS)UHCA 79 N T-A —— STON
GLEN GRAY
NAGASAKI/P.S. I LOVE YOU De 200 N AUC —— ROTH
CHANT OF THE JUNGLE(INST.) De 463 N AUC —— ROTH
IN THE MISSION BY THE SEA De 1519 N AUC —— ROTH
BEI MIR BIST DU SCHON De 1575 N AUC —— ROTH
WASHBOARD BLUES (HOAGY) De 2394 N AUC —— ROTH
RIVERBOAT SHUFFLE(INST.) De 2398 N AUC —— ROTH
BONEYARD SHUFFLE (INST.) De 2399 N AUC —— ROTH
NO NAME JIVE, 1 & 2 De 3089 N AUC —— ROTH
ALBUM OF CARMICHAEL SONGS De 43 N AUC —— TANN
MARGIE/BYE BYE BLUES De 3639 N AUC —— TANN
I CRIED FOR YOU/TIME ON MY HAND De 1864 N AUC —— TANN
LET ER GO/SWING CHARIOT De 1396 N AUC —— RITZ
PLEASE/SWING HIGH SWING LOW De 1129 N AUC —— RITZ
GULF COAST SEVEN
FADE AWAY BLUES/DAYBREAK BLUES Co 3916 N T-S 3.00 HILL
KEEP YOUR TEMPER/SANTA CLAUS Co 14107 E T-S 2.50 HILL
HALFWAY HOUSE ORCHESTRA
SINCE YOU'RE GONE Co 681 V AUC —— MELL
SINCE YOU'RE GONE Co 681 V SAL 1.00 HURN
JOHNNY HAMP KENTUCKY SERENADERS
DAWNING/FELL HEAD OVER HEELS Vi 20923 E SAL 1.15 HEAT
LIONEL HAMPTON
ON THE SUNNY SIDE/I KNOW Vi 25592 N SAL 1.00 WALL
(MANY OTHERS; SEND WANTS) —— N SAL —— WALL
THREE QUARTER BOOGIE Vi 27409 N AUC —— MESS
W. C. HANDY
LOVELESS LOVE/BLUES BEGIN Vs 0162 E SAL 1.00 KELS

HARINGS VELVETONE ORCH
BARNEY GOOGLE/HONEY BUNCH Ca 355 N T-A —— RITZ
YES WE HAVE NO BANANAS Ca 344 N T-A —— RITZ
COLEMAN HAWKINS
MEDITATION/WHAT HARLEM IS TO ME De 742 E AUC —— RUSK
AIN'T GOT NOBODY/LOST IN FOG De 18252 N SAL 1.25 KELS
JAMAICA SHOUT/DAY YOU CAME PaE 1685 N AUC —— EMEN
BOUNCIN' WITH BEAN/WHEN DAY HMV 9087 N AUC —— EMEN
SHEIK ARABY/MY BLUE HEAVEN BB 10770 N T-A —— PISC
BOUNCING/WHEN DAY IS DONE BB 10693 N T-A —— PISC
JAMAICA SHOUT/HONEYSUCKLE De 3358 N T-A —— PISC
GET HAPPY Sig 28104 N AUC —— MESS
RAINBOW MIST Apollo 751 G AUC —— MESS
ERSKINE HAWKINS
AFTER HOURS/SONG OF BB 10879 N SAL 1.75 WALL
(MANY OTHERS; SEND WANTS) BB —— N SAL —— WALL
FLETCHER HENDERSON
MILNEBERG JOYS/12 ST. RAG As 3501 E AUC 3.00 BEAR
WHITEMAN STOMP Co 1059 V AUC —— PENS
PAPA WILL BE GONE Br 2589 V AUC —— PENS
SUGAR FOOT STOMP Co 395 G AUC —— PENS
GULF COASTBLUES Vo 14636 V AUC —— PENS
DICTY BLUES Co 3995 E AUC —— PENS
WEST INDIES BLUES Br 2612 G AUC —— PENS
MEMPHIS BLUES De 158 E AUC —— PENS
NEW KING PORTER STOMP DK 41565 V AUC —— PENS
DOWN SOUTH CAMP MEETIN' De 213 E AUC —— PENS
YOU'VE GOT TO GET HOT Vo 14726 V AUC —— PENS
JACKASS BLUES/STAMPEDE Co 654 V AUC —— VOGE
SUGAR FOOT STOMP Co 35668 N AUC —— VOGE
SNAG IT/HOP OFF Co 35670 N AUC —— VOGE
COME ON BABY/EASY MONEY Co 14392 G AUC —— VOGE
HOUSTON BLUES/MUSCLE SHOALS BL Co 164 G AUC —— VOGE
GYPSY BLUES BS 2025 V AUC —— VOGE
HONEYSUCKLE ROSE/UNDER HARLEM Co 2732 V AUC —— VOGE
WRAPPING IT UP De 157 V+AUC —— VOGE
QUEER NOTIONS De 18169 E AUC —— VOGE
SHOE SHINE BOY Vi 25375 E AUC —— VOGE
DO YOU OR DON'T YOU LOVE ME Vi 25334 V+AUC —— VOGE
SUGAR FOOT STOMP Co 395 V AUC —— VOGE
OLD BLACK JOE'S BLUES Ca 9033 V+AUC —— VOGE
HOTTER THAN 'ELL De 3518 N AUC —— VOGE
NIGHT LIFE De 18254 N AUC —— VOGE
MEANEST KING(DIG)/NAUGHTY(LOUIS)Co 249 V S-A —— PARR
COPENHAGEN/WORDS Vo 14926 V AUC —— MELL
COME ON COOT UHCA 80 V+ AUC —— MELL
SUGAR FOOT STOMP Co 395 G AUC —— MELL
ST. LOUIS SHUFFLE/VARIETY ST. BB 10246 N AUC —— MINE
FORSAKEN BLUES Vo 14892 V SAL 1.00 HURN
WILD PARTY/(REV.,SEE SISSLE) BrE 02511 N AUC —— EMEN
SUGARFOOT STOMP/HOCUS POCUS BB 10247 E T-A —— PISC
STAMPEDE/GREAT CAESAR'S Vo 3534 E T-A —— PISC
HORACE HENDERSON
CHLOE/(REV.,J.KIRBY- CHLOE) OK 5636 N AUC —— RUSK
WOODY HERMAN
DOUBLE OR NITHING/CARE De 1397 N T-A —— THOM
WOODCHOPPER'S BALL/BIG WIG De 2440 N T-A —— THOM
THANK YOUR STARS/LOVE YOU De 2971 N T-A —— THOM
BROADWAY'S GONE HAWAII De 1583 N T-A —— THOM
JUMPIN' BLUE/BIG MORNING De 2664 N T-A —— THOM
WHERE DO I GO FROM HERE De 3200 N T-A —— THOM
PRISONER OF LOVE/LOVE ME De 3955 N T-A —— THOM
LAZY RHAPSODY/YOU'LL NEVER De 3813 N T-A —— THOM
BLUES IN NIGHT/DREAMS De 4030 N T-A —— THOM
SKYLARK/NIGHT OF NIGHTS De 4198 N T-A —— THOM
WOODCHOPPER'S BALL/BIG WIG De 2440 N AUC —— KELS
BIG MORNING/JUMPIN' BLUE De 2664 N AUC —— KELS
PICK-A-RIB De 2979 N SAL 1.25 KELS
GOTTA GET TO ST. JOE De 4372 N SAL 1.25 KELS
PEACH TREE STREET De 3008 N SAL 1.25 KELS
CONCERTO NO. 1, B FLAT De 3973 N SAL 1.25 KELS
BIG MORN/JUMPIN' BLUE (E/V) De 2664 — AUC —— MINE
LOOKING FOR YESTERDAY De 3397 N AUC —— RITZ
RIVERBED BLUES/DALLAS BLUES De 2629 E T-A —— PISC
I'M COMIN VIRGINIA/MIDNITE ECHO De 2817 E T-A —— PISC
BISHOP'S BLUES/WOODSHEDDIN' De 3972 E T-A —— PISC
BLUES UPSTAIRS/BLUES DOWNSTAIRS De 2508 E T-A —— PISC
LAUGHING BOY BLUES De 1801 E AUC —— MESS
MILT HERTH TRIO
EEP-IPE/SLOW FREIGHT De 3171 N AUC —— TANN
DARDANELLA/DOWN SOUTH De 3284 N AUC —— TANN
AT A GEORGIA CAMP MEETING/ De 2964 N AUC —— TANN
CREOLE LOVE CALL/BLACK & TAN De 3393 N AUC —— TANN
PEACH TREE STREET/BOY SCOUT De 2907 N AUC —— TANN
EARL HINES
BOOG WOOGO ON ST. LOUIS BLUES BB 10674 N AUC —— WALL
JELLY JELLY/I'M BB 11065 N SAL 1.40 WALL
SWEET ELLA MAE Vi 22842 G AUC —— MESS
JACK CLIMBED A BEANSTALK Vo 4272 E AUC —— MESS
ART HODES JAZZ MEN
BUGLE CALL RAG/SQUEEZE ME BN 35 N T-S —— HILL
INDIANA/GET HAPPY De 18438 E T-A —— GRIE
BILLIE HOLIDAY
LOW DOWN GROOVE/GLOOMY SUNDAY DK 6451 N AUC —— RUSK
SOLITUDE/BLESS THE CHILD OK 6270 E AUC —— RUSK

FOR DISPOSITION

BILLIE HOLIDAY (CONTINUED)
GEORGIA ON MY MIND/LET'S DO IT OK 6134 E AUC —— RUSK
LIBBY HOLMAN
NO SWEET MAN/WAY HE LOVES BR 3798 N AUC —— KELS
AM I BLUE/MOANIN' LOW BR 4445 N AUC —— KELS
MORE THAN YOU KNOW/IN LOVE BR 4613 N AUC —— KELS
THING CALLED LOVE/SAIL BR 4700 N AUC —— KELS
LOU HOLTZ (SINGING)
O SOLE O ME/THAT'S MY BABY VI 19079 V SAL .90 HEAT
SOL HOOPIIS NOVELTY TRIO
STACK-O-LEE/FAREWELL BLUES CO 797 G+SAL .70 HEAT
CLAUDE HOPKINS
MAD MOMENTS/ANYTHING FOR YOU CO 2665 E S-A —— PARR
MANDY/MONKEY BUSINESS BRE 01976 N AUC —— EMEN
BOB HOWARD
IT'S UNBELIEVABLE/WHISPER DE 347 N T-A —— THOM
BREAKIN' ICE/JUNE THIRD DE 407 N T-A —— THOM
I'M PAINTING THE TWO RED DE 524 N T-A —— THOM
MUCH TOO MUCH/GARBO GREEN DE 722 N T-A —— THOM
THE BEST THINGS HAPPEN/LET DE 839 N T-A —— THOM
SWINGIN' ON THE MOON/SWING DE 927 N T-A —— THOM
FORMAL NIGHT IN HARLEM/HE DE 1306 N T-A —— THOM
WHAT DO YOU WANT/I'M SORRY DE 1605 N T-A —— THOM
ON REVIVAL DAY/SWEET AMALINE DE 2263 N T-A —— THOM
KEEPIN' OUT OF MISCHIEF NOW DE 2730 N T-A —— THOM
MUCH TOO MUCH/GARBO GREEN DE 722 N AUC —— TANN
HUSK O'HARE
MILENBERG JOYS/MY DADDY ROCKS VO 15646 E+AUC —— STON
JACK HYLTON
DINAH/ELLINGTONIA DE 189 N AUC —— ROTH
ST.LOUIS BLUES/MYLTON ST. DE 190 N AUC —— ROTH
IPANA TROUBADOURS
I'M SO AFRAID OF YOU/WIND CO 2368 E AUC —— GALB
DO YOU/GLORIANNA CO 1638 E AUC —— GALB
HARRY JAMES
COMES LOVE/CAN'T AFFORD BR 8395 E AUC —— EPST
BACK BEAT BOOGIE/NIGHT CO 35456 N T-A —— WALL
CARNIVAL OF VENICE/FLIGHT BUM CO 36004 V+AUC —— PEEL
STRICTLY INSTRUMENTAL/LONG WAY CO 36579 E AUC —— PEEL
FLATBUSH FLANAGAN/I'LL GET BY CD 36698 E AUC —— PEEL
TRUMPET RHAPSODY, 1 & 2 CD 36160 E AUC —— PEEL
FLASH/ALL OR NOTHING (V+/E) CD 35587 - AUC —— PEEL
JAMES SESSION/HEARD YOU CRIED CO 36623 V+AUC —— PEEL
LET ME UP/I CRIED FOR YOU CD 36623 V+AUC —— PEEL
JUMP TOWN/CHERRY CD 36683 E+AUC —— PEEL
BUNK JOHNSON
WEARY BLUES/MOOSE MARCH JM 9 N T-S 2.00 HILL
DUSTY RAG/SOBBIN' BLUES JI 14 N T-S 1.00 HILL
JOHNNY JOHNSON
MY PAPA DOESN'T/(REV.DEAL ST.5) CA 992 V AUC —— OEGR
WOP BLUES/STAY HOME LITTLE G. CA 777 V AUC —— DEGR
AL JOLSON
SWANEE (EDGE CHIP NOT IN GROOVES) CD 2884 V AUC —— DEGR
ISHAM JONES
FAREWELL BLUES/SAW MILL RIVER BR 2406 V AUC —— TASC
RICHARD M. JONES
DUSTY BOTTOM BLUES/SCAGMORE OK 8431 V T-6 5.00 HILL
MUSHMOUTH/KIN TO KANT OK 8349 E T-A 6.00 HILL
WHITEY KAUFFMAN'S ORIG.PENNA.SERENADERS
HENPECKED BLUES VI 19127 V SAL .60 HEAT
LLOYD KEATING
LONESOME LOVER VE 2268 V SAL .75 HEAT
HAL KEMP
SWINGIN' ON CORN/GOODNIGHT VI 25722 N T-A —— THOM
MEET THE BEAT OF MY HEART VI 25893 N T-A —— THOM
IF I LOVED YOU MORE/MONKEY VI 26040 N T-A —— THOM
THE CHESTNUT TREE/FISHIES VI 26204 N T-A —— THOM
BLUE EVENING/YOURS FOR SONG VI 26247 N T-A —— THOM
SUNRISE SERENADE/IF IT'S VI 26215 V T-A —— THOM
GIVE A LITTLE WHISTLE/I'VE VI 26466 N T-A —— THOM
LOVER COME BACK TO ME/KISS BR 4216 V T-A —— THOM
THERE'S A SMALL HOTEL/LOVE BR 7634 V+T-A —— THOM
AN APPLE A DAY/SOMETHING BR 7775 V+T-A —— THOM
JUST COULDN'T TAKE IT BABY VI 26655 N T-A —— MELL
FREDDIE KEPPARD'S JAZZ CARDINALS
SALTY DOG/STOCK YARD STRUT UHCA 73/74 N T-A —— STON
JOHN KIRBY
CHLOE/CHLOE(H.HENDERSON) OK 5632 N AUC —— RUSK
LITTLE BROWN JUG/IMPROMPTU VO 5570 N AUC —— RUSK
POSTEL BLUE/NERVOUS BREAKDOWN DE 2367 N AUC —— RUSK
UNDECIDED/FROM A FLAT TO C DE 2216 N AUC —— RUSK
BLUES PETITE/ANDIDLOGY OK 5805 N AUC —— RUSK
ZOOMING AT ZOMBIE/SINGAPORE OK 5761 N AUC —— RUSK
CAN'T WE BE FRIENDS/MILAMBU CO 35920 N AUC —— RUSK
ANDRE KOSTELANETZ
BUGLE CALL RAG/RIGER RAG CD 35783 N AUC —— RITZ
SWAMP FIRE/CASEY JONES CD 35785 N AUC —— RITZ
GENE KRUPA
COPPIN' A PLEA/VIOLETS OK 6498 N AUC —— RUSK
ALREET/GEORGIA ON MY MIND OK 6118 E AUC —— RUSK
FLAMINGO/LET ME OFF UPTOWN OK 6210 E AUC —— RUSK
SERGEANT WAS SHY/HE'S GONE OK 5985 N AUC —— RUSK
BLUES KRIEG/DARLING DAUGHTER OK 5909 N AUC —— RUSK
PASS THE BOUNCE/MELINDA OK 6619 E AUC —— RUSK

GENE KRUPA (CONTINUED)
BALL OF FIRE/THE NIGHT OK 6563 E AUC —— RUSK
THANKS FOR THE BOOGIE RIDE/FLY OK 6506 N AUC —— RUSK
SWING IS HERE/MUTINY IN PARLOR HMV 8432 N T-A —— COWA
CLAP MY HANDS/I HOPE GABRIEL HMV 8429 N T-A —— COWA
BLUE RHYTHM FANTASY OK 5627 N AUC —— ROTH
BIG DO/BOOGIE OK 6098 N AUC —— ROTH
LET ME OFF UPTOWN OK 6210 N AUC —— ROTH
WALLS KEEP TALKIN OK 6438 N AUC —— ROTH
I LIKE TO RECOGNIZE TUNE CO 35237 N AUC —— ROTH
BOOG IT CO 35415 N AUC —— ROTH
TUXEDO JUNCTION CO 35423 N AUC —— ROTH
MANHATTAN TRANSFER CO 35444 N AUC —— ROTH
DELIVER ME TO TENNESSEE CO 36591 N AUC —— ROTH
COPPIN' A PLEA/VIOLETS FOR OK 6498 N AUC —— RITZ
NIGHT OF NIGHT/FIGHTIN OOVE OK 6635 N AUC —— RITZ
THE THINGS I LOVE/LITTLE MAN OK 6143 N AUC —— RITZ
PASS THE BOUNCE/MELINDA OK 6619 N AUC —— RITZ
TWO IN LOVE/THIS TIME OK 6447 N AUC —— RITZ
COME BE MY LOVE/THE WALLS OK 6438 N AUC —— RITZ
BOLERO AT THE SAVOY/SIDE BY CO 36726 E AUC —— PEEL
DONALD LAMBERT (PIANO SOLOS)
ELEGIE/ANITRA'S DANCE BB 11053 E AUC —— MINE
DOROTHY LAMOUR
COMES LOVE/OUT OF THIS WORLD BB 10382 N AUC —— ROTH
PALMS OF PARADISE/SWEET BB 10651 N AUC —— ROTH
GERTRUDE LAWRENCE
DO DO DO/WATCH OVER ME VI 20331 N AUC —— KELS
LEWIS PARNELL JAZZMEN
GET HAPPY/SOMEDAY SWEETHEART PAE 2965 N AUC —— EMEN
TED LEWIS
TRULY (MUGGSY SOLO) CO 2408 E+AUC —— MINE
SWEETHEART SIGMA CHI/GOOD NITE DE 1963 N AUC —— TANN
WHEN MY BABY SMILES AT ME DE 2054 G AUC —— TANN
DOWN THE OLD CHURCH ISLE/ DE 3846 N AUC —— TANN
LITTLE BROTHER
SHREVEPORT FAREWELL/CRESC. BB 10953 N AUC 2.00 MELL
LITTLE RAMBLERS
ARKANSAS BLUES/RAMBLIN' BLUES CO 175 V AUC 1.00 HEAT
ELLA LOGAN
WIFFEN POOF SONG/OH BY JINGO CD 35701 N AUC —— TANN
GUY LOMBARDO
I STILL GET A THRILL CD 2268 E AUC —— GALB
I'M DOING THAT THING CO 2276 E AUC —— GALB
YOU'RE DRIVING ME CRAZY CO 2335 E AUC —— GALB
HEARTACHES/IT MUST BE TRUE CD 2390 E AUC —— GALB
SINGIN' IN THE BATHTUB CD 2045 E AUC —— GALB
LAZY LOUISIANA MOON CO 2135 E AUC —— GALB
VINCENT LOPEZ
NOBODY ELSE/LOVEY COME BACK OK 40035 G SAL .50 HEAT
EDITH LORAND & HER ORCH.
MADAME BUTTERFLY,1 & 2(12") ODEON 3254 N AUC —— RITZ
FAMOUS MINUET/SERENADE(12") ODEON 3229 N AUC —— RITZ
WHISPERING FLOWERS/INDRA(12") ODEON 3260 N AUC —— RITZ
WINTER STORMS/SPRING SER(12") ODEON 3251 N AUC —— RITZ
GEMS FROM OPERETTAS(12") ODEON 3236 N AUC —— RITZ
WALTZ DREAM, 1 & 2(12") ODEON 3231 N AUC —— RITZ
LA BOHEME 1 & 2 (12") ODEON 3209 N AUC —— RITZ
FORGET-ME-NOT,1 & 2(12") ODEAN 3214 N AUC —— RITZ
LOUISIANA RHYTHM KINGS
TELL ME/PRETTY BABY BB 4938 G AUC —— MELL
LOUISIANA RHYTHMAKERS
ST. LOUIS BLUES/CASA LOMA ST ME 12776 E T-A —— PARK
ED LOWRY (SINGING)
THROUGH/EV'RY DAY AWAY) CD 1909 E SAL .85 HEAT
JIMMY LUNCEFORD
CHOCOLATE/BATTLE AXE OE 3807 E AUC —— RUSK
I LOVE YOU/OH WHY OH WHY VO 4979 E AUC —— RUSK
LET'S TRY AGAIN/SWINGIN' ON C CO 35725 E AUC —— RUSK
DINAH, 1 & 2 CD 36054 E AUC —— RUSK
DOWN BY OLD MILL STREAM/SWEET OE 1927 N AUC —— TANN
WHITE HEAT/JAZZNOCRACY BB 5713 N AUC —— TANN
I WANT THE WAITER OK 5033 N AUC —— RITZ
STAR DUST DE 369 F AUC —— MESS
AGNES LYNN
JAZZ BABY CD 2745 E AUC —— RITZ
WINGY MANONE
BLACK COFFEE/EVERY MOMENT VO 2963 N AUC —— COWA
SWING BROTHER/NICKEL IN SLOT OK 41573 N AUC —— COWA
SHE'S CRYIN' FOR ME/JUST ONE OK 41569 N AUC —— COWA
NOW LONG BLUES/BLUE LOU BB 10749 E+T-A —— MELL
TIN ROOF BLUES VO 3657 E+T-A —— MELL
MATTY MALNECK
LAZY RHAPSODY/MINNETONKA DE 2616 N SAL .75 KELS
JOE MARSALA
KNOW YOU KNOW/LOWER REGISTER OE 3764 N SAL 1.10 KELS
BULL'S EYE/SLOW DOWN OE 3715 N SAL 1.10 KELS
SALTY MAMA/WANDERING MAN GL 1717 N SAL 1.40 KELS
12 BAR/FEATHER BED LAMENT DE 18111 N SAL 1.50 KELS
SARA MARTIN (W.C.HANDY ORCH.)
IT TAKES A LONG TIME/(REV.,DIG) OK 8061 V SAL .50 HEAT
SUGAR BLUES/ACHIN'(C.WILLIAMS) OK 8041 E AUC —— EPST
JOHN McCORMACK
JEANNINE/SONNY BOY(ORIG.LABEL) VI 1360 N AUC —— RITZ

REO McKENZIE MOUND CITY BLUE BLOWERS
LOLA BB 10037 N AUC —— ROTH
McKENZIE'S CANDY KIDS
PANAMA (WITH E. LANG) VO 14977 E SAL 1.00 HURN
McKINNEY'S COTTON PICKERS
MISS HANNAH/THE WAY I FEEL BB 10232 N AUC —— RUSK
SAVE IT PRETTY MAMA/FOUND NEW BB 7695 N AUC —— RUSK
IF I COULD BE WITH/ZONKY VI 38118 V T-A —— GRIE
STOP KIDDIN' VI 38025 N AUC —— ROTH
JAMES MELTON
SLEEPY VALLEY/DAWN CO 1797 E AUC —— GALB
DIANE/AN OLD GUITAR CO 1206 E AUC —— GALB
BENNY MEROFF
SMILING SKIES/ME AND OK 41171 N AUC —— RITZ
METRONOME ALL STAR LEADERS
I GOT RHYTHM/ROYAL FLUSH CO 36499 E AUC —— RUSK
MEZZROW-LADNIER QUINTET
EVERYBODY LOVES MY BABY/JELLY BB 10090 E AUC —— RUSK
MEZZ MEZZROW
I'SE A MUGGIN, 1 & 2 BB 6321 E AUC —— EPST
BUBBER MILEY
LOVING YOU/PENALTY VI 23010 N SAL 2.00 KELS
GLENN MILLER
BUGLE CALL RAG/SLOW FREIGHT BB 10740 E AUC —— RUSK
PEG O'MY HEART/WORLD DE 1342 E AUC —— RUSK
SWEETER THAN SWEETEST/CHERIE BB 11183 E AUC —— RUSK
WHO'S SORRY NOW/BLUE RAIN BB 10486 E AUC —— RUSK
RUG CUTTER'S SWING/PENNA 65000 BB 10754 E AUC —— RUSK
IOA/IT'S ALWAYS YOU BB 11079 E AUC —— RUSK
TO YOU/STAIRWAY TO THE BB 10276 E AUC 1.50 STRU
CINDERELLA/MOON LOVE BB 10303 E AUC 1.50 STRU
OVER THE RAINBOW/DING BB 10366 E AUC 1.50 STRU
CAN I HELP IT/I JUST GOT BB 10448 E AUC 1.50 STRU
GIVE A LITTLE WHISTLE/SKY BB 10580 E AUC 1.50 STRU
CALL OF THE CANYON/OUR BB 10845 E AUC 1.50 STRU
SOMEWHERE/FRESH AS A BB 10959 E AUC 1.50 STRU
SONG VOLGA BOATMEN/CHAPEL BB 11029 E AUC 1.75 STRU
DEAR ARABELLA/ORANGE BB 11326 E AUC 1.50 STRU
AT LAST/KALAMAZOO VI 27934 E AUC 1.25 STRU
BEAT ME DADDY 8 TO BAR BB 10876 G AUC —— MESS
MILLS BROTHERS
MARIE(L.ARMSTRONG)/SLEEPY TIME OE 3291 N AUC —— TANN
LAMBETH WALK/THE YAM OE 2008 N AUC —— TANN
SHOE SHINE BOY/RHYTHM SAVED DE 961 N AUC —— TANN
LOVE BUG WILL BITE YOU/ROCKIN' OE 1227 E AUC —— TANN
DARLING NELLIE GRAY/BREAK NEWS DE 3705 N AUC —— TANN
A BIRD IN HAND/WHEN YOU OE 3486 N AUC —— TANN
JUNGLE FEVER/FOUND NEW BABY BR 6785 E AUC —— EPST
SWEET ADELINE OE 2285 E AUC —— MESS
I GUESS I'LL BE ON MY WAY DE 4070 E AUC —— MESS
MILLS BLUE RHYTHM BAND
RIDE RED RIDE/CONGO CARAVAN OK 6119 N AUC —— COWA
RIDE RED RIDE/CONGO CARAVAN CD 3087 N AUC —— COWA
SPIT FIRE/BACK BEATS CD 3020 V+AUC —— COWA
JUBILEE/OUT OF A DREAM CD 29630 E+AUC —— COWA
RED RHYTHM/ST.LOUIS WIGGLE CD 3135 N AUC —— COWA
MILLS MERRY MAKERS
MOANIN' LOW RE 8832 V AUC .79 HEAT
JELLY ROLL MORTON
LOW GRAVY/STROKING AWAY BB 8302 E AUC —— RUSK
WININ' BOY BLUES/DIDN'T HE RAM BR 10429 N AUC —— RUSK
BLACK BOTTOM STOMP/THE CHANT VI 20221 V+AUC —— COWA
SHREVEPORT/DEEP CREEK INDIA HMV 9220 V+AUC —— COWA
HIGH SOCIETY/BUDDY BOLDEN INDIA HMV 9216 E AUC —— COWA
KANSAS CITY STOMP/GRANDPA'S GE 5218 N AUC —— MELL
HIGH SOCIETY/BUDDY BOLDEN HMV 9216 N T-A 1.00 HURN
GEORGIA SWING/MOURNFUL HMV 9221 N T-A 2.00 HURN
KING PORTER STOMP/THE PEARLS BRE 03564 N AUC —— EMEN
MOUND CITY BLUE BLOWERS
SAN/RED HOT BR 2602 V+AUC —— BEAR
TAILSPIN BLUES/NEVER HAD REAS BB 10209 N AUC —— RUSK
GEORGIA ON MY/I CAN'T BELIEVE OK 41515 N AUC 5.00 COWA
ONE HOUR/HELLO LOLA BB 10037 E+AUC —— COWA
BROKEN RECORD/MUSIC GOES (N/E) CH 40081 - S-A —— PARR
TIGER RAG/SECOND ST. BLUES BR 2604 E SAL 1.50 HURN
TAILSPIN BLUES/NEVER HAD REASON VI 38087 N AUC —— RITZ
MUSICAL STEVEDORES
HONEYCOMB HARMONY/HAPPY RHYTHM CD 14406 E SAL 2.00 KELS
NAPOLEONS EMPERORS
MEAN TO ME/MY KINDA LOVE BB 7101 E AUC —— EPST
CHUCK NELSON-SMOKE JACKSON
WEST END BLUES CH 40016 N T-6 5.00 HILL
WEST END BLUES CH 40016 E T-A —— PISC
NEW ORLEANS RHYTHM KINGS
I NEVER KNEW/COAL CART BLUES HRS 22487 N T-S 6.00 HILL
ORIENTAL/FAREWELL BLUES GE 4966 E T-A —— MELL
THAT'S A PLENTY/TIN ROOF GE 5105 E T-A —— PARK
NEW ORLEANS WANDERERS
PAPA DIP/TOO TIGHT CD 735 F AUC —— MELL
RED NICHOLS
CHINATOWN BR 4363 V AUC —— VOGE
HAUNTING BLUES BR 6234 V AUC —— VOGE
THEY ALL LAUGHED VR 502 E AUC —— VOGE
BONEYARD SHUFFLE BR 3477 V AUC —— VOGE

FOR DISPOSITION

RED NICHOLS (CONTINUED)
CORRINE CORRINA BR 6058 E AUC 3.00 HURN
SILVER THREADS/OLD WHITES BB 5583 E AUC — EPST
SASSIN' THE BOSS/POOR BB 1032H N SAL .75 WALL
RAY NOBLE
ST. LOUIS BLUES/WAY DOWN YONDER VI 25082 E AUC — RUSK
LOVE IS SWEETEST/DO MY(V+/E) VI 24333 - AUC — MINE
SEMINOLE/SLEEPY TIME(E/G+) CAN.CO 36 - AUC — MINE
LITTLE OLD LADY/NOW VI 25448 E AUC — EPST
TOP HAT/PICCOLINO VI 25094 E AUC — EPST
RED NORVO
GARDEN OF THE MOON BR 8202 E AUC — MESS
KING OLIVER
JACKASS BLUES(TINY CHIP VO 1014 E AUC 5.00 BEAR
SHAKE AND BREAK IT/STINGAREE BB 10707 N AUC — RUSK
SHAKE AND BREAK IT/STINGAREE(M/E)BB 10707 N AUC — RUSK
SPEAKEASY BLUES/AUNT HAGAR VO 1225 V AUC — COWA
BOOGIE WOOGIE/MULE FACE BLUES VI 38134 E AUC — COWA
CALL OF THE FREAKS BB 6546 E AUC — COWA
SUGAR BLUES (DIG) BR 6065 G AUC — MELL
CALL OF THE FREAKS/(F.WMS,REV.) BB 6546 N AUC — ROTH
WHEN YOU'RE SMILING/ BB 5466 N AUC — ROTH
ORIGINAL DIXIELAND JAZZ BAND
BLUIN' BLUES/SENSATION RAG VI 18483 V T-A — GRIE
ORIGINAL MEMPHIS FIVE
PICKELS/(REV.,LANIN) CO 3924 E AUC .90 HEAT
THE CHANT/ONE SWEET LETTER PE 14746 V S-A — PARR
MORE/SHE WOULDN'T DO CO 37 N AUC — MINE
WILL OSBORNE
TELL ME PRETTY MAIDEN/GENTLEMAN DE 2442 N AUC — TANN
HOT LIPS PAGE
FEELIN' HIGH AND HAPPY/AT YOUR BB 7569 E AUC — RUSK
PIED PIPER/I'M GONNA LOCK BB 7682 E AUC — RUSK
AND SO FORTH/TOMORROW BB 7680 E AUC — RUSK
TONY PARENTI
GUMBO/YOU MADE ME LIKE IT BR 4184 V+AUC 2.00 HEAT
TINY PARHAM
VOO DOO/SKAG-A-LAG VI 38054 E AUC — EPST
SANTO PECORA
MAGNOLIA BLUES CO 36159 N T-A 3.00 HILL
PIEDMONT DANCE ORCH
GEORGETTE/SOOTHING PAA 20604 V+AUC .70 HEAT
CHARLES PIERCE
NOBODY'S/SISTER KATE(TESCH) CO 35950 E T-A — GRIE
BEN POLLACK
IF I COULD BE WITH YOU(19819) BA 0747 V T-A — PARK
AS LONG AS I LIVE/SING A SONG DE 2006 E AUC — MINE
NATURALLY/SO UNEXPECTEDLY DE 2012 E AUC — MINE
SWEET WE NEED/YOU'RE ALWAYS VI 22101 E AUC — EPST
SALLY OF MY DREAMS/WARING VI 21857 E AUC — EPST
HE'S LAST WORD/OLSEN VI 20425 E AUC — EPST
SWEET SUE/JUST YOU VI 21437 G AUC — MESS
DICK POWELL
SUPPOSE NOBODY CARED BR 4037 E AUC — GALB
OLLIE POWERS (LAONIER, NOONE)
PLAY THAT THING UHCA 79 V+AUC — MELL
LOUIS PRIMA
SING IT WAY DOWN LOW BR 7394 N T-A — MELL
QUINTET OF THE HOT CLUB OF FRANCE
AVALON/SWEET SUE ROY 1780 N AUC — ROTH
EXACTLY LIKE YOU/DRIVING ME CR VI 26733 E AUC — RUSK
APPEAL/MELANCHOLY BABY DE 23261 N SAL .75 KELS
THEM THERE EYES/SWING 39 OE 23262 N SAL .75 KELS
12TH YEAR/3 LITTLE WORDS DE 23264 N SAL .75 KELS
THE RANGERS
DO YOU LOVE ME LI 2678 V SAL .60 HEAT
YOU DON'T LIKE IT/NOT MUCH LI 2653 V SAL .60 HEAT
RED HEADS
NERVOUS CHARLIE/HEADIN'LOUISV. PE 14528 V T-A — PISC
DON REDMAN
CHANT OF WEED/SHIM-ME-SHA-WABB BB 10765 N AUC — RUSK
I WANNA BE LOVED/GOT THE JITT BR 6745 E S-A — PARR
RED ONION JAZZ BABIES
OF ALL THE WRONGS/TERRIBLE BL HRS 13 N T-S 4.00 HILL
DICK ROBERTSON
IT LOOKS LIKE RAIN/DREAM OE 1283 N T-A — THOM
EBB TIDE/CAROLINA TOWN DE 1407 N T-A — THOM
IN MERRY OLDSMOBILE DE 1511 N T-A — THOM
DUST/TEACHER'S PET OE 1823 N T-A — THOM
FERDINAND THE BULL/MR. WU OE 1847 N T-A — THOM
I CRIED FOR YOU/GARDENIAS DE 2260 N T-A — THOM
I'M A LUCKY DEVIL/SAILBOAT DE 2364 N T-A — THOM
IT MAKES NO DIFFERENCE NOW DE 2419 N T-A — THOM
I ONLY WANT A BUDDY/WHO DID DE 2807 N T-A — THOM
SOMEBODY STOLE MY GAL/BLUE DE 3669 N T-A — THOM
LET'S DO IT/ALL BY BR 4147 E AUC — GALB
IKEY ROBINSON
A MINOR STOMP/SUNSHINE DE 7650 N SAL 1.10 KELS
GENE RODEMICH
CRY BABY BLUES BR 2159 N T-A — RITZ
JIMMY RODGERS
LET ME BE/ROGERS PUZZLE ZO 6056 N AUC — EMEN
WHY SHOULD I BE LONELY ZD 6102 N AUC — EMEN
DLD LOVE LETTERS/THAT'S WHY RZ 2049 N AUC — EMEN

JIMMY RODGERS (CONTINUED)
MOTHER WAS/B.D.'SFINAL RUN RZ 2241 N AUC — EMEN
BLACKFACE ED ROSS BANJO SOLOS
DOGTROT/REEL VI 18815 G AUC — HEAT
DOUBLE SHUFFLE/JUBA VI 18926 V AUC — HEAT
THE ROUNDERS
DEEP NIGHT/SINGIN' IN THE RAIN VI 22002 E AUC — GALB
MOONLIGHT MADNESS RE 8672 V SAL .60 HEAT
RUTH ROYE
LOUISVILLE LOU/HOTSY TOTSY CO 3881 G SAL .50 HEAT
LUIS RUSSELL
PRIMITIVE/BLUE HEAVEN ME 13366 N SAL 1.00 HURN
JAN SAVITT
GREEN GOON JIVE/LES PRELUDES DE 3671 E AUC — PEEL
RAYMOND SCOTT QUINTETT
DINNER MUSIC FOR CANNIBALS BR 8000 N AUC — ROTH
HAPPY FARMER/EGYPT. BARN CO 36277 N AUC — RITZ
THE SCRANTON SIRENS
WHY SHOULD I BELIEVE IN(DORSEY) OK 40297 E AUC — RUSK
WHY SHOULD I BELIEVE IN(DORSEY) DK 40297 V AUC — RUSK
BOYD SENTER
HOT LIPS/THE GRIND OUT(LANG) OK 40888 E S-A — PARR
SHANDS SUPERIOR JUBILEE SINGERS
SILVER SLIPPERS/TRUE RELIGION VO 1265 E+S-A — PARR
ARTIE SHAW
LET ER GO VO 4438 V+AUC — VOGE
THE SAME OLD LINE CQ 9093 V+AUC — VOGE
CHANT VO 4539 V AUC — VOGE
SWEET LORRAINE VO 4598 E AUC — VOGE
SUMMIT RIDGE/CROSS VI 26763 N SAL .80 WALL
ST. JAMES INFIRMARY BLUES VI 27895 N SAL 1.30 WALL
STAR DUST/TEMPTATION VI 27230 N SAL .75 WALL
CONCERTO FOR CLARINET, I & 2(12")VI 36383 E AUC — PEEL
BERT SHEFTER
PAGANINI/WIG WAG DE 2653 N SAL .75 KELS
TONY SHORT (PIANO SOLOS)
DIPPERMOUTH BL/MILTON ST- OEE 8525 N AUC — EMEN
NOBLE SISSLE (WITH BECHET)
POLKA DOT RAG/(REV.,HENDERSON) BRE 02511 N AUC — EMEN
SILVERMAN ORCHESTRA
MEAN BLUES/MAMA GOES WHERE VI 19195 G SAL .40 HEAT
LEE SIMS
MINE ALL MINE/MISBEHAV BR 3754 N AUC — KELS
DIANE/THINKING OF ME BR 3800 N AUC — KELS
SONNY BOY/CAN'T GIVE LOVE BR 4152 N AUC — KELS
TALKING TO MOON/TENDERLY BR 3202 N AUC — KELS
WHY BORN/DON'T LEAVE ME BR 4639 N AUC — KELS
SUMMER GONE/IF LOST YOU BR 4010 N AUC — KELS
WITH YOU/WHAT'S THE USE BR 4906 V+AUC — KELS
VAGABOND LOVER/PAGAN LOVE BR 4572 V+AUC — KELS
SIX HAYSEEDS
THE MORE WE ARE TOGETHER VO 15564 V SAL .75 HEAT
CLARA SMITH
BLACK WOMAN'S BLUES/UNDERTAKER CO 14223 E S-A — PARR
JABBO SMITH
BOSTON SKUFFLE/TANGWAY BLUES BR 7101 E T-A — COWA
JAZZ BATTLE/BOSTON SKUFFLE UHCA 43/44 N AUC — STON
KATE SMITH
MAYBE IT'S LOVE/YOU'LL NEVER OI 3216 V+AUC 1.75 HEAT
LUCY SMITH JUBILEE SINGERS
SEEKING FOR ME/THERE WAS NO VO 1222 E+S-A — PARR
MAMIE SMITH
YOU CAN'T KEEP/THAT THING DK 4113 V AUC — DEGR
PINE TOP SMITH
PINE TOP'S BOOGIE VO 1245 V AUC — MELL
WILLIE LION SMITH
THREE KEYBOARDS/LION LAMB COM 520 E T-A — GRIE
SOUTHERN TRIO
YELLOW DOG BLUES MAD 1921 V SAL .55 HEAT
MUGGSY SPANIER
DA DA STRAIN/SOMEDAY BB 10384 N SAL 1.00 IVEY
AMER PATROL/MORE THAN(E/V) OE 4328 - AUC — MINE
CHICAGO/CAN'T WE BE(E/V+) DE 4168 - AUG — MINE
CHICAGO/CAN'T WE BE FRIENDS DE 4168 N AUC — TANN
(COMPLETE SET; 16 SIDES; WILL AUCTION THESE OR TRADE THEM FOR A SET OF LU WATTERS IN NEW CONDITION; NO OTHER TRADES WANTED) HMV — N T-A — EMEN
HESITATING BLUES/LITTLE DAVID DE 4271 N T-A — PISC
VICTORIA SPIVEY
SLACKSNAKE BLUES/NO MORE OK 8338 V AUC — DEGR
JESS STACEY
BREEZE/BREEZE VS 8121 E AUC — RUSK
CHARLIE STRAIGHT
PERSIAN RUG/THAT'S WHAT I BR 3899 E AUC — GALB
JOE SULLIVAN
SUMMERTIME/ANDY'S BLUES COM 540 E T-A — GRIE
SOLITUDE/LADY BE GOOD PAE 2952 N AUC — EMEN
MAXINE SULLIVAN
DARK EYES VO 4015 E AUC — KELS
LOCH LOMOND/I'M COMING VA. VO 3654 E AUC — KELS
CORN PICKIN/HAPPY ABOUT (E/V) VI 26237 - AUC — KELS

SWEATMAN'S ORIGINAL JAZZ BAND
INDIANOLA/OH YOU LA LA CO 2611 V AUC — IVEY

ART TATUM
SWEET LORRAINE/GET HAPPY DE 18050 N AUC — ROTH
TIGER RAG/LULLABY OF THE DE 18051 N AUC — ROTH
I'VE GOT MY LOVE TO KEEP DE 1198 N AUC — ROTH
TIGER RAG/LULLABY LEAVES DE 18051 N AUC — TANN
EVA TAYLOR (ACC.C.WILLIAMS)
CANDY LIPS/SCATTER OK 40715 N AUC — RITZ
JACK TEAGARDEN
NOBODY KNOWS/100 YEARS DE 4317 N AUC — KELS
TWO BLIND LOVES CO 35233 N AUC — VOGE
PRELUDE TO THE BLUES OE 4409 N AUC — VOGE
SO MANY TIMES CO 35252 N AUC — VOGE
FATIMA'S DRUMMER BOY VS 8273 E AUC — VOGE
SHINE/ST. JAMES INFIRMARY HRS 2006 N T-S 5.00 HILL
FATIMA'S DRUMMER BOY VS 8273 N AUC — MESS
BLUES TO THE LONELY DE 3642 N AUC — MESS
TEN BLACKBERRIES
ST.JAMES INFIRMARY(41121) CAN.DO 19128 V T-A — PARK
TENNESSEE TEN
GOTTA SEE MAMA/(REV.P.WHITEMAN) VI 19073 V AUC .75 HEAT
THAT BIG BLONDE MAMA VI 19130 E AUC 1.00 HEAT
TENNESSEE TODDERS
GROUND HOG BLUES/CHATTANOOGA CO 144 N AUC — MINE
TEXAS DRIFTER
RECKLESS TEX/WAYWARD SON PANA 25768 N AUC — EMEN
FRANKIE TRUMBAUER
CHINA BOY/BREAK IT DOWN BR 6912 V+AUC — COWA
S'WONDERFUL/MAYOR OF ALABAM BR 7663 N AUC — COWA
RAISIN' ROOF/FUTURISTIC RHYTHM OK 41209 E AUC 1.50 COWA
CLARINET MARMALADE PAE 2304 N T-A — PARK
DEEP HARLEM PAE 1946 N T-A — PARK
SHIVERY STOMP DK 41268 E SAL 1.00 HURN
HAPPY FEET DK 41421 E SAL 1.00 HURN
OSTRICH WALK/RIVERBOAT SHUFFLE PAE 2492 N AUC — EMEN
SINGIN' THE BLUES/(REV.,BIX) PAE 1838 N AUC — EMEN
I'M COMIN' VA/SINGIN BLUES BR 7703 E T-A — PISC
CLARINET MARM/WAY DOWN YONDER VO 4412 E T-A — PISC
HOBO JACK TURNER
HALLELUJA I'M A BUM/BUM SONG VE 1705 N AUC 1.90 HEAT
JOE TURNER AND WILLIE SMITH
CARELESS LOVE/JUMPIN(V/E) DE 7827 - AUC — KELS
RUDY VALLEE
ST. LOUIS BLUES/STEIN SONG VI 22321 E AUC — RUSK
LONELY TROUBADOUR/YOU WANT LOV VI 22136 E SAL 1.35 HEAT
KITTY FROM KANSAS CITY VS 8274 N AUC — MESS
CLARICE VANCE
LOVE ME LIKE I LIKE TO BE VI 5675 V+AUC 1.50 HEAT
VARSITY EIGHT
CLEMENTINE LI 2710 V AUC — HEAT
LUPE VELEZ
MI AMADO/SONG OF SONGS VI 21932 N AUC — KELS
JOE VENUTI
SOMETHING/NOTHING OE 2312 N SAL 1.25 KELS
FLIP/FLOP OE 2313 N SAL 1.25 KELS
GOIN' PLACES/DOIN THINGS PAE 2632 N AUC — EMEN
VIRGINIA CREEPERS
MY BUNDLE OF LOVE PE 14602 V SAL .75 HEAT
FATS WALLER
BUCK JUMPIN/BELLS OF SAN REQUEL BB 11324 E AUC — RUSK
HARLEM FUSS/MINOR DRAG BB 10185 N AUC — RUSK
DO ME A FAVOR/PORTER'S LOVE(CH) VI 24648 V SAL .90 PARR
VERY GOOD FRIEND/YOU'RE PICTURE VI 25075 E S-A — PARR
HONEYSUCKLE ROSE/BREAKIN VI 24826 E T-A — GRIE
TEA FOR TWO/I AIN'T GOT(SOLOS) VI 27766 V+T-A — GRIE
CASH FOR YOUR TRASH/THAT GOES BB 11425 E AUC — TANN
ALL THAT MEAN AND NO POTATOES BB 11102 E AUC — TANN
DRY BONES/MY MOMIE SENT ME BB 10892 E AUC — TANN
BLUE EYES/I'M GONNA SALT BB 10943 E AUC — TANN
BY THE LIGHT OF SILVERY MOON BB 11569 N AUC — TANN
BY THE LIGHT/SWING BB 11569 N T-A — WALL
UP JUMPED/YOUR SOCKS BB 300814 N T-A — WALL
(MANY OTHERS; SEND WANTS) BB — - SAL — WALL
WARINGS PENNSYLVANIANS
BLACKIN' BLUES VI 19369 V SAL .80 HEAT
WASHBOARD SAM & WASHBOARD BAND
RIVER HIP MAMA/(REV.WORN) BB 9039 E+SAL .50 HEAT
WASHBOARD SERENADERS
TAPPIN' TIME/TEDDY'S BLUES VI 38610 V AUC — HEAT
ETHEL WATERS
SHADOWS ON SWANEE/DON'T BLAME BR 6617 V AUC — DEGR
ONE MAN MAN/CHANGES MADE BS 2021 G+AUC — HEAT
TED WEEMS
RUNNIN WILD/MERRY GO ROUND OE 3135 N AUC — TANN
GEORGE WETTLING
SISTER KATE OE 18044 N T-S 3.00 HILL
DOC WHEELER
SARGHUM SWITCH/KEEP JUMPIN BB 11519 N AUC — MINE
PAUL WHITEMAN
BACK IN OWN BACKYARD(BIX) VI 21240 E AUC — BEAR
GEORGIE PORGIE CO 1491 N AUC — MELL
CLARENCE WILLIAMS
PAPA DE DA DA/PATCHED CRACK) DK 8215 E AUC — COWA
FAREWELL BLUES (WITH BECHET;12")DK 3055 E+AUC 5.00 COWA
EVERYBODY LOVES MY BABY DK 8181 V+AUC 2.50 COWA

FOR DISPOSITION

BOB WILLS & TEXAS PLAY BOYS						
Too busy/No matter how	Vo	03537	N	AUC	—	Ritz
EDITH WILSON						
Muscle shals/How come you	Co	14027	E	AUC	—	Heat
LEONA WILSON & JAZZ BAND						
Bring it with you/Goin'	Co	3815	V	AUC	.85	Heat
TEDDY WILSON						
Jumpin' on blacks and whites	Co	35232	N	AUC	—	Rusk
Just a mood, 1 & 2	Br	7973	E	AUC	—	Cowa
TEDDY WILSON (continued)						
Album of 4 records (solos)	Co	93	E	T-A	—	Grie
Honeysuckle/Misbehavin	Br	7964	E	AUC	—	Epst
Coming va/How am I to know	Br	7893	E	AUC	—	Epst
Bumpy road/Laugh and call	Br	8207	E	AUC	—	Epst
AUSTIN WYLIE						
Bye bye blackbird	Vo	15333	G+	AUC	—	Voge
JAZZ MAN RECORDS						
(Send for auction list)	—	—	—	—	—	Wein
LESTER YOUNG						
Sometimes I'm/Afternoon	Key	604	N	SAL	1.75	Wall
I never knew/Just you	Key	603	N	SAL	1.75	Wall
MAGAZINES						
Jazz Information, Vol 1, No. 1 to 7	—	—	T-A	—		Pisc
Jazz Information, Vol 1, No. 9 to 14	—	—	T-A	—		Pisc
Jazz Information, Vol 1, No. 17 to 35	—	—	T-A	—		Pisc
Jazz Information, Vol 2, No. 1 to 11	—	—	T-A	—		Pisc
Jazz Information, Vol 2, No. 13,15,16	—	—	T-A	—		Pisc

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 11.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1	2	3	4
ANDREWS SISTERS			
Rhumboogie/Tuxedo junction	De	3097	Rene
LOUIS ARMSTRONG			
Droppin' shucks	Ok	8357	Hill
Big fat ma	Ok	8379	Hill
Gully low blues	Ok	8474	Hill
Keyhole blues	Ok	8496	Hill
Put 'em down boues	Ok	8503	Hill
GUS ARNHEIM (Bing Crosby)			
Little white lies	Vi	22700	Rene
LOVIE AUSTIN SERENADERS			
Jackass blues	Para	12361	Hill
Scuttle de do	Para	12381	Hill
Rampart street blues	Para	12300	Hill
CHARLIE BARNET			
I'm praying humble	BB	—	Wall
BEALE STREET ROUNDERS			
I'm sittin' on top of the world	Vo	1555	Hill
JIMMY BERTRAND			
Isabella	Vo	1280	Hill
Little bits	Vo	1035	Hill
JIMMY BLYTHE			
(Many combinations)	Any	—	Hill
BOSWELL SISTERS			
Music goes round & round/I'm gonna	De	671	Rene
WILL BRADLEY			
Beat me daddy	Co	35530	Lawt
Strange cargo	Co	35545	Lawt
Southpaw serenade	Co	35963	Lawt
Down the road a piece	Co	35707	Lawt
Chicken gumboogie	Co	35939	Lawt
Rock-a-bye the boogie	Co	35732	Lawt
Scrub me mama	Co	35743	Lawt
The lonesome road	Co	35849	Lawt
Boogied when should've woogied	Co	36044	Lawt
This little ickey	Co	35922	Lawt
CHICAGO FOOTWARMERS			
(Any)	Ok	—	Hill
CHICAGO MUSIC			
(Any)	—	—	Ramp
BING CROSBY			
Love you funny thing (E+)	Any	—	4.00 Flyn
Can't we talk it over (E+)	Br	6240	3.50 Flyn
Lazy day (E+)	Br	6306	5.00 Flyn
Let's try again (E+)	Br	6320	4.00 Flyn
Love me tonight (E+)	Br	6351	4.00 Flyn
DIXIELAND JUG THUMPERS			
Weary way	Para	12525	Hill
Sock that thing	Para	12594	Hill
JOHNNY DODDS			
Leveless love	Para	12483	Hill
Blue clarinet stomp	Vi	21554	Hill
IRENE DUNN			
Smoke gets into your eyes	—	—	2.00 Fono
DUKE ELLINGTON			
(Many on original labels; send lists)	—	—	Jaco
FRENCHY'S STRING BAND			
Texas & pacific blues (E+)	Co	14387	3.00 McKu
JAN GARBER			
Stardust	—	—	Rene
BENNY GOODMAN SEXTET			
The sheik/Poor butterfly	Co	35466	Payt
Soft winds/Memories of you	Co	35320	Payt
DICK HAYMES			
I wish I knew	—	—	2.00 Fong
The more I see you	—	—	2.00 Fong
EDMONIA HENDERSON			
—	Vo	1015	Hill
WOODY HERMAN			
Golden wedding	De	3436	Yacu
BERTHA HILL			
Kidman	Ok	8273	Hill
Lovesick	Ok	8453	Hill
Lonesome	Ok	8339	Hill
Mess katie mess	Ok	8437	Hill
BILLIE HOLIDAY			
A fine romance/I can't pretend	Vo	3333	Payt
I've got my love/One never knows	Vo	3431	Payt
Please keep me/If my heart	Vo	3440	Payt
Sweet lorraine/Painting the	Br	7514	Payt
Mood I'm in/Sentimental	Br	7844	Payt
Mean to me/I'll get by	Br	7903	Payt
Says my heart/Having myself	Vo	4208	Payt
Loveless love/St. Louis blues	Ok	6604	Payt
HARRY JAMES			
Texas chatter/Song of wanderer	Br	8067	3.25 Cox
Little white lies/Wrap troubles	Br	8178	3.25 Cox
Mr. meadowlark/Nearness of you	Vr	8293	2.25 Cox
JESSIE JAMES			
Southern casey jones	De	7213	Hill
EDITH JOHNSON			
(Any with trombone accompaniment)	—	—	Hill
MARY JOHNSON			
(Any with trombone accompaniment)	—	—	Hill
HAL KEMP (Maxine Gray)			
I'd like to see some more of Samoa	—	—	Rene
KORN KOBBLERS			
Down on the farm (Album) E+	Hit	—	Grie
EDDIE LANG			
(Guitar solos)	Any	—	Ramp
VINCENT LOPEZ			
T-N-T/Black horse stomp	Ok	40552	Bouc
WINGY MANONE			
Sweet lorraine/Formal	BB	6816	Banf
GLENN MILLER			
Bugle call rag (V+)	BB	—	Lawt
ALICE MOORE			
Prison blues	Para	12868	Hill
(Any with trombone accompaniment)	—	—	Hill
JELLY ROLL MORTON			
Wild man blues	BB	10256	Hill
Wolverine blues	Vi	21064	Hill
Jungle blues	Vi	21345	Hill
NEW ORLEANS BOOTBLACKS			
Mixed salad	Co	14465	Hill
RAY NOBLE			
Over my shoulder/When you've got	Vi	24720	Rene
REO NORVO			
Remember	—	—	Rene
NEW ORLEANS WANDERERS			
Too tight	Co	735	Hill
KING OLIVER			
Krooked blues	Ge	5274	Hill
I ain't gonna tell nobody	Ok	8148	Hill
Others; E+)	—	—	Hill
PARADISE ISLE TRIO			
Goodnight sweetheart	De	2357	1.50 Tann
Wonderful one	De	2586	1.50 Tann
PARAMOUNT PICKERS			
—	Para	12779	Hill
PHILADELPHIA MELODIANS			
Three little words	PaE	883	Park
QUINTET OF THE HOT CLUB OF FRANCE			
Ain't misbehavin (N)	Vi	400123	Yacu
IKE ROGERS			
(Any)	Any	—	Hill
HAZEL SCOTT			
Mighty like the blues	—	—	Rene
ARTIE SHAW			
Back bay shuffle/Softly as in the m.	Vi	27547	Yacu
Sweet lorraine/Stream	Br	7852	Banf
BERT SHEFTER AND RHYTHM OCTET			
Burglars' revenge/Are all my fav.	Vi	25632	1.00 Whal
FREDDIE SLACK			
That place down the road apiece	De	4043	Lawt
BESSIE SMITH			
Careless love	Co	14083	Mell
ART TATUM			
Tea for two (E+)	De	2456	Grie
Shiek of araby E+)	De	2052	Grie
Rosetta (E+)	De	8502	Grie
JASPER TAYLOR STATE STREET BOYS			
Stomp time blues/It must be the	Para	—	Hill
JACK TEAGARDEN			
Peg o my heart/Rippling waters(E+)	Co	35727	Grie
HOCIEL THOMAS			
Listen to ma	Ok	8346	Rusk
(Any)	Ok	—	Hill
ORRIN TUCKER			
Oh johnny oh johnny oh	—	—	Rene
VARSITY LABEL RECORDS			
(Many in 6000 series)	Vs	—	Hill
LEE WILEY			
I've got a crush on you	—	—	Rene
TEDDY WILSON			
Sweet lorraine/I'm	Br	7514	Banf
Sweet lorraine/Miss	Br	8087	Banf
ANY ARTIST OR RECORDING GROUP			
Geraldine (N)	—	—	Ritz
Three is a crowd (E+)	Any	—	7.00 Flyn
Sweet lorraine	—	—	Banf
ANY MALE QUARTET (unaccompanied)			
(Many titles; new)	—	—	Ritz
MAGAZINES			
Hrs rag, # 1 & 2 (quote price)	—	—	Royn
Jass info (vol.1) #1,2,3,17,18,19,29,30,31	—	—	Reyn
Record changer (quote price)	Jan 1944	—	Reyn
Record changer, Jan,Feb,Mar,Apr,Dec,1943	—	—	Reyn
ELECTRIC ORGAN RECORDS			
(Send list of artists, titles, price)	—	—	Whal
WANT LISTS			
(Collectors send me your want lists)	—	—	Wein

INSTRUCTIONS FOR COMPOSING DISPLAY ADS FOR OUT-OF-PRINT RECORDS

1. Each column holds 78 lines of record listings. Two columns, 156 lines; Three columns, 234 lines.
2. Each recording group must occupy a separate line.
3. Try to make your ad come out to an even one, two, or three columns.
4. Record lists less than one column must be submitted on our classified as forms and shown in our "Wanted" or "For Disposition" sections.

DEADLINE FOR DISPLAY ADS: 10th OF EACH MONTH

SALE SALE

C. I. ALEXANDER

725 S. GLENWOOD, TYLER, TEXAS

C.I.ALEXANDER, 725 S. GLENWOOD
TYLER, TEXAS

LOUIS ARMSTRONG
HONEY DO/HONEY DON'T BB 7787 E 1.00
OLO MAN MOSE/FALLING (V/E) DE 622 - .65
BYE AND BYE/POOR OLD JOE DE 3011 V .50
CALL ME SHORTY/SWEETHEARTS(V/G)DE 3235 - .35
GENE AUSTIN WITH CANDY AND CDCD
DEAR OLD SOUTH/CHINA BOY DE 1656 V .75
SIDNEY BECHET
LADY BE GOOD/ROSE ROOM(V/E) VI 27707 - .75
GEORGIA CABIN/VIRGINIA VI 27904 E 1.00
THE MOOCHE/BLUES VI 201510 E 1.00
BABA/TROPICAL MOOD VS 8360 N 1.50
CHARLIE BURSE & MEMPHIS JUG BAND
BOTTLE IT/INSANE CRAZY DK 8959 N 1.00
BLANCHE CALLOWAY
LOVELESS LOVE/GETTING READY VI 22659 E .65
MAURICA CHEVALIER
PARIS/YOU'VE GOT THAT VI 22294 N 1.50
RUSS COLUMBO
GOODNIGHT/TIME ON MY HANDS VI 22826 N 1.50
ALL OF ME/SAVE THE LAST VI 22903 N 1.50
AUF WIEDERSEHEN/PARADISE VI 22976 N 1.50
JOHNNY DODDS
RED ONION/GRAVIER(PRE-WAR) DE 18094 E 1.50
DUKE ELLINGTON
IT'S GLORY/SARATOGA SWING(N/E) BB 10245 - .75
THREE LITTLE WORDS/BELLS VI 22528 N 2.00
BENNY GOODMAN
VIBRAPHONE/STOMPING VI 25521 V .50
SUGAR FOOT/I CAN'T GIVE VI 25687 V .50
ONE O'CLOCK JUMP/DON'T(E/V) VI 25792 - .60
SING SING SING 1 & 2 VI 25798 E .80
HALFWAY HOUSE ORCHESTRA
LOVE DREAMS/TELL ME WHO CO 1542 E 1.00
WINGY MANONE
DINNER FOR DUCHESS/WHEN BB 10909 E .75
TIN ROOF/TAR PAPER (E/V) DE 7425 - .75
TAKES TWO/FROM THE TOP(E/V) VO 3032 - 1.25
PAUL MARES & FRIARS SOCIETY ORCHESTRA
MAPLE LEAF RAG/REINCARNATION CO 35686 N 1.00
BUBBER MILEY
BLACK MARIA/CHINNIN' VI 38146 E 1.50
MILLS BLUE RHYTHM BAND
HEEBIE JEEBIES/MINNIE VI 22763 E 1.00
BENNIE MOTEN
K.C.BREAKDOWN/GET LOW DOWN VI 21693 V .75
GET GOING/LIZA LEE VI 23023 N 1.00
PASS OUT LIGHTLY/DING(E/V) VI 21199 - .75
MOUND CITY BLUE BLOWERS
TIGER RAG/DEEP SECOND STREET BR 2804 N .50
TAILSPIN/NEVER HAD A REASON VI 38087 N 1.50
MCKINNEY'S COTTON PICKERS
ZONKY/NOBODY'S(BUFF LABEL) BB 5728 E .75
HELLO/DRIVING ME CRAZY VI 23031 N 1.00
PUT IT THERE/STOP KIDDING VI 38025 E 1.00
NAPOLEON'S EMPERORS (DORSEYS)
ANYTHING/YOU CAN'T CHEAT VI 38069 E .75
BEN POLLACK (TEAGARDEN VOCAL)
YOU DIDN'T HAVE TO TELL ME DR 2208 V 1.00
MUGGSY SPANIER
RELAXING/RIVERBOAT SHUFFLE BB 10532 N 1.50
JACK TEAGARDEN
BEALE ST./SWINGING CO 35323 E .75
FATS WALLER
PORTER'S LOVE SONG/SWINGING BB 10011 E .65
DARKTOWN STRUTTERS/CAN'T GIVE BB 10573 V .50
TWILIGHT/FAT AND GREASY BB 10803 E .65
BLUE EYES/SALT AWAY SOME BB 10943 E .65
LIVER LIP/COME DOWN(RIM CHIF) BB 11010 E .50
MANACITA/SHORTENING BREAD BB 11078 E .50
BUCK JUMPING/BELLS(E/V) BB 11324 - .50
TOO LONG/SOMEBODY THINKS VI 25222 E 1.00
CABIN IN SKY/CROSS PATCH VI 25315 E 1.00
HERE/IN YOUR DREAMS VI 25498 V .75
LOVE IS YOUNG/DID ANYONE VI 25537 V .75
HONEY ON THE MOON/FAIR (V/E) VI 25091 - .75

SALE SALE

EDWARD CROWDER

1123 LOUISVILLE AVE., ST. LOUIS 10, MO.

BENNY GOODMAN
MUSKRAT RAMBLE BR 80028 N ..79
STOMPIN' AT THE SAVOY VI 25521 N .53
TIGER RAG VI 25481 N .53
EXACTLY LIKE YOU VI 25406 N .53
SOMEBODY LOVES ME VI 25497 N .53
DOWN SOUTH CAMP MEETIN' VI 25387 N .53
ST. LOUIS BLUES VI 25411 N .53
MOONGLOW VI 25398 N .53
SWEET SUE VI 25473 N .53
ROSE ROOM CO 36722 N .53
MY OLD FLAME CO 36754 N .53
AFTER YOU'RE GONE CO 36781 N .53
COUNT BASIE
SHORTY GEORGE DE 2325 E .75
BLUES I LIKE(RUSHING) DE 2284 E .75
SING FOR YOUR SUPPER DE 2249 E .75
FARE THEE WELL DE 2780 N 1.00
BUGLE BLUES CO 36709 E .75
ROYAL GARDEN BLUES CO 36710 E .75
ST. LOUIS BLUES DO 36711 E .75
BUDDY JOHNSON
STAND BACK AND SMILE DE 8632 N .75
I AIN'T MAD WITH YOU DE 8640 N .75
SISTER ROSETTA THARPE
TWO LITTLE FISHES DE 8669 N .75
BUNNY BERIGAN
MY LITTLE COUSIN EL 5020 E .50
TWO IN LOVE EL 5005 E .50
PEETIE WHEATSTRAW
SATURDAY NIGHT BLUES DE 7498 N .75
SWEET LUCILLE DE 7441 N .75
TRUCKIN' THROUGH TRAFFIC DE 7529 N .75
ROAD TRAMP BLUES DE 7589 N .75
ONE TO TWELVE DE 7605 N .75
I WANT SOME SEA FOOD DE 7657 N .75
CONFIDENCE MAN DE 7692 N .75
BOB CROSBY
IN A LITTLE GYPSY TEA ROOM DE 478 N .75
SUMMERTIME DE 2205 E .75
WHAT GOES UP MUST COME DOWN DE 2402 E .75
SENTIMENTAL SANDWICH DE 2415 N .75
LADY'S IN LOVE WITH YOU DE 2465 N .75
OH YOU CRAZY MOON DE 2652 N .75
CAN I HELP IT DE 2776 N .75
I GHTOUGHT ABOUT YOU DE 2812 E .75
ANSWER IS LOVE DE 2824 E .75
WILL YOU STILL BE MINE DE 3860 E .75
CALL IT ANYTHING DE 3815 E .75
WELL WELL DE 3762 E .75
I YI YI YI DE 3623 E .75
DO YOU CARE DE 3860 E .75
DO YOU KNOW WHY DE 3445 E .75
SINNER KISSED AN ANGEL DE 4009 E .75
A GAY RANCHERO DE 4028 E .75
I'M TRUSTING IN YOU DE 4027 E .75
POOR YOU DE 4316 E .75
MY IMAGINARY LOVE DE 4049 E .75
DON'T SIT UNDER THE APPLE TREE DE 4290 E .75
BOB CROSBY
BLUE SURREAL DE 4415 N .75
RED NICHOLS
DINAH BR 80006 N .79
SHIM ME SHA WABBLE BR 80005 N .79
GREATEST DISCOVERY BB 10451 E 1.00
DINAH BR 3490 E 1.50
TEA FOR TWO BR 4724 E 1.50
THE SHIEK BR 4885 E 1.50
WHO BR 4926 E 1.50
SWEET GEORGIA BROWN BR 4944 E 1.50
I GOT RHYTHM BR 4957 V 1.00
SLOW AND EASY BR 6767 E 1.50
JIMMY DORSEY
STOMPIN' AT THE SAVOY DE 882 E 1.00
DIPPERMOUTH (ARMSTRONG) DE 906 E 1.25
PARADE OF MILK BOTTLE CAPS DE 941 E 1.00
SLAP THAT BASS DE 1203 E 1.00
FLIGHT OF THE BUMBLE BEE DE 3333 N 1.00

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Any record 50c. Minimum shipment 3 records. Records shipped C.O.D. Railway Express. 25c packing charge. Average record in "V" condition. Money cheerfully refunded if not satisfied.

ANDY KIRK
CORKY/BLUE ILLUSION DE 772
GIT/STEPPIN' PRETTY DE 931
JIMMIE LUNCEFORD
PREMONITION/TWENTY FOUR ROBBERS DE 3718
MOOD INDIGO/ROSE ROOM DE 131
BELGIUM STOMP/THINK OF ME LITTLE VO 5207
FLIGHT OF THE JITTERBUGS/OK FOR BABY CO-35967
JOE DANIELS
BEALE STREET BLUES DE 1172
SHEIK OF ARABY/12 ST. RAG DE 1905
SOLITUDE/BLUE FLAME RHYTHM BLUES DE 2798
COUNT BASIE
JUMPIN' AT THE WOODSICE/DARK RAPTURE DE 2212
MORE THAN YOU KNOW/DOWN FOR DOUBLE DK 6584
ITS TORTURE/I WANT A LITTLE GIRL OK 5773
RED NICHOLS
HOT LIPS/PARADE OF THE PENNIES BB 10360
MOONLIGHT MAGNOLIAS/DOOR,LOCK,KEY BB 6010
SASSIN THE BOSS/POOR LOULIE JEAN BB 10328
POOR BUTTERFLY/PRETTY GIRL BB 10522
CASA LOMA (GLEN GREY)
NO NAME JIVE, 1 & 2 DE 3089
SUNRISE SERENADE/HEAVEN CAN WAIT DE 2321
SWING TONIC/WOODLAND SYMPHONY DE 3675
CASA LOMA STOMP/FOR YOU DE 1412
LARRY CLINTON
STUDY IN RED/DEEP PURPLE VI 26141
STUDY IN GREEN/COME OUT OF DREAM VI 26137
PARADE OF WOODEN SOLDIERS/LITTLE MAN VI 26308
BLUEBIRD SINGS/AN APPLE FOR TEACHER VI 26332
ARTIE SHAW
INDIAN LOVE CALL/BEGUINE BB 7746
NIGHTMARE/NON STOP FLIGHT BB 7875
ONE FOOT IN THE GROVE/ONE NIGHT ST. BB 10202
TRAFFIC JAM/SERENADE TO SAVAGE BB 10385
WHEN WINTER COMES/HEART IN A SONG BB 10307
COMMIN' ON/DON'T BELIEVE YOU'RE LOVE BB 7772
BACK BAY SHUFFLE/ANY OLD TIME BB 7759
THE BLUES/1 & 2 VO 4401
TOMMY DORSEY
DOWN HOME RAG/ROOM WITH A VIEW VI 26097
JAMMIN'/TURN OFF THE MOON VI 25553
DAVENPORT BLUES/BLAME THE WEATHER VI 26135
SHUNK SONG, 1 & 2 VI 27621
JOSEPHINE/MAN IN THE MOON VI 25627
ANNIE LAURIE/MORE THAN EVER VI 25724
NOLA/SATAN TAKES A HOLIDAY VI 25570
SENTIMENTAL OVER YOU/I'VE GOT A NOTE VI 25236
HARRY JAMES
MUSIC MAKERS/MONTEVIDEO CO 35932
CARNIVAL OF VENICE/FLIGHT OF BUMBLE CO 36004
JUGHEAD/J.P.DOODLEY

WANTED

S.BECHET, VI 27204,27240,27447,27485,27707, 26746,27386,27302,26663,26640; BB B509; VO 4575,4537. M.SPANIER, BB 10682; DE 4328,4336. J.HODGES, BB 11117,11447; DK 5170,5940; (MANY VOCALIONS). F.WILLIAMS, VI 38128. P.WHITEMAN, VI 24088. B.GOODMAN, CO 2892,2907. SAVANNAH SYNCOPATERS, VO 1580. MANY ELLINGTON AND UNITS (HOOCES, BIGARD, STEWART, ETC.). B.COLEMAN, VI 26223. L.HAMPTON, VI 25624,26039,25575,25658,26173, 25682,25699,25771,26017. ANY J.R.MORTON BB. FRANKIE NEWTON BB 10186, 10196, 10216; VR 518, 550; VO 4851, 4821. MAE QUESTEL DECCA 769, 680, 447, 1544, 832, 653. JOE MARSALA VO 4168, 4116. JOHNNY DODDS BB 10240, 10241, 10238, 10239. RED NORVO, BRUNSWICK 7970. MANY RED NORVO AND MILDRED BAILEY RECORDS IN NEW CONDITION.

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SALE

LOUIS ARMSTRONG

COURTHOUSE BLUES(CLARA SMITH)	CO	14073	G	2.25
NOBODY KNOWS WAY. I(CLARA SMITH)	CO	14058	G	2.25
HOTTER THAN THAT/THAT'S WHEN	PARL	2704	N	6.00
SKIP GUTTER/KNEE DROPS	PARL	2438	N	6.00
ST.JAMES INFIRMARY/CONDON	PARL	643	E+	3.00
MAH. HALL/DUKE:BLACK BEAUTY	PARL	571	E	2.75
AIN'T MISBEHAVIN'/(DORSEY,REV)	PARL	462	E	2.75
BLACK AND BLUE/AIN'T MIS.	OK	8714	G	2.00
BEAU KOO JACK/INDIAN CRADLE	PARL	2066	E	2.75
MONDAY DATE/WRAP TROUBLES	PARL	2135	N	3.00
TIGHT LIKE THIS/STARDUST	PARL	1591	E+	3.00
I GOT RHYTHM/LAWD YOU MADE	PARL	1207	V	2.25
MY SWEET/OLD SOUTHLAND(SOLO)	PARL	1718	E	2.75
ST.LOUIS BLUES/SWEET SUE	HMV	4975	E	2.50
I AIN'T GOT NOBODY/BELIEVE	PARL	1261	V+	2.25
LAZY RIVER/GEORGIA	PARL	1127	E	3.00
ST.LOUIS BLUES/STEVEDORE	VI	24320	V	2.50
DINAH/TIGER RAG	VO	3009	E	2.75
KEEPING OUT OF MISCHIEF/LAWD	CO	2646	E	2.25
HONEY DON'T YOU/HONEY DO	BB	7787	E+	2.25

BUSTER BAILEY

CALL OF DELTA/SHANGHAI SHUFFLE	CO	35677	E+	2.25

COUNT BASIE

BLOW TOP/GONE WITH WHAT WIND	OK	5629	V+	1.50
ROCKING THE BLUES/VOLCANO	OK	6010	V+	1.60
TOM THUMB/MY OLD FLAME	OK	6527	E	1.60
POUND CAKE/CLAP HANDS	VO	5085	E	1.60
DOWN FOR DOUBLE/MORE THAN	OK	6584	E	1.50
KING JOE, 1 & 2	OK	6475	E+	1.60
MOON NOCTURNE/SOMETHING NEW	DK	6449	E+	1.60
HONEYSUCKLE ROSE/ROSELAND	DE	1141	E+	1.50
ONE O'CLOCK JUMP/JOHN'S IDEA	DE	1363	E	1.40
CHEROKEE, 1 & 2	DE	2406	E	1.40
ONE O'CLOCK JUMP/SWINGING	DE	3708	E	1.40
EVERY TUB/NOW WILL YOU	DE	1728	E	1.50
JUMPIN' AT WOODSIDE(V/E)	DE	3709	-	1.40
EVIL BLUES/JIVE AT FIVE	DE	2922	E	1.60
DIRTY DOZENS(COUNT & RHYTHM)	DE	2498	E	1.50
FIVES/HEY LAWDY MAMA(RHYTHM)	DE	2722	E	1.50
OH RED/FARE THEE WELL(RHYTHM)	DE	2780	E	1.50

SIDNEY BECHET

MAPLE LEAF RAG/SWEETIE DEAR	HMV	9403	N	3.50
BLUES IN THIRDS/ONE O'CLOCK	HMV	9340	N	2.50

BIX BEIDERBECKE

I'M GLAD/FLOCK(SIOUX CITY 6)	BrE	02207	N	3.00
BABY(WOLVERINES)/TOODLIN'(E/N)	BrE	02501	-	3.50
MARGIE/LOUISIANA	PARL	2833	N	2.75
JAZZ ME BLUES/JAZZ BAND BALL	OK	40923	V+	3.00
CRYING ALL DAY/GOOD MAN	OK	40966	V	2.75
WRINGIN' & TWISTIN'/NO REASON	PARL	2532	N	3.25
WRINGIN'& TWISTIN'/IN A MIST	DK	40916	E	4.25
SINGING THE BLUES/IN A MIST	PARL	1838	N	3.25
OSTRICH WALK/RIVERBOAT	PARL	2492	N	3.50
CLARINET MARMALADE/DOWN IN NO.	VO	4412	V+	2.75
BALTIMORE/HUMPTY(TRUMBAUER)	DK	40926	V	2.75
IN MY MERRY OLDSMOBILE	SPECIAL VICTOR		N	(AUC)

BARNEY BIGARD

CARAVAN/STOMPY JONES	VR	515	E+	3.25
CARAVAN/STOMPY JONES	VR	515	G+	2.50
DEMI-TASSE/JAZZ A LA CARTE	VR	655	E	3.00
EARLY MORNIN'/LOST IN 2 FLATS	VO	5422	E+	3.00
CHARLIE THE CHULO/LULL AT DAWN	BB	10981	N	2.75
BROWN SUEDE/C BLUES	BB	11581	N	2.50

CASA LOMA

I GOT RHYTHM/OLD MAN RIVER	BR	6800	E	2.25
DALLAS BLUES/LIMEHOUSE BLUES	BR	6886	E	2.25
NARCISSUS/NOCTURNE	BR	7321	E	2.00
HEAT WAVE/ALL RICE IN CHINA	BR	6679	V	1.75
BLANKET OF BLUE/LOVE IS THING	BR	6584	V	1.75
CASA LOMA STOMP/DARDANELLA	VI	24256	N	2.50
C.L. STOMP (ORIGINAL LABEL)	VI	24256	E	2.50
LAZY BONES/SOPHISTICATED LADY	VI	24338	E	2.00
C.L. ST./(R.G.BL.(ROY CARROLL)	HA	1271	E	3.00
CASA LOMA STOMP/(REV.,EDWARDS)	OK	41492	E+	1.75
ALEXANDER'S BAND/GREY GONNET	DK	41476	E	2.75
CHINA GIRL/SAN SUE STRUT	OK	41403	E	2.75
BUSINESS IN Q/F(CAROLINA CLUB)	ME	12365	E+	2.25

CASA LOMA (CONTINUED)

HIGH SOCIETY/SING(RALPH BENNETT)	ME	12491	N	2.25
BUGLE CALL/ROSE OF RIO GRANDE	DE	869	E+	1.40
STUDY IN BROWN/WHOA BABE	DE	1159	E	1.25
ALWAYS/SMOKE RINGS	DE	1473	N	1.40
NO NAME JIVE, 1 & 2	DE	3089	E	1.10

BOB CROSBY

SMOKEY MARY/SO. RAMPART ST.	DE	2569	E	1.60
SHORTENIN'/EMBRACEABLE (V/E)	DE	3271	-	.90
SPAIN/ALL BY MYSELF(BOBCATS)	DE	3248	E	1.40
THEM THERE EYES/RED ROBIN	DE	2537	E	.90
CHERRY/DAY IN DAY OUT	DE	2703	E	.90
OVER WAVES/FROM ANOTHER WORLD	DE	3091	E	.90
DEVIL & DEEP BLUE/SP. WHEEL	DE	1196	E	.90
CECILIA/DUGHT TO WRITE BOOK	DE	3090	E	.90
SPEAK EASY/I'M NOBODY'S BABY	DE	3179	E	.90
SYMPATHY/FOLLS RUSH IN	DE	3154	E+	1.00
BIG CRASH FROM CHINA/COQUETTE	DE	1756	G+	.90
MARK HOP/BURNIN'CANDLE(STACY)	DE	3694	E+	1.75
DRUMMER BOY/AIN'T GOIN'(STACY)	DE	3451	E+	1.75
BARRELHOUSE BESSIE/ZOOT SUIT	DE	4169	G	.70
SKATERS WALTZ/EYE OPENER(ZURKE)	DE	2282	E	1.60

DORSEY BROTHERS

MILENBERG JOYS/ST. LOUIS BLUES	DE	119	E+	1.60

DUKE ELLINGTON

TAKE IT EASY/BLACK B.(1" CR.)	VO	15704	G+	5.00
BLUE AGAIN	VI	22603	V+	1.25
SAM AND DELILAH	VI	23036	V+	1.25
SARATOGA SWING/IT'S GLORY	BB	10245	N	1.40
SOLITUDE/MOON GLOW	BR	6987	V	1.50
GAL FROM JOE'S/SONG (E/V)	BR	8108	-	1.60
MARGIE/SUMPIN'BOUT RHYTHM	PARL	2884	N	2.50
ECHOES OF JUNGLE/LIMEHOUSE	HMV	6066	E	2.25
BUGLE CALL RAG/(REV.,KARDOS)	HMV	6188	E	1.25
REMINISCING IN TEMPO 1 & 2	BrE	02103	E+	5.00

BENNY GOODMAN

TEXAS TEA PARTY/DR. HECKLE	CO	2845	E	4.25
TEXAS TEA PARTY/DR. HECKLE	CoE	712	V+	3.50
BUGLE CALL/NITWIT(LAM.CRS.)	CO	2958	V	2.00
AIN'T CHA GLAD/I GOTTA RIGHT	CoE	692	E	3.00
MOON GLOW/MOTHERS SON IN LAW	CoE	786	V+	2.75
MUSIC HALL/DOWN HOME RAG	CoE	5011	N	2.50
TAPPIN'BARREL/RIFFIN' SCOTCH	CoE	5014	V+	2.75
WANG WANG BLUES (SEXTET)	CO	36594	E	1.60
LIMEHOUSE BLUES (SEXTET)	OK	6486	E	1.75
DINAH/MOON GLOW (QUARTET)	VI	25398	E+	2.00
LOVE ME/EXACTLY LIKE YOU(TRIO)	VI	25406	V	1.25
BASIN ST. BLUES/BUDDHA SMILES	VI	25258	E	1.75
JAM SESSION/SOMEBODY LOVES ME	VI	25497	V	1.00
SANDMAN/GOODBYE	VI	25215	E	1.25
ROLL EM/AFRAID TO DREAM	VI	25627	E+	1.50
MADHOUSE/DEVIL AND DEEP BLUE	VI	25268	E	1.50
STRING OF PEARLS/JERSEY BOUNCE	DK	6590	N	1.10
STEALIN'APPLES/OPUS LOCAL 802	CO	35362	V+	1.25
AIR MAIL SPECIAL/TUES.AT TEN	CO	36254	V+	1.25

COLEMAN HAWKINS

LOST IN FOG/HONEYSUCKLE ROSE	PARL	2041	N	3.00
IT SENDS ME/(REV.,BUCK WASH.)	PARL	1837	N	3.00
CRAZY RHYTHM/HONEYSUCKLE ROSE	HMV	8754	N	3.00
SMILES/A STRANGE FACT	DeE	6445	N	3.50
WISH I WERE TWINS/WABASH BL	DeE	5457	E	3.25
WHEN DAY IS DONE/BOUNCING	BB	10693	E	2.25
CHICAGO/NETCHA'S DREAM	DE	661	E	2.25
HONEYSUCKLE ROSE/JAMAICA SHOUT	DE	3358	E+	2.50
STAR DUST/WELL ALL RIGHT	DE	18251	E	1.50
LOST IN FOG/I AIN'T GOT NOBODY	DE	18252	E	1.50

FLETCHER HENDERSON

SUGAR FOOT STOMP/BLUE RHYTHM	VS	8052	N	1.10
BIG JOHN SPECIAL/HAPPY AS DAY	DE	214	E	1.25
LIZA/HOTTER THAN 'ELL	DE	555	V	1.10
SHANGHAI SHUFFLE/DOWN SO. C.M.	BrE	1904	E+	2.25

EARL HINES

57 VARIETIES/NOBODY(CHIP 3 GR.)	OK	41175	V+	2.00
BLUE NIGHTS/GRAND PIANO BLUES	BB	6744	E+	3.25
ANGRY/CAVERNISM	DE	183	E	2.00
BLUE BUBBLING OVER	DE	714	V+	1.75
WOLVERINE BLUES/COPENHAGEN	BrE	02286	E+	2.25

JOHNNY HODGES

LOVE IN SWINGTIME/SWINGING	VO	4335	V	2.00
DANCING ON STARS/ANOTHER WORLD	VO	4622	E	2.25
DOOJI WOOJI/MISS. DREAMBOAT	VO	4849	E	2.50
TRULY WONDERFUL/MY HEART	VO	5330	N	2.75
DREAM BLUES/I KNOW THAT YOU	VO	5353	E	2.50

HOT CLUB OF FRANCE

PARAMOUNT STOMP/SWINGING	VI	27272	N	1.50
SOLITUDE/WHEN DAY IS DONE	HMV	8669	E+	2.75
HUNGARIA/MELANCHOLY BABY	DeE	7198	E+	3.00

HARRY JAMES (JOHNSON, AMMONS)

BOO WOO/WOO WOO	BR	8318	E	2.00

MEADE "LUX" LEWIS

YANCEY SPECIAL/CELESTE BLUES	DE	819	N	2.00

WINGIE MANONE

BUTTER AND EGG MAN/UP COUNTRY	BrE	05520	E	3.00
SHAKE THAT THING/CARMICHAEL	BrE	02504	E	3.00
TIN ROOF BLUES/TAR PAPER ST.	DE	7425	G	1.00

RED McKENZIE

FROM MONDAY ON/DOWN YONDER	DE	186	E	1.50
MURDER IN MOONLIGHT/LET'S SWING	DE	507	E+	1.25
MONDAY IN MANHATTAN/NOW & THEN	DE	587	E	1.25
SING OLD FASHIONED SONG	DE	667	E	1.25
MOON ROSE/WHEN LOVE HAS GONE	DE	734	V+	1.10
I CAN'T GET STARTED/RABBIT	DE	790	E+	1.50

JELLY ROLL MORTON

KING PORTER/PEARLS(VO 1020)	BrE	03564	N	5.00
WEST END BLUES/CLIMAX RAG	HMV	9219	N	3.00
SHREVEPORT/DEEP CREEK	HMV	9220	N	3.50
BEALE ST. BLUES/THE PEARLS	BB	10252	N	2.50
NEW ORLEANS BUMP/PRETTY LIL	VI	38078	V+	4.50
N.O. MEMORIES(GL 4001-5; $1.25 EACH)	ALB		N	6.50

RED NICHOLS

PANAMA/MARGIE	BrE	03499	E	2.25
D.D. ONE STEP/IMAGINATION	BR	3989	V+	2.25
SWEET GEORGIA BROWN/SHALIMAR	BR	4944	V+	2.25
TEA FOR TWO/BE HAPPY	BR	4724	E	2.25
HOW COME YOU DO/MOAN	BR	6149	V+	2.00
HONOLULU BLUES/OH PETER	BR	6198	E	2.25
HAUNTING BLUES/YAAKA HULA	BR	6234	E	2.25
CLARINET MARMALADE/SWEET SUE	BR	6266	V+	2.00
INDIANA/DINAH(DIG)	BR	6718	V+	2.00
SLIPPIN'AROUND(RED & MIFF ST.)	VI	21397	N	2.25
FEELIN' NO PAIN(RED & MIFF ST.)	VI	21183	E+	2.00
DAVENPORT BL./DELIRIUM(STMPRS.)	VI	20778	E+	3.50

MUGGSY SPANIER

SOMEDAY SWEETHEART/DA DA ST.	BB	10384	N	2.50
ECCENTRIC/BUTTER AND EGG MAN	BB	10417	N	3.00
DIPPERMOUTH/SISTER KATE	BB	10506	N	2.75
RIVERBOAT SHUFFLE/RELAXIN'	BB	10532	N	2.50
ECCENTRIC/SISTER KATE	HMV	9047	N	3.00
DIPPERMOUTH/BUTTER AND EGG	HMV	9033	N	3.00

VENUTI-LANG ALL STARS (B.G., TEA)

BEALE ST. BLUES/SOMEDAY SW.	DeE	5883	N	4.50
FAREWELL BLUES/AFTER YOU'VE	DeE	5884	N	4.50

50¢ EACH — ENGLISH MAGAZINES — 50¢ EACH

TROMBONE JAZZ; PIANO JAZZ # 1 AND 2.
JAZZ NOTEBOOK BY STANLEY DANCE.
JAZZ RECORD, JAN., APRIL, 1944.
CHICAGO DOCUMENTARY BY FRED RAMSEY
DISCOGRAPHICAL SOCIETY (BRAD GOWANS COVER)
DISCOGRAPHICAL SOC. N. D. & CHI.JAZZ(EDDIE HALL)
DISCOGRAPHICAL SOC. HOT JAZZ (HODGES COVER)
DISCOGRAPHICAL SOC. J.C. HIGGINBOTHAM ISSUE
JAZZ MISCELLANY - JAZZ FOLIO
JAZZ APPREC. SOC. BOOKLETS - DEEP HENDERSON
JAZZ APPREC. SOC. BOOKLETS - DODDS COVER
JAZZ APPREC. SOC. BOOKLETS - MANONE COVER
JAZZ TEMPO #18 (JOSH WHITE COVER)
JAZZ TEMPO #19 (MUTT CAREY COVER)
DISCOGRAPHY - DEC. 1943; JAN.,MAR.,1944
DISCOGRAPHY - #4, 1944 (ELLINGTON ISSUE)
JAZZ MUSIC BULLETINS # 1, 2, 3 (ONE ISSUE)
JAZZ MUSIC BULLETINS NOS. 6,7,8,9,10.
JAZZ MUSIC BULL. - SEPT.,NOV.,DEC. 1943;JAN.1944
JAZZ MUSIC - JELLY ROLL MORTON ISSUE
IAIN LANG'S BACKGROUND OF THE BLUES - $1.00

AUCTION — AUCTION

ALFRED EDWARD

24 ANDEM ST., PROVIDENCE 8, R. I.

MILDRED BAILEY
SOMEOAY SWEETHEART/WHEN DAY IS Vo 3057 N

WILL BRADLEY
DOWN THE ROAO(TRIO)/CHICKEN GUMBDOG PaE 2887 N

CAB CALLDWAY
MISS OTIS REGRETS/NAGASAKI Br 7504 E+
MOOD INDIGO/FAREWELL BLUES Ba 32152 E

BDB CROSBY
BRASS BDOGIE, 1 & 2 De 18359 N
BOOGIE WODGIE MAXIXE/GIN MILL BLUES De 3382 E
SWEETHEARTS ON PARAGE/TIPPERARY(CATS) De 18355 N
SLOW MOOD/PALESTEENA (BOB CATS) De 2011 N

JOHNNY DODDS
OH OADDY SD 102 N

DUKE ELLINGTON
JIVE STOMP/I'M SATISFIEO Br 6638 G+
WALL STREET WAIL/COTTON CLUB STOMP Br 4887 V
RAISIN' THE RENT/HAPPY AS OAY LONG Br 6571 V
ROSE ROOM/DON'T MEAN A THING Br 6265 G
SCRONTCH/IF YOU WERE IN MY PLACE Br 8093 E
WEELY/NEVER FELT THIS WAY BEFORE Co 35353 N
BIG HOUSE BLUES/ROCKY MT. BLUES Co 35682 N
LONELY COED (DEMONSTRATION RECORO) Co ——— G
CREOLE LOVE CALL/BLACK & TAN FAN. Vi 24861 N
MORNING GLORY/JACK THE BEAR Vi 26536 N
BOOY ANO SOUL/MR. J. B. BLUES Vi 27406 N
(ABOVE TITLES—PIANO & BLANTON) HMV 9211 N
IT'S GLORY/SARATOGA SWING BB 10245 N
BLUES WITH FEELING/MISTY MORNIN' PaE 2258 N

ZIGGY ELMAN
YOU'RE MINO YOU/ZAGGIN' WITH ZIG(N/V) BB 10316 —
BYE'N BYB/DEEP NIGHT BB 10855 E
ANO THE ANGELS SING/BUBLITCHKI BB 10103 E

BENNY GOODMAN
STRING OF PEARLS/JERSEY BOUNCE OK 6590 N
MY LITTLE COUSIN/ZOOT SUIT OK 6606 N
MARGIE/FAREWELL BLUES BB 10793 N
IF I COULO BE WITH YOU/DEAR OLD SOU BB 10458 E
SOMETIMES I'M HAPPY/KING PORTER Vi 25090 N
S'WONOERFUL/MUST HAVE THAT MAN Vi 26090 N
SANDMAN/GOOTNITE(THEMES) Vi 26215 N
AFRAIO TO OREAM/ROLL EM Vi 25627 E
I NEVER KNEW/SWEET SUE Vi 26089 N
MELANCHOLY BABY/WRAPPIN' IT UP(V/E) Vi 25880 —
ESTRELLITA/ALWAYS BE IN LOVE Vi 26187 N
BOOY ANO SOUL/AFTER YOU'VE GONE Co 36781 N

FLETCHER HENDERSON
NAGASAKI/TALK OF THE TOWN De 18253 N

JOHN KIRBY
NOCTURNE/FRONT AND CENTER Vo 5520 N
ANITRA'S OANCE/DRINK TO ME ONLY OK 4890 N
SEXTET FROM "LUCIA"/FRASQUITA SERE. OK 5705 N
MOVE OVER/WONDERING WHERE Vi 27712 N
COMIN' BACK/KEEP SMILIN' Vi 27890 N

LOUISIANA FIVE
LEAO ME TO IT/VIRGINIA BLUES Em 1076 V

KING OLIVER (WITH LOUIS)
MABEL'S OREAM/RIVERSIOE BLUES SD 100 N

SEPIA TONES
BOOGIE #1/WHEN HE COMES HOME TO ME JB 100 N

TUT SOPER (WITH BABY DODDS)
IT'S A RAMBLE/THOU SWELL SD 5001 N
STAROUST/ORONICS SD 5000 N

FATS WALLER
MAMACITA/SHORTNIN' BREAD BB 11078 N
WE NEEO A LITTLE LOVE/JITTERBUG BB 11518 N
SWING OUT TO VICTORY/LIGHT OF BB 11569 N
UP JUMPEO YOU/YOUR SOCKS OON'T BB 300814 N
SWEET ANO SLOW/LULU'S BACK TOWN Vi 25063 E
SWEET SUE/12TH STREET RAG (E/V) Vi 25087 —
SUGAR BLUES/SOMEBODY STOLE GAL Vi 25194 E

ALBUMS
MARY LOU WILLIAMS (SALE $2.89)AS 351 N
STUFF SMITH (SALE $2.89(AS 353 N
KANSAS CITY JAZZ De 214 N
GEMS OF JAZZ #4 De 249 N
GEMS OF JAZZ #5 De 324 N
(MANY JAZZ,CLASSICAL ALBUMS FOR SALE;SENO WANTS)

SALE OR TRADE — SALE OR TRADE

JOE HILL

BURTON, WASHINGTON

I will sell these records, condition guaranteed, at stated prices, or will trade for my needs listed in "Wanted" section.

JELLY ROLL MORTON
COURTHOUSE BUMP/SWEET ANITA MI Vi 38093 N 7.50
THE CHANT/BLACK BOTTOM STOMP Vi 20221 E 5.50
BLACK BOTTOM STOMP/THE CHANT BB 10253 N 3.00
SIDEWALK BLUES(LANDRY,REV.) HMV 5212 E 1.50

JOHNNY DUNN (WITH JELLY ROLL MORTON)
HAM AND EGGS/YDU NEEO SDME LOVIN' (SLIGHT CHIP NOT IN GROOVES) Co 14358 E ——

JOHNNY DODDS
INDIGO STOMP/BLUE PIANO STOMP BB 10238 N 3.50
TOO TIGHT/BOOBER OANCE BB 10240 N 3.50
JOE TURNER BLUES/RASTUS PLAYS Br 3997 V+6.00
HOUSE RENT RAG(DIXIE JUG BLOWS) Vi 20420 V 5.00
OH DADDY BLUES SD 102 N 2.00
MY LITTLE ISABELLE/HEAH ME BB 10241 N 3.50

NEW ORLEANS RHYTHM KINGS
BUGLE CALL RAG/DISCONTENTEO BL GE 4967 E 5.00
SWEET LOVIN' MAN/MAPLE LEAF GE 5104 V+3.50
SHE'S CRYIN'FOR ME/EVERYBOOY BB 10956 N 1.75
MAPLE LEAF RAG/REINCARNATION Co 35686 N 1.50

LOVIE AUSTIN'S BLUES SERENADERS
PEEPIN'BLUES/GEORGIA(NO VOC.) PARA 12277 E 3.50
LUCKY ROCK/DOGS(RAINEY VOCAL) PARA 12215 N 4.50
PROVE IT ON ME/HEAH(RAINEY) PARA 12668 N 4.50
BARREL HOUSE/WALKIN(RAINEY) PARA 12082 E 3.00

LOUIS ARMSTRONG
KING OF ZULUS/LONESOME(V+/E) OK 8396 -12.00
I'M GONNA GITCHA/DON'T FORGET OK 8343 E 9.00
SAVOY BLUES/HOTTER THAN THAT OK 8535 E 7.00

LOUIS ARMSTRONG ACCOMPANIMENTS
POOR HOUSE/THUNOER(MAGGIE JONES) Co 14050 G+1.70
SCREAMIN'BLUES/GOOD(MAG.JONES) Co 14055 V 4.70
IF I LOSE LET ME(MAGGIE JONES) Co 14059 N 6.70

BESSIE SMITH
ME AND MY GIN/SLOW & EASY MAN Co 14384 N 4.00
OUTSIOE OF THAT/MAMA'S GOT Co 3900 N 2.70
LOUISIANA LOWOOWN/MT.TOP BLUES Co 14031 N 3.00
YOUNG WOMAN'S BLUES/HARD TIMES Co 14179 N 4.00
WEEPING WILLOW/BYE BYE BLUES Co 14042 N 3.00
RECKLESS BLUES/SOBBIN' HEART. Co 14056 E 3.60

CHARLES CREATH JAZZ O MANIACS
GRANOPA'S SPELLS/WAY DOWN OK 8257 V 4.00

MARGARET JOHNSON
GOOO WOMAN BLUES/2NO HANO BLUE Vi 20652 N 2.00

DIXON'S JAZZ MANIACS
CRAZY QUILT/MY MAN JUST WON'T PARA 12446 N 4.00

JIMMY YANCEY
YANCEY'S BUGLE/35 & DEARBORN Vi 27238 N 3.00

VIRGINIA LISTON (CORNET,BANJO,PIANO)
ROLLS ROYCE PAPA/GONNA GET Vo 1032 E 3.00

ARKANSAS TRAVELERS
BONEYARD SHUFFLE/WASHBOARD BL HA 332 E 1.50
AIN'T GOT NOBODY/BIRMINGHAM DI 2505 V 1.20

BERTHA HILL (ARMSTRONG ACC.)
PRATT CITY BL/PLEADING BL(TRA) OK 8420 N ——

BUCKTOWN FIVE (SPANIER)
STEADY ROLL BLUES/REALLY PAIN GE 5419 E 7.00
MOBILE BL/SOMEOAY SWEETHEART GE 5405 V 5.00

DUKE ELLINGTON
MISSISSIPPI/SWANNE SHUFFLES(N/E) Vi 38089 — 4.00
JIVE STOMP/I'M SATISFIED(N/E) Br 6638 — 3.00
JUBILEE STOMP/DON'T MESS Br 4044 N 3.50
MOOD INOIGO & SOLITUOE/SOPH. Br 7990 N 3.00
REMINISCIN' IN TEMPO(BOTH SIOES) Br 7547 N 4.00
REMINISCIN' IN TEMPO(BOTH SIDES) Br 7546 N 4.00
SWANEE RHAPSODY/BLUE TUNE Br 6288 N 3.00
NEW BLACK & TAN/STEPPIN' INTO Br 8063 N 2.60
THE MOOCHE/BABY WHEN YOU Br 8241 N 2.60
JUNGLE JAMBOREE/BLACK AND BLUE Br 6809 N 3.60
CARAVAN/AZURE Br 7997 N 2.80

SEE "WANT" SECTION FOR MY NEEDS. WILL SEND TRADE LIST ON REQUEST. IF YOU WISH TO SEE MY DISPOSAL LIST SPECIFY WHAT TYPE OF RECORDS DESIRED.

AUCTION — AUCTION

LEE MASLAND

1188 SO. BRONSON AVE., LOS ANGELES 6, CALIF.

Condition of records guaranteed as advertised.

LOUIS ARMSTRONG
WEST ENO BLUES/MAHOGANY HALL STOMP De 3793 N
THANKFUL/SWING THAT MUSIC De 866 N
JONAH ANO THE WHALE/SHADRACK De 1913 N
CONFESSIN'/IF I COULO BE WITH YOU Vo 3059 N
BASIN ST. BLUES/ST.LOUIS BLUES Vo 3008 N
TIGHT LIKE THAT/HEAH ME TALKIN Vo 3303 N
MUGGLES/THE PEANUT VENODR OK 3194 N
TIGER RAG/DINAH OK 3009 N
STAROUST/WRAP YOUR TROUBLES OK 3172 N
SLEEPY TIME DOWN SOUTH/RASCAL YOU OK 41504 N
LAUGHIN' LOUIE/TOMORROW NIGHT BB 5363 N
TRUE BLUE LOU/SONG OF NILE(S.ELLIS) OK 41290 N
LAST NIGHT/SWEETHEART(L.D.CHRISTIAN) OK 8607 N

SIDNEY BECHET
OLD MAN BLUES/NOBODY KNOWS WAY I Vi 26663 N
SHAKE IT ANO BREAK IT/WILO MAN BL Vi 26640 N
SLEEPY TIME OOWN SOUTH/JELLY ROLL Vi 27447 N
SLIPPIN ANO SLIDIN/ECYPTIAN FANTASY Vi 27337 N
PREACHIN' BLUES/INOIAN SUMMER BB 10623 N
MAKE ME A PALLET/SIDNEY'S BLUES BB 8509 N
WHEN SUN SETS OOWN SOUTH/BLACKSTICK De 2129 N

ALBERT AMMONS RHYTHM KINGS
NAGASAKI/BOOGIE WOOGIE STOMP De 749 N
EARLY EVERY MORNIN'/MILE OR MO RAG De 975 N

CHICAGO RHYTHM KINGS
I FOUND NEW BABY/BE SOME CHANGES Br 4001 E

JOHNNY DUNN
HAM ANO EGGS/YOU NEEO SOME LOVIN Co 14358 N

MONK HAZEL
IDEAS/GIT WIT IT Br 4182 N
HIGH SOCIETY/SIZZLIN THE BLUES Br 4181 E

GENE KRUPA & CHICAGOANS
JAZZ ME BLUES/LAST ROUNDUP De 18115 E
BLUES OF ISRAEL/THREE LITTLE WORDS De 18114 E

HUDDIE LEADBETTER (LEADBELLY)
ROBERTA/THE REO CROSS STORE BLUES BB 8709 N
ALBERTA/T.B. BLUES BB 8559 N
DON'T YOU LOVE YOUR DADDY/SAIL ON BB 8550 N
EASY RIOER/WORRIED BLUES BB 8570 N
GOOO MORNIN' BLUES/LEAVIN' BLUES BB 8791 E

LOUISIANA FIVE
RINGTAIL BLUES/BLUES MY NAUGHTY Em 1083 N

LOUISIANA RHYTHM KINGS
BALLIN' THE JACK/(REV.,MIFF MOLE) HRS 15 N

ZUTTY SINGLETON
LOOK OVER YONOER/RUNANAE PAPA DE 431 N

BESSIE SMITH
HAUNTED HOUSE BL/EAVESOROPPER BL Co 14010 E

FATS WALLER
SMASHIN' THIRDS/NUMB FUMBLIN Vi 25338 N

SYLVESTER WEAVER
DAMFINO STOMP/GUITAR RAG(BANJO AND GUITAR SOLO) OK 8480 N

WHOOPIE MAKERS
DIRTY OOG/IT'S SO GOOO UHCA 39/40 E

CLARENCE WILLIAMS
HIGH SOCIETY/WHOOP IT UP OK 8706 E

JIMMY YANCEY
OLD QUAKER BLUES/BEAR TRAP BLUES Vo 05490 N

JOE SULLIVAN AND CAFE SOCIETY ORCHESTRA
LADY BE GOOD/CAN'T GIVE YOU ANYTH. Vo 5496 N

AUCTION

MULL MUSIC STORE

WEST AVE., KANNAPOLIS, N. CAROLINA

AUCTION

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LOU HOLDEN (TEDDY GRACE, VOCAL)
IT'S END OF MY WORLD/RED WAGON(N/E) DE 3444 —
JONES CHICAGO COSMOPOLITANS
JOE LOUIS CHANT/BABY O MINE DE 7115 E+
LEM JOHNSON (PIANO, BASS, GUITAR)
GOING DOWN SLOW/CANDY BLUES DE 7895 N
BLIND BOY FULLER
SEP IT UP AND GO/LITTLE WOMAN DK 05476 E
STINGY MAMA/SOMEDAY YOU'RE GONNA BE DE 7892 N
BILLIE HOLIDAY
I'VE GOT LOVE TO KEEP ME WARM(N/V) VO 3431 —
GLOOMY SUNDAY/I'M IN A LOW DOWN GR OK 6451 N
ART TATUM
STOMPIN' AT THE SAVOY/LAST GOODBYE DE 8536 E
ROCK ME MAMA/LUCILLE DE 8577 E+
FREDDIE SLACK TRIO
ROCKS IN MY BED/GOIN' TO CHICAGO DE 4093 N
MUGGSY SPANIER
MORE THAN YOU KNOW/AMERICAN PATROL DE 4328 E
TWO O'CLOCK JUMP/WRECK OF '97 DE 4336 E
DECCA ALL STAR REVUE
YOU'RE THE TOP, 1 & 2 DE 345 N
BUNNY BERIGAN
PEG O MY HEART/NIGHT SONG VI 27258 E+
JAZZ ME BLUES/THERE'LL BE CHANGES VI 26244 E
PIANO TUNER MAN/HEIGH-HO VI 25776 N
ARTIE SHAW
TWO BLIND LOVES/LAST TWO WEEKS IN BB 10412 N
THIS IS IT/IT'S ALL YOURS BB 10141 E
DAY IN DAY OUT/PUT THAT DOWN IN W. BB 10406 N
COMES LOVE/I CAN'T AFFORD TO DREAM BB 10324 N
LOVE ME LITTLE LITTLE/DON'T TAKE VI 27509 N
I ASK THE STARS/TAKE YOUR SHOES OFF VI 27719 N
BLUES, 1 & 2 VI 27411 N
SOMEONE'S ROCKING MY DREAM BOAT VI 27746 N
ROCKIN' CHAIR/IF I LOVE AGAIN VI 27664 N
FRENESI/ADIOS MARIQUITA LINDA VI 26542 E
NOCTURNE/THROUGH THE YEARS VI 27703 N
SPECIAL DELIVERY STOMP/KEEPIN' MY VI 26762 E
LIONEL HAMPTON
NOW I KNOW/HALF LOVE IS BETTER THAN DE 18535 N
WIZZIN' THE WIZZ/DENISON SWING VI 26233 E
DOUGH-RA-ME/A GHOST OF A CHANCE VI 26696 N
MARTIN ON EVERY BLOCK/CHARLIE WAS VI 26739 E+
STOMP/JIVIN' THE VIBES VI 25535 N
CHASIN' WITH CHASE/NOW THAT YOU'RE VI 27529 E+
HAVEN'T NAMED IT YET/I'M ON MY WAY VI 26476 E
JOHN KIRBY
MOVE OVER/WONDERING WHERE VI 27712 N
IT FEELS GOOD/EFFERVESCENT BLUES VO 4624 E
TEMPTATION/JUMPIN' IN PUMP ROOM OK 5661 N
ROYAL GARDEN BLUES/BLUE SKIES VO 5187 E
I LOVE YOU TRULY/CUTTING CAMPUS CO 36165 E
I MAY BE WRONG/OPUS 5 OK 5048 E
ZOOMING AT ZOMBIE/ON LITTLE ST(E/N) OK 5761 —
PASTEL BLUE/REHEARSING FOR NERVOUS DE 2367 N
CLOSE SHAVE/BUGLER'S DILEMMA VI 27568 N
TWEED ME/NIGHT WHISPERS VI 27667 N
BOYD SENTER & SENTERPEDES
WATERLOO/JULIA GARITY VI 22812 N
I'M IN JAILHOUSE NOW/RICH MAN POOR VI 22010 N
NEW ORLEANS WILLIE JACKSON(C.WMS,PIANO)
NUMBERS ON THE BRAIN/HOLO(ER OEACON CO 14184 N
CLARENCE WILLIAMS JAZZ KINGS
NERVOUS BREAKDOWN/RAILROAD RHYTHM CO 14468 N
IN OUR COTTAGE OF LOVE/THEM THINGS CO 14434 N
A PANE IN THE GLASS/FREEZE OUT CO 14460 N
ZONKY/YOU'VE GOT TO BE MODERNISTIC CO 14488 N
LEMMUEL TURNER (STEEL GUITAR SOLOS)
JAKE BOTTLE BLUES/BEAUTIFUL VI 40052 N
WAY DOWN YONDER BLUES/TRAMP VI 21292 N
SCRAPPER BLACKWELL (GUITAR SOLO)
D BLUES/ A BLUES BB 5914 N
SYLVESTER WEAVER (GUITAR,BANJO)
GUITAR RAG/DAMFIND STOMP OK 8480 N
BOYCE'S HARLEM SERENADERS
HARLEM AFTER MIDNIGHT/GOOD OLD HOME DE 8602 E
HARLEM AFTER MIDNIGHT/GOOD OLD HOME DE 8602 E+

SAM-KU-WEST (STEEL GUITAR SOLO)
THE ROSARY/OLD BLACK JOE VI 21647 N
LOUIS ARMSTRONG
THANKS A MILLION/SOLITUDE DE 666 N
YES YES MY MY/PUTTING ALL EGGS DE 698 E
MAHOGANY HALL STOMP/HE'S SON OF BB 5086 N
EDDIE DURHAM
MAGIC CARPET/FARE THEE WELL HONEY DE 8529 N
TINY MAYBERRY
DOME DAY SOME DAY/OH THAT NASTY DE 7496 N
HARLEM HARLEYS HARLEM BAND
THE BO DO D-O DO D-DO/MY PASSION DE 7603 N
JAY McSHANN
SEPIAN STOMP/LONELY BOY BLUES DE 4387 N
THE JUMPING BLUES/GET ME ONE YOUR DE 4418 E
SEPIAN BOUNCE/LONELY BOY BLUES DE 4387 N
DEXTER BLUES/HOLD 'EM HOOTIE DE 8583 N
CONFESSIN' THE BLUES/HOOTIE BLUES DE 8559 E
MAURICE ROCCO (PIANO, DRUMS)
TEA FOR TWO/THE ONE I LOVE DE 8574 N
HOLD ME BABY/HOW COME YOU DO ME DE 8558 E
THE THREE SUNS
CRAZY RHYTHM/BRAHM'S HUNGARIAN #5 DE 4259 E
WILLIAM TELL OVERTURE/BEYOND BLUE DE 4092 E
JOE DANIELS & HOT SHOTS
CHINA BOY/FAREWELL BLUES DE 2036 E
ARKANSAS BLUES/THE OARKTOWN STRUT DE 4416 E
SONNY TERRY
BLOWING THE BLUES/FORTY FOUR WH. OK 05684 E
LUCKY MILLINDER (&SISTER ROSETTA THARPE)
ROCK DANIAL/SLIDE MR. TROMBONE DE 3956 E
TROUBLE IN MIND/BIG FAT MAMA(E/V) DE 4041 —
LET ME OFF UPTOWN/HOW ABOUT MESS DE 4099 E
EARL HINES
I NEVER DREAMT/SWINGIN' ON "C" BB 11465 N
THE EARL/SOMEHOW BB 11432 N
JULIA/COMIN' IN HOME BB 11199 N
STRAIGHT TO LOVE/I GOT IT BAD BB 11374 N
THE JITNEY MAN/THE FATHER JUMPS BB 11535 N
WATER BOY/WINDY CITY JIVE BB 11329 E
SOUTHSIDE/UP JUMPED THE DEVIL BB 11237 N
SKYLARK/SHE'LL ALWAYS REMEMBER BB 11512 N
IT HAD TO BE YOU/YELLOW FIRE BB 11308 E
'GATOR SWING/MY HEART BEATS FOR BB 10763 N
LIGHTLY AND POLITELY/DEEP FOREST BB 10727 N
CALL ME HAPPY/BLUE BECAUSE OF YOU BB 10835 N
EASY RHYTHM/WAIT TILL IT HAPPENS BB 10985 N
NUMBER 19/BOOGIE WOOGIE ON ST.L BB 10674 N
GRAND PIANO BLUES/BLUE NIGHTS BB 6744 N
RHYTHM SONDAE/I CAN'T BELIEVE OK 6250 N
IT HAD TO BE YOU/COLEMAN HAWKINS,REV BB 300825 N
SAM PRICE'S TEXAS BLUSICIANS
JUMPIN' THE BOOGIE/THINKING DE 8515 N
VATELLA/I KNOW HOW TO DO IT DE 8566 N
I LOST LOVE/THE DOON DRAG DE 8547 N
TEED UP/FANATIC DE 8642 N
BLOW KATY BLUES/MATCH BOX BLUES DE 8624 N
FETCH IT TO ME/SWEEPIN' BLUES DE 7781 N
OH LAWDY MAMA/THE DIRTY DOZENS DE 7811 N
MIDNIGHT AIRDALES
SWANEE SHUFFLE/I GOTTA HAVE YOU CO 1984 N
LOTHER McGRAW (ACC.SAM PRICE FLY CATS)
DO YOUR DUTY/LOW DOWN DIRTY GROUND DE 7580 N
PETE BROWN
MOUND BAYOU/UNLUCKY WOMAN DE 8613 N
LOUIS JORDAN
LOVIE JOE/SOMEBODY DONE HOODOOED DE 7745 E
POMPTON TURNPIKE/DO YOU CALL THAT A DE 8500 N
KEEP A KNOCKIN'/AT SWING CAT'S DE 7609 E
WHAT'S THE USE OF GETTING SOBER DE 8645 N
SEXA-WOOGIE/BROTHERLY LOVE DE 8560 N
FIVE GUYS NAMED MOE/THAT'LL JUST DE 8653 N
I'M ALABAMA BOUND/JUNE TENTH JAM. DE 7723 E
SMALL TOWN BOY/MAMA MAMA BLUES DE 8627 N
YOU'RE MY MEAT/JAKE WHAT A SNAKE DE 7719 E
FLAT FACE/DOUG THE JITTER BUG DE 7590 N
BUSTER & JACK (GUITAR DUET)
SLOW GUITAR BLUES/GUITAR DUET BL. VI 23257 N

BUDDY JOHNSON
IN THERE/NEW PLEASE MR.JOHNSON DE 8555 N
PLEASE MR.JOHNSON/SWING ALONG WITH DE 8507 E
I'D BE EVER SO GRATEFUL/BOOGIE W. DE 8546 E
TRYON SWING/SOUTHERN EXPOSURE DE 8562 N
IT'S THE GOLD/I'M MY BABY'S BABY DE 8573 N
REESCE'S IDEA/WHEN YOU'RE OUT WITH DE 7700 E
WILL BRADLEY TRIO
3 RING RAGOUT/I SHOULD HAVE KNOWN CO 35871 N
HOT LIPS PAGE
AND SO FORTH/WILL YOU REMEMBER BB 7680 N
I WON'T BE HERE LONG/I WOULD DO ANY DE 7699 N
NO MATTER WHERE YOU ARE/HARLEM DE 8531 N
SKULL DOGGER/JUMPIN' BB 7583 E
LIPS PAGE TRIO (BUNN, HILL)
MY FIGHTIN' GAL/JUST ANOTHER WOMAN BB 8660 N
BENNIE MOTEN KANSAS CITY ORCH.
HARMONY BLUES/THICK LIP STOMP VI 20406 N
MARY LEE/SWEETHEART OF YESTERDAY VI 38114 N
NEW ORLEANS/LAFAYETTE BB 6218 N
MARY LEE/TOUGH BREAKS BB 6638 N
JEWEL PAIGE
GIVE IT UP/I AIN'T GONNA GIVE NOB. DE 7863 E
COUNT BASIE
BOOGIE WOOGIE/EXACTLY LIKE YOU DE 1252 N
JELLY ROLL MORTON (DOODS)
THE PEARLS/BEALE STREET BLUES BB 10252 N
HENRY BUSSE
HOT LIPS/THE WANG WANG BLUES DE 198 N
IRVING MILLS
IT'S A LONG WAY TO MY HEART/LONES. BR 8163 N
JIMMIE GRIER
BUGLE CALL RAG/OLD FASHIONED LOVE BR 7528 N
TOMMY TOMPKINS
MONOPOLY SWING/DEEP SHADOWS VR 543 N
ADRIAN'S TAP ROOM GANG
GOT A NEED FOR YOU/WEATHER MAN VI 25072 E+
JOHNSON'S CRACKER JACKS
THE DUCK YAS YAS/HOT NUTS(W.R.KINGS)B3 6278 E
KANSAS CITY KITTY & GEORGIA TOM (PIANO)
ROOT MAN BLUES/CLOSE MADE PAPA(E/N) VO 1600 —
LEWIS "RED" EVANS & BOYS
PROVE IT/A SHACK IN THE BACK OF VI 25797 N
FRANKIE NEWTON SERENADERS
THE ONYX HOP/WHO'S SORRY NOW VR 647 N
MEZZ MEZZROW SWING BAND
LOST/A MELODY FROM THE SKY BB 6320 N
BILLY CLYDE
ROSE ROOM/OH BABY CH 40102 E+
BUMBLE BEE SLIM (PIANO,DRUMS,TRUMPET)
BODOBYE/BUMBLE BEE'S NEW MUDDY VO 03611 E
HOKUM BOYS (PIANO, BASS, GUITAR)
KEEP YOUR MIND ON IT/I'M GONNA VO 03232 E
NANCEY JANE/I'M GONNA TELL MY VO 03265 E
DO YOU CATCH ON/EVERY MAN FOR HIMS. VO 03386 N
JOHNNY HODGES
DOOJI WOOJI/MISSISSIPPI DREAMBOAT VO 4849 E+
SWINGIN' ON THE CAMPUS/LIKE SHIP(E/N)VO 4710 —
SQUATY ROO/THINGS AIN'T WHAT THEY BB 11447 N
THE RABBIT'S JUMP/RENT PARTY BLUES VO 5100 E
DAY DREAM/JUNIOR HOP BB 11021 N
YOU CAN COUNT ON ME/KITCHEN MECHAN. VO 4917 V+
GOOD QUEEN BESS/THAT'S BLUES MAN BB 11117 N
WANDERLUST/HODGE PODGE VO 4573 E
PASSION FLOWER/GOING OUT BACK WAY BB 30-0817 N
JEAN GOLDKETTE
MY PRETTY GIRL/CLEMENTINE VI 25283 E
OLD ITALIAN LOVE SONG/(SANDERS,REV.)VI 22123 N
BIRMINGHAM BERTHA/(SANDERS, REV.) VI 22077 N
BLUE RIVER/JACQUES RENARD,REV.) VI 20981 N
ROSETTA/FOR OLD TIME'S SAKE VI 21527 N
MY PRETTY GIRL/COVER ME UP WITH VI 20588 N
I'M LOOKING OVER 4 LEAF CLOVER VI 20466 N
SUNNY DISPOSISH/(KAHN, REV.) VI 20493 N
LOOK AT WORLD AND SMILE/(OLSON,REV) VI 20472 N
GONNA MEET MY SWEETIE NOW/(SHILKRET) VI 20675 N
SO TIRED/JUST LITTLE KISS FROM MISS VI 21150 N
(JEAN GOLDKETTE CONTINUED NEXT PAGE)

MULL MUSIC STORE

WEST AVE., KANNAPOLIS, N. CAROLINA

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JEAN GOLOKETTE (CONTINUED)

MY ANGELINE/CAN YOU BLAME ME VI 21871 N
MY OHIO HOME/HERECOMES SHOW BOAT VI 21166 N
TAKE A GOOD LOOK AT MINE/YA COMIN VI 21889 N
SHE'S FUNNY THAT WAY/(SHILKRET,REV.)VI 21853 N
SWEETHEARTS ON PARADE/THAT'S WHAT VI 21800 N
JUST IMAGINE/FRANKIE MASTERS, REV.) VI 21565 N
WITHERED ROSES/JOHNNY HAMP, REV.) VI 21804 N
IF I LOST YOU/(DON BESTOR, REV.) VI 21689 N
DON'T BE LIKE THAT/BLACKBIRDS ARE VI 21805 N
THAT'S JUST MY WAY/THE TROUBADOURS VI 21590 N
SLOW RIVER/(NAT SHILKRET, REV.) VI 20926 N
LITTLE WHITE HOUSE/JUST A BIRD VI 20268 N
JUST ONE MORE KISS/(ART LANDRY,REV.)VI 20300 N
A LANE IN SPAIC/(GOODRICH, REV.) VI 20491 N
HOOSIER SWEETHEART/(SHILKRET,REV.) VI 20471 N
DON'T BE ANGRY WITH ME/(FIORITO,REV.)VI 20256 N
PROUD OF BABY LIKE YOU(SHILKRET,REV.)VI 20469 N
PAINTING THE CLOUDS WITH SUNSHINE VI 22027 N
IN EVENING/WHERE LAZY DAZIEIS GROW VI 19308 N

JOE MARSALA

LOWER REGISTER/I KNOW THAT YOU DE 3764 N

GEORGIA STOLL ORCH.

SWANEE/THE GIRL FRIEND DE 976 N

LEE WILEY

HANDS ACROSS THE TABLE/I'LL FOLLOW DE 322 N

JOHNNY TEMPLE (PIANO,CLARINET)

BIG LEG WOMAN/BETWEEN MIDNIGHT DE 7547 N
FIX IT UP AND GO/JIVE ME BABY DE 7800 N

LLOYD PHILLIPS JUMPING JACKS

SALLY LONG/BOGGY BOTTOM BLUES DE 7860 N

RICH TRICE (GUITAR)

COME ON BABY/TREMBLING BED SPRINGS DE 7701 E

GEORGIA TOM & JANE LUCAS (PIANO & GUITAR)

TERRIBLE OPERATION BLUES/WHERE DID DE 7259 N

ORIGINAL ST. LOUIS CRACKERJACKS

LONESOME MOMENTS/CHASING BLUES DE 7265 N

AL MILLER AND HIS STOMPERS

AIN'T THAT A MESS/JUICY MOUTH SHORTY DE 7830 N

THE THREE RIFFS

ACE IN HOLE/IT'S A KILLER DE 7634 N

UNCLE SIPPER (GUITAR)

CHIFFEROBE/CUTTING MY A B C'S DE 7353 E

SLIM GREEN

COCKTAILS FOR TWO/WITH EVERY BREATH DE 7104 E

RODNEY STURGIS

SO GOOD/AWAY FROM YOU DE 7579 N

LEE BROWN (PIANO,BASS,GUITAR)

MY DRIVING SHEEL/LITTLE BROWN DE 7686 N

BING CROSBY (NO ALBUM RECORDS LISTED)

THE SINGING SANDS OF ALAMOSE/DRIFT. DE 4339 N
IT'S A LONELY TRAIL/WHEN BLOOM IS DE 2237 N
THE SINGING HILLS/DEVIL MAY CARE DE 3064 E
SUMMER TIME/YOU MUST HAVE BEEN BEAUT.DE 2147 E
IT'S ALWAYS YOU/YOU LUCKY PEOPLE DE 3636 N
BOOTS AND SADDLE/RED SAILS IN SUNS. DE 616 N
BLUES SERENADE/I'VE GOT POCKETFUL DE 1933 E
THAT'S FOR ME/RHYTHM ON RIVER DE 3309 E
CAN'T GET INDIANA OFF MIND DE 3321 E
LET'S WALTZ FOR OLD TIMES SAKE/WHEN DE 1554 N
YOU ARE MY SUNSHINE/RIDIN' DOWN DE 3952 N
ALL YOU WANT TO DO IS DANCE DE 1376 E+
TOO MARVELOUS FOR WORDS/WHAT DE 1185 E
WHAN DAY IS DONE/CHAPEL IN VALLEY DE 3614 E+
DOLORES/DE CAMP TOWN RACES DE 3644 E
I HAVE SO LITTLE TO GIVE/SWEET IS DE 1184 N
ND TE IMPORTE SABER/YOU'RE THE DE 3965 N
START THE DAY RIGHT/NEIGHBORS IN SKY DE 2626 N
POOR OLD ROVER/LITTLE SIR ECHO DE 2385 E
NOW IT CAN BE TOLD/IT'S DREAMER IN DE 1888 E+
CIRIBIRIBIN/YODELIN' JIVE DE 2800 E
I AIN'T GOT NOBODY/THE WHISTLER'S DE 3971 E
WHERE THE RIVER SHANNON FLOWS DE 3609 N
DO YOU CARE/HUMPTY DUMPTY HEART DE 4064 E+
YOU'RE DANGEROUS/BIRDS OF FEATHER DE 3637 N
SIERRA SUE/MARCHETA DE 3133 E
PARADISE ISLE/ALOHA KUU IOP ALOHA DE 3797 N
MOONLIGHT COCKTAIL/I DON'T WANT TO DE 4184 E

BING CROSBY (CONTINUED)

DREAM GIRL OF PKA/SWEETHEART OF DE 4000 E
I'D KNOW YOU ANY WHERE/ALONG SANTA DE 3565 N
TRADE WINDS/A SONG OF OLD HAWAII DE 3299 E
WHEN I LOST YOU/WHEN YOU'RE ALONG DE 3477 N
SWEET POTATOE PIPES/JUST ONE MORE DE 2999 E
SHEPHERD SERENADE/ANNIVERSARY WALTZ DE 4065 N
DEAR LITTLE BOY OF MINE/OH HOW I DE 4152 N
DAY DREAMING/CLEMENTINE DE 4033 N
SKY LARK/BLUE SHADOWS & WHITE DE 4193 E
PALE MOON/WHO CALLS DE 3887 E
REMEMBER HAWAII/SING ME SONG OF DE 4173 E
BEAUTIFUL DREAMER/YOURS IS MY DE 3118 N
PRARIELAND LULLABY/LEGEND OF CALIF. DE 3388 N
YOU MADE ME LOVE YOU/DO YOU EVER DE 3423 E
NEW SAN ANTONIO ROSE/IT MAKES NO DE 3590 N
PLEASE/YOU ARE THE ONE DE 3450 E+
LONE STAR TRAIL/NIGHTINGALE SANG DE 3584 N
LET'S ALL MEET AT MY HOUSE/DEEP DE 4162 N
WHEN BLUE OF NIGHT/WALTZ YOU SAVED DE 3354 N
MANDY IS TWO/LAMPLIGHTER'S SERENADE DE 4249 E
MY BUDDY/I ONLY WANT BUDDY NOT A DE 3736 N
AN APPLE FOR TEACHER/STILL THE DE 2640 E
HELLO MOM/BOY IN KHAKI GIRL IN LACE DE 4367 N
BLUES IN THE NIGHT/MISS YOU DE 4183 N
THE ONE ROSE/SENTIMENTAL & MELAN. DE 1201 E+
BIRTH OF THE BLUES/WAITER & PORTER DE 3970 E
'TIL REVEILLE/MY OLD KY HOME DE 3886 E
YES INDEED/TEA FOR TWO DE 3689 E
JODBALAI/YOU'RE SWEET LITTLE HEAD. DE 2200 E
MEXICALI ROSE/SILVER ON SAGE DE 2001 E
NOBODY'S DARLIN'BUT MINE/WHEN THE DE 18391 N
THE ROAD TO MOROCCO/AIN'T GOT DIME DE 18514 N
AMOR/LONG AGO DE 18608 N
WANT MY MAMA/THINKING TONIGHT OF MY DE 18316 N
CONSTANTLY/MOONLIGHT BECOMES YOU DE 18513 N
JUST PLAIN LONESOME/GOT MOON IN MY DE 18354 E
PEOPLE WILL SAY WE'RE IN LOVE DE 18564 N
WALKING THE FLOOR OVER YOU/WHEN DE 18371 N
THE BOMBARDIER SONG/MY GREAT GREAT DE 18432 N
IF YOU PLEASE/SUNDAY MONDAY ALWAYS DE 18561 N
I WONDER WHAT'S BECOME OF SALLY DE 18531 N
YOU AND I/BRAHMS LULLABY DE 3840 E
PESSIMISTIC CHARACTER/MEET SUN HALF.DE 3162 E
APRIL PLAYED FIDDLE/HAVEN'T TIME DE 3161 E
IF I KNEW THEN/TUMBLING TUMBLEWEEDS DE 3024 E
ONLY FOREVER/WHEN MOON COMES OVER DE 3300 E
I DREAM OF JEANINE WITH LIGHT DE 3098 E
S'POSIN'/AND THE ANGELS SING DE 2413 E
JUST ONE MORE CHANCE/SWEET POTATO DE 2999 E
SMARTY/THE MOON GOT IN MY EYES DE 1375 E
BOB WHITE/BASIN STREET BLUES DE 1483 E
ALEXANDERS RAGTIME BAND/HOME ON DE 1887 E
CAN I FORGET YOU/FOLKS WHO LIVE ON DE 1462 E
SO DO I/ONE TWO BUTTON YOUR SHOE DE 948 E

WILLIE BRYANT

ON THE ALAMO/NEGLECTED DE 1772 N
THE SHEIK/RIGAMAROLE VI 25038 E+
CHIMES AT MEETIN',/THROWIN STONES VI 24847 N

BARNEY BIGARD & JAZZOPATERS

CLOUDS IN HEART/FROLIC SAM(E+/N) VR 525 –
GET IT SOUTHERN STYLE/IF YOU EVER VR 596 N

BOB CROSBY (NO ALBUM RECORDS LISTED)

THE MARINES'HYMN/WHERE DO WE GO FRO DE 4385 N
BLACK ZEPHYR/BLUE SURREAL DE 4415 N
MY IMAGINARY LOVE/A WEEK-END HAVANA DE 4049 E
SINNER KISSED AN ANGEL/TWO IN LOVE DE 4009 N
BIG TOM/'WAY DOWN YONDER IN N.O. DE 4403 E
THE ARMY AIR CORPS/SEMPER PARATUS DE 4374 E
DON'T SIT UNDER APPLE TREE/I'LL KEEP DE 4290 E
TAKE IT EASY/IT WAS ONLY A DREAM DE 4137 E
A GAY RANCHERO/SOMETHING NEW DE 4028 E
VULTEE SPECIAL/RUSSIAN SAILOR'S DE 4397 N
I'M TRUSTING IN YOU/FROM ONE LOVE DE 4027 N
CALL IT ANYTHING/SOMETHING I DREAM DE 3815 N
WELL WELL/MUCH MORE LOVELY DE 3762 N
DOWN ARGENTINA WAY/TWO DREAMS MET DE 3404 E
EMBRACEABLE YOU/SHORTENIN' BREAD DE 3271 E

BOB CROSBY (CONTINUED)

SUNSET AT SEA/BIG NOISE WINNETKA DE 3611 N
SMILE SMILE SMILE/OVER THERE DE 4368 E
SWEET GENEVIEVE/UNTIL YOU FALL IN DE 3668 E
I'D KNOW YOU ANYWHERE/I'VE GOT A DE 3434 N
CHICK-EE-CHICK/BLUE ECHOES DE 3605 N
YOU FORGOT ABOUT ME/GONE BUT NOT F. DE 3417 E
I YI YI YI YI/CHICA CHICA BOOM CHIC DE 3623 E
COW COW BLUES/DRY BONES DE 3488 N
GIN MILL BLUES/BOOGIE WOOGIE MAX. DE 3382 N
ELMER'S TUNE/ANGELS CAME THRU DE 3929 E
FLAMINGO/FAR AWAY MUSIC DE 3752 N
MARY HAD A LITTLE LAMB/GUESS WHO DE 836 E
THIS NEVER HAPPENED BEFORE/LET'S DE 1566 N
WHY SHOULD I CARE/I'VE GOT A ST. DE 1555 N
LAST NIGHT/I THOUGHT ABOUT YOU DE 2812 N
TWO SLEEPY PEOPLE/WAIT TILL MY DE 2150 N
DON'T WORRY BOUT ME/WHAT GOES UP DE 2402 E
YOU AND YOUR LOVE/OVER RAINBOW DE 2657 E
I'M PRAYIN'HUMBLE/SWINGIN'AT SUGAR DE 2210 N
THE STARLIT HOUR/ANGEL DE 2978 E
ROSE OF WASH.SQ./I NEVER KNEW HEAV. DE 2464 E
DEEP IN A DREAM/HURRY HOME DE 2151 E
HONKY TONK TRAIN/BIG NOISE FROM DE 2208 N
YOU'RE LOVELY LADY/WHAT HAVE YOU DE 2142 N
OH YOU CRAZY MOON/MELANCHOLY MOOD DE 2652 E
IF I WERE SURE OF YOU/THE LADY'S DE 2465 E
CHERRY/DAY IN DAY OUT DE 2703 E
FOOLS RUSH IN/SYMPATHY DE 3154 E
ANGRY/IT'S A WHOLE NEW THING DE 2839 E
GOTTA GET HOME/I'VE GOT MY EYES DE 2991 E
LILACS IN THE RAIN/WHAT USED TO DE 2763 E+
FOR DANCERS ONLY/WHEN BLUE OF NITE DE 3138 E
DO YOU KNOW WHY/ISN'T THAT JUST DE 3445 E+
DRUMMER BOY/AIN'T GOIN' NOWHERE DE 3451 E
YOU YOU DARLIN/WITH WIND & RAIN DE 3018 E
RUN RABBIT RUN/UP CHIMNEY GO MY DE 3039 E
DO YOU CARE/WILL YOU STILL BE MINE DE 3860 E
DEAR OLD GAL/YOU'RE A DARLIN'DEVIL DE 4305 E
KING PORTER STOMP/SUGAR FOOT STOMP DE 4390 E
A ZOOT SUIT/BARREL HOUSE BESSIE DE 4169 E
POOR YOU/LAST CALL FOR LOVE DE 4316 N

THE INK SPOTS

YOUR FEET'S TOO BIG/SWINGING ON VI 24851 N
SWING GATE SWING/DON'T LOW NO SW. VI 24876 N

ALABAMA WHASBOARD STOMPERS

THE PORTERS LOVE SONG/CORRINE CORR. VO 1630 E+

NOBLE SISSLE INTERNATIONAL ORCH.

POLKA DOT RAG/UNDER CROLE MOON(E+/N)DE 153 –

WASHBOARD RHYTHM KINGS

BROWN SKIN MAMA/ARLENA BB 6157 N

WALTER WASHINGTON (PIANO BY ANDY BOY)

WEST DALLAS WOMAN/ICE PICK MAMA BB 6917 N

WILTON CRAWLEY

KEEP YOUR BUSINESS TO YOURSELF BB 5827 E

BERNARD ADDISON

LOVELLY LIZA LEE/THE LITTLE RAMB. BB 6144 N

JOE SULLIVAN (PIANO SOLO)

LITTLE ROCK GETAWAY/JUST STROLLING DE 600 N

COLE PORTER (PIANO)

BE LIKE THE BLUEBIRD/I'M GIGOLO VI 24843 N

MEMPHIS MINNIE (GUITAR ACC.)

DOWN IN NEW ORLEANS/REACHIN'PETE DE 7102 N

AMBROSE & ORCH.

MEMPHIS BLUES/LIMEHOUSE BLUES DE 660 N
I TRAVEL ALONE/JUST A-WEARYIN' FOR DE 290 N
SQUIBS/RAGS DE 767 N

BEN POLLACK ORCH.

DEEP ELM/MOON IS GRINNING AT ME VR 504 N
TRUE BLUE LOU/THE FLIPPITY FLOP VI 22089 N
SONG OF THE ISLAND/JIMTOWN BLUES BR 7764 N
SINGAPORE WORROWS/SWEET SUE VI 21437 N
SONG OF THE BLUES/(SMITH BALLEW,REV)VI 22147 N
FUTURISTIC RHYTHM/LET'S SIT AND VI 21858 N
WILD IRISH ROSE/CAN'T(PICK-A-RIB) DE 1458 N

GLEN GRAY

NO NAME JIVE, 1 & 2 DE 3089 N

(SEND WANT LISTS)

CHARLES MEW

DAVENPORT HOTEL, 540 JONES ST., SAN FRANCISCO 2, CALIF

LOUIS ARMSTRONG

LONESOME ROAD/SONG OF ISLANDS(E/V) Vo 3026 –
SAVOY BLUES/WALKIN' MY BABY BACK HO Vo 3217 E+
THEM THERE EYES/SWEETHEARTS ON PAR Vo 3337 E
BASIN STREET BLUES/DUSKY STEVEDORE BB 5408 E
I'VE GOT THE WORLD ON STRING/THERE BB 6910 E
SLEEPY TIME DOWN SO/MIGHTY RIVER BB 10703 E
SOMEBODY STOLE MY BREAK/I COME FROM De 797 E
IF WE NEVER MEET AGAIN/DIPPER MOUTH De 906 V
ON A COCOANUT ISLAND/TO YOU SWEET De 914 V+
OLD FOLKS AT HOME/LONG ABOUT MID De 1360 E+
YOURS AND MINE/SUN SHOWERS De 1369 E
TRUE CONFESSION/JUBILEE De 1635 V+
LET THAT BE A LESSON TO YOU/STRUTT De 1661 V+
LOVE WALKED IN/SOMETHING TELLS ME De 1842 E
MY WALKING STICK/THE SONG ENDED De 1892 E+
I'VE GOT A POCKETFUL OF DREAMS De 1937 E
I CAN'T GIVE YOU ANYTHING BUT L De 2042 E
AS LONG AS YOU LIVE/WHEN SAINTS De 2230 V+
SAVE IT PRETTY MAMA/HEAR ME TALKIN De 2405 E
SAVOY BLUES/ME AND BROTHER BILL De 2538 E
YOU'RE A LUCKY GUY/YOU'RE JUST A De 2934 V
SWING THAT MUSIC/WOLVERINE BLUES De 3105 E
SAVE IT PRETTY MAMA/AIN'T MISB(DUKE)De 3516 E
LONG LONG AGO/I COVER WATERFRONT De 3700 E
DIPPER MOUTH/I'M IN MOOD FOR LOVE De 3796 V
EVERYTHING'S BEEN DONE BEFORE De 3825 E
I USED TO LOVE YOU/LEAP FROG De 4106 V+
AMONG MY SOUVENIRS/COQUETTE De 4327 E
BEAU KOO JACK/MAHOGANY HALL STOMP Co 35879 V+
A MONDAY DATE/WEATHER BIRD Co 36375 V+
CHICAGO BREAKDOWN/DON'T JIVE ME Co 36376 E

HENRY ALLEN

I ADORE YOU/LET'S PUT OUR HEADS Vo 3422 E+

BUNNY BERIGAN

MY LITTLE COUSIN/SKYLARK EL 5020 E
LAY YOUR RACKET/I WANT YOU TONIGHT BB 10472 E
CARAVAN/A STUDY IN BROWN CAN.Vi 25653 E
JAZZ ME BLUES/THERE'LL BE CHANGES Vi 26244 E

CHARLESTON CHASERS

MISSISSIPPI MUD/MY MELANCHOLY BABY Co 1335 V

CHOCOLATE DANDIES

GOODBYE BLUES/CLOUDY SKIES Co 35679 E

COTTON PICKERS

LOOSE FEET/RUNNIN' WILD BR 2382 V
YOU TELL HER I STUTTER/WAY DOWN BR 2404 V+
MY SWEETIE WENT AWAY/DUGK'S QUACK BR 2461 V+
MAMA GOES WHERE PAPA GOES/WALK BR 2490 V
BLUE ROSE/DO YOU DOOTY DADDY BR 2532 V
PRINCE OF WAILS/JIMTOWN BLUES BR 2766 E
MILENBERG JOYS/IF YOU HADN'T GONE BR 2937 V+

COTTON CLUB ORCHESTRA

DOWN AND OUT BLUES/SNAG 'EM BLUES Co 287 V+

DIXIE STOMPERS

AIN'T SHE SWEET/SNAG IT HA 353 V

JOHNNY DODDS

MELANCHOLY/STACK O'LEE BLUES De 1676 E
WILD MAN BLUES/29TH AND DEARBORN De 2111 E
WILD MAN BLUES/BUMP IT(NOONE) De 3519 E
BRUSH STOMP/GET 'EM AGAIN BLUES Co 35681 E

TOMMY DORSEY

JOSEPHINE/IF THE MAN IN MOON(CL.7) Vi 25676 V
YA GOT ME/THERE'S NO PLACE LIKE Vi 26030 E
THE SKY FELL DOWN/AFTER I SAY I'M Vi 26518 V+

BENNY GOODMAN

THE EARL/LET'S DO IT OK 6474 E+
JERSEY BOUNCE/A STRING OF PEARLS OK 6590 E+
MY LITTLE COUSIN/A ZOOT SUIT OK 6606 E+
BEFORE/WE'LL MEET AGAIN OK 6644 E+
BLUE SKIES/REMEMBER BB 10680 E
NOBODY'S SWEETHEART/MORE THAN(TRIO) BB 10723 E
WALK JENNIE WALK/ALWAYS BB 10799 E
BALLAD IN BLUE/DIXIELAND BAND BB 10851 E
FAREWELL BLUES/MARGIE CAN. BB 10973 E
IT HAD TO BE YOU/MY HONEY'S LOVIN' BB 11056 E
GLORY OF LOVE/YOU CAN'T PULL WOOL Vi 25316 V+
ST. LOUIS BLUES CAN.Vi 25411 E
RUNNIN'WILD/TEA FOR TWO(QUARTET)CAN.Vi 25529 E

BENNY GOODMAN (CONTINUED)

AVALON/THE MAN I LOVE (QUARTET) Vi 25644 V+
LIZA/SMILES (QUARTET) Vi 25660 E
I CAN'T GIVE YOU ANYTHING BUT LOVE Vi 25678 E
LOCH LOMOND/CAMEL HOP Vi 25717 V+
FEELIN' HIGH AND HAPPY/I LET A Vi 25840 E
I'VE GOT A DATE WITH DREAM/COULD Vi 26000 V+
OPUS 3/4/SUGAR (QUARTET) Vi 26240 V+
COLUMBIA ALBUM C-102(4 RECORDS WITHOUT ALBUM)E+
FLYING HOME/ROSE ROOM (SEXTET) Co 35254 E
COMES LOVE/RENDEZVOUS TIME FREE Co 35201 E+
ONE SWEET LETTER FROM YOU/SCATTER Co 35241 E
DARN THAT DREAM/PEACE BROTHER Co 35331 V
WHAT'S MATTER WITH ME/WHAT'LL Co 35374 V
I CAN'T LOVE YOU ANY MORE/THE Co 35487 V

FLETCHER HENDERSON

SUD BUSTIN' BLUES/WAR HORSE MAMA BR 2592 V
WHAT WILL I TELL MY HEART/SLUMMING Vo 3485 E+
SAVING MYSELF FOR YOU/IT'S LITTLE Vo 4154 E+
ST. LOUIS SHUFFLE/VARIETY STOMP BB 10246 E
HOTTER THAN 'ELL/JOHN'S IDEA De 3518 E
HAPPY AS THE DAY IS LONG/BUD FREEMAN De 3885 E
COMIN' AND GOIN/HOT AND ANXIOUS Co 35840 E+

EARL HINES

SWINGIN' DOWN/YOU ARE THE ONE Vo 3392 E

HOTSY TOTSY GANG

I COULDN'T IF I WANTED TO Br 4112 V

MILDRED BAILEY

YOU AND YOUR LOVE/YOU'RE MOMENT Vo 5006 N
ROCKIN' CHAIR/SOMETIMES(DELTA R.B.) De 3755 E+
EV'RYTHING DEPENDS ON YOU/ALL TOO De 3888 E+

SIDNEY BECHET & N.O.FEETWARMERS

COAL BLACK SHINE/BABY WON'T YOU Vi 27386 E+
SWING PARADE/I KNOW THAT YOU KNOW Vi 27574 E+
I'M COMING VIRGINIA/GEORGIA CABIN Vi 27904 E+
THE MOOCHE/BLUES IN THE AIR Vi 20-1510 E+

CAB CALLOWAY

DEEP IN A DREAM/I'M MADLY IN LOVE CQ 9127 V
I LIKE MY MUSIC HOT/THREE SWINGS Vo 3995 V
DEEP IN A DREAM/I'M MADLY IN LOVE Vo 4511 V
ONE LOOK AT YOU/A NEW MOON Vo 4767 V+
TRYLON SWING/THE JUMPIN' JIVE Vo 5005 V+
DO I CARE NO NO/HI-DE-HO SERENADE Vo 5591 V

BENNY CARTER

VERY THOUGHT OF YOU/ALL OF ME CAN.BB 10962 E+
COCKTAILS FOR TWO/TAKIN' MY CAN.BB 10998 E+
MIDNIGHT/MY FAVORITE BLUES BB 11288 E+
SUNDAY/BACK BAY BOOGIE CAN.BB 11341 E
WATERMELON VINE/I'VE BEEN IN LOVE De 3545 E+

EDDIE CONDON

THE EEL/HOME COOKING Co 35680 E
I'M GONNA STOMP MR. HENRY LEE/SER. BB 10168 E+

CONNIES INN ORCHESTRA

ROLL ON MISSISSIPPI/MOAN MOANERS Vi 22698 V+

JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS

BIRMINGHAM BLUES/BUGLE BLUES Co 3541 G+
DIXIE BLUES(EDITY WILSON)/HE USED Co 3787 V
VAMPING SAL/SWEET LOVIN' MAMA Co 3893 V+

HORACE HENDERSON

AIN'T MISBEHAVIN(EMMETT BERRY) OK 5900 E

HOT AIR MEN

RED HOT CHICAGO/CHINNIN' & CHATTIN Co 2175 V+

BUNK JOHNSON'S JAZZ BAND

WHEN I LEAVE WORLD BEHIND/THRILLER JI 11 E+
WEARY BLUES/FRANKLIN STREET BL JI 12 E+
SOBBIN' BLUES/DUSTY RAG JI 14 E+

JOHN KIRBY

TEMPTATION/JUMPIN IN PUMP ROOM OK 5661 E
IT'S ONLY PAPER MOON/FIFI'S RHAP. Vi 27598 E+
KEEP SMILIN'/COMIN' BACK Vi 27890 E+

TOMMY LADNIER

WEARY BLUES/JA DA BB 10086 N
WHEN YOU AND I WERE YOUNG MAGGIE BB 10089 N

JIMMIE LUNCEFORD

SASSIN' THE BOSS/WHO DID YOU MEET Vo 5116 E
CHOPIN'S PRELUDE #7/BUGS PARADE Co 35547 V+
THE MELODY MAN/I'LL TAKE THE SOUTH De 805 V+
I CAN'T ESCAPE FROM YOU/HARLEM SHOUT De 980 E+

JIMMIE LUNCEFORD (CONTINUED)

RUNNING A TEMPERATURE/MY LAST AFF. De 1035 E+
RHYTHM IN NURSERY RHYMES/CALL IT De 572 E

WINGY MANNONE

NO REGRETS/SUMMER HOLIDAY BB 6473 V+
COTTAGE BY THE MOON/IT CAN HAPPEN BB 6536 V+
IT'S THE GYPSY IN ME/AND THEY SAID BB 6549 V+
A FINE ROMANCE/I CAN'T PRETEND BB 6606 V+
I CAN'T LOSE THAT LONGING FOR YOU BB 6804 V+
FORMAL NIGHT IN HARLEM/SWEET LORR. BB 6816 V+
DON'T EVER CHANGE/YOU'RE PRECIOUS BB 7002 E
IT MUST BE RELIGION/PRISONER'S BB 7014 V
STOP THE WAR/MAMA'S GONE GOODBYE BB 11107 V+
O SOLE MIO/SHAKE THE BLUES AWAY JD 7777 N

MCKINNEY'S COTTON PICKERS

MISS HANNAH/THE WAY I FEEL TODAY BB 10232 E
I'D LOVE IT/PEGGY BB 10706 E
IF I COULD BE WITH YOU ONE HOUR Vi 38118 E+

JIMMY MCPARTLAND

PANAMA/ECCENTRIC De 3363 E+

BORRAH MINEVITCH

THE GHOST WALKS/(REV.,HAL KEMP) Br 7980 N

MEZZ MEZZROW

ROYAL GARDEN BL/IF YOU SEEME BB 10087 E
APOLOGIES/SENDIN' THE VIPERS BB 10250 E+

JOE MARSALA

BULL'S EYE/SLOW DOWN De 3715 E

RED AND MIFF'S STOMPERS

SLIPPIN'AROUND/(REV.,C.SANDERS) Vi 21397 E

MIFF MOLE AND MOLERS

FEELIN' NO PAIN/IMAGINATION Co 35687 E+

JELLY ROLL MORTON

WEST END BLUES/CLIMAX RAG BB 10442 E
NEW ORLEANS MEMORIES(5 RECORDS) ALBUM ——— E

BENNIE MOTEN

BLUE ROOM/MILENBERG JOYS BB 5585 E+
IT'S HARD TO LAUGH OR SMILE BB 8228 E
MOTEN'S SWING/TOBY BB 10259 E+
LAFAYETTE/NEW ORLEANS BB 10955 E+
MOTEN STOMP/(REV.,CLIF.HAYES) Vi 20955 V+

SPUD MURPHY

MY LITTLE GIRL/TRANSCONTINENTAL De 1853 E+
ECSTACY/DANCING WITH A DEBUTANTE De 2109 E+
PINETOP BREAKAWAY/SAND DUNE BB 10875 N

NEW ORLEANS RHYTHM KINGS

DUST OFF THAT OLD PIANNA/SINCE WE De 388 E
BABY BROWN/NO LOVERS ALLOWED De 401 E
SHE'S CRYIN' FOR ME/EVERYBODY BB 10956 E+

FRANKIE NEWTON

ROSETTA/WORLD IS WAITING FOR SUN BB 10176 E

RED NICHOLS

BUDDY'S HABITS/BONEYARD SHUFFLE Vo 15573 V
SHE SHALL HAVE MUSIC/LET ME DREAM BB 10683 E
SUGAR/MAKE MY COT WHERE COTCOT Vi 21056 E

RED NICHOLS ORCHESTRA

THEY ALL LAUGHED/LET'S CALL WHOLE Vr 502 V+
OVERNIGHT HOP/MEET MISS EIGHT OK 5648 E
THE KING KONG/THE HOUR OF PARTING BB 10190 E
TEARS FROM MY INKWELL/NEVER KNEW BB 10200 E
YOU'RE GREATEST DISCOVERY/I LIVE BB 10451 E

RAY NOBLE (RECORDED IN EUROPE)

HAVE YOU EVER BEEN LONELY/LOVE T Vi 24278 E+

JIMMIE NOONE TRIO

THEY GOT MY NUMBER NOW/MOODY MELODY BB 8609 E+

RED NORVO

LADY BE GOOD/(REV.,CROSBY BOB CATS) De 3884 E+
PICTURE ME WITHOUT YOU/IT ALL BEGIN Br 7732 N
MORE THAN EVER/A SERENADE TO STARS Br 8085 E

KING OLIVER

SOMEDAY SWEETHEART/DEAD MAN BLUES Vo 1059 G
ST. JAMES INFIRMARY/WHEN YOU'RE BB 5466 V+
MULE FACE BLUES/BOOGIE WOOGIE BB 6778 E
THE TRUMPET'S PRAYER/CALL OF FREAKS BB 7705 E
STINGAREE BLUES/SHAKE IT BREAK IT BB 10707 E

ORIGINAL DIXIELAND JAZZ BAND

DIXIE JASS BAND ONE STEP/LIVERY Vi 18255 E
BLUIN' THE BLUES/SENSATION RAG Vi 18483 E
MOURNIN' BLUES/CLARINET MARMALADE Vi 18513 E

CHARLES MEW

ORIGINAL DIXIELAND JAZZ BAND (CONTINUED)
FIDGETY FEET/LAZY DADDY VI 18564 E
OOOOOH BOOM/PLEASE BE KIND BB 7442 E
WHO LOVES YOU/DID YOU MEAN IT(NICK LA ROCCA) VI 25420 E
TIGER RAG/SKELETON JANGLE VI 25524 E
MARGIE/PALESTEENA VI 18717 V

BEN POLLACK
THE SNAKE SHARMER/I'M IN GLORY DE 1488 N
YOU'LL BE REMINDED OF ME/THERE'S DE 1815 E+
MEET THE BEATOF MY HEART/WHAT ARE OE 2005 E+
AFTER YOU'VE GONE/ROSE COLORED DE 2057 E+

DON REDMAN
TWO TIME MAN/CHANT OF WEED CO 35689 E
IGLOO/CHEW CHEW CHEW VI 26258 E

ADRIAN ROLLINI
SINGIN' THE BLUES/SWEETEST STORY DE 1973 N
OL'PAPPA/ON WROND SIDE OF FENCE ME 12892 V+

SHARKEY'S NEW ORLEANS BOYS
EVERYBODY LOVES MY BABY/YES SHE DO DE 1014 V+

JESS STACY
BREEZE(BOTH SIDES OF RECORD) VR 8121 E+

ALEC TEMPLETON
HUMMING BLUES/SOME OF THESE DAYS CO 35697 E+

TEXCHMAKER'S CHICAGOANS
JAZZ ME BLUES/BARREL HOUSE STOMP UHCA 61/62 E

FRANKIE TRUMBAUER
WALKIN' THE DOG/NOT ON FIRST NITE VS 8225 E+
CRYING ALL DAY/A GOOD MAN IS HARD CO 35956 E+

FATS WALLER
THE SPIDER AND FLY/REMEMBER WHO BB 10205 E
LITTLE CURLY HAIR/OLD GRAND DAD BB 10698 E
TOO TIRED/YOU RUN YOUR MOUTH BB 10779 E
ALL THAT MEAT NO POTATOES/BUCKIN' BB 11102 E
HEADLINES IN THE NEWS/I REPENT BB 11188 E
SAD SAP SUCKER/RUMP STEAK BB 11296 E
WE NEED A LITTLE LOVE/JITTERBUG BB 11518 E
YOU MUST BE LOSING YOUR MIND/DON'T BB 11539 E
DON'T YOU KNOW/LOST LOVE VI 25604 V+
FRACTIOUS FINGERING/(REV.,CLAM 7) VI 25652 V
YOU'RE MY DISH/MORE POWER TO YOU VI 25679 E
AM I IN ANOTHER WORLD/MY FIRST VI 25753 E

CLARENCE WILLIAMS BLUE FIVE (ARMSTRONG)
MANDY MAKE UP MIND/LITTLE BLACKB. CO 35957 N

TEDDY WILSON
YOU CAME TO MY RESCUE/HERE'S LOVE BR 7739 V
WHO LOVES YOU/WITH THEE I SWING BR 7768 E
I CAN'T FACE THE MUSIC/MOMENTS BR 8112 V+
JUNGLE LOVE/IF I WERE YOU BR 8150 E
THIS IS THE MOMENT/LOVE GROWN ON BR 8455 E+
MY MELANCHOLY BABY/I CRIED FOR CO 35862 V
SUGAR/MORE THAN YOU KNOW CO 36117 V+
EV'RY TIME WE SAY GOODBYE/THIS MC 317 N

BOB CROSBY'S BOB CATS
BIG TOM(ORCH)/WAY DOWN YONDER N.O. DE 4403 V

MAURICE CHEVALIER
WAIT TIL YOU SEE MA CHERIE/LOUISE VI 21918 E
IT'S A HABIT OF MINE/ON TOP OF VI 22007 E

BING CROSBY
LEGEND OF CALIF./PRAIRIELAND DE 3388 V
MUDDY WATER/(REV., SHILKRET) VI 20508 V+
MY BLUE HEAVEN/(REV., KAHN'S ORCH) VI 20828 V
MARY/CHANGER (BIX-WHITEMAN ORCH) VI 21103 V+
MISSISSIPPI MUD/FROM MONDAY ON VI 21274 V
THE LITTLE THINGS IN LIFE/THEM TH. VI 22580 V+

PUTNEY DANDRIDGE
THE SKELETON IN CLOSET/HIGH HAT VO 3352 E

CHICK WEBB & ELLA FITZGERALD
A-TISKET A-TASKET/LIZA DE 1840 V
FOUND MY YELLOW BASKET/ELLA DE 2148 V
GOTTA PEBBLE IN MY SHOE/WHO YA HUNG. DE 2231 V+
LITTLE WHITE LIES/ONE SIDE OF ME DE 2556 E+
IT'S MY TURN NOW/COOCHI-COOCHI-COO DE 2803 E+

WANTED
TED LEWIS: MANY ON COLUMBIA AND OTHER LABELS EXCEPT DECCA.
CLARENCE WILLIAMS: MANY EXCEPT ACCOMPANIMENTS.

FOR TRADE OR AUCTION
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130 TRENTON AVE., BUFFALO 1. N. Y.

BIX BEIDERBECKE
I'LL BE FRIEND/I DON'T MIND WALKIN' VI 23008 N

ESTHER BIGEOU (C.WILLIAMS PIANO)
BEALE ST. MAMA/I'M THROUGH WITH DK 8057 G+

BUTTERBEANS & SUSIE (C.WILLIAMS, PIANO)
WHEN MY MAN SHIMMIES/GET YOURSELF OK 8147 G

DOC COOK 14 DOCTORS
WILLIE THE WEEPER/SLUEFOOT CO 1070 G+

IDA COX BLUE SERENADERS
MOANIN' GROANING BLUES/IDA COX PARA 1493 G+
WORRIED ANYHOW BLUES/CHICAGO MON. PARA 12202 G

IDA COX & PAPA CHARLIE JACKSON
MISTER MAN, 1 & 2 PARA 12275 G

CHICAGO RHYTHM KINGS
FOUND NEW BABY/THERE'S CHANGES MADE BR 4001 E

DUNN'S ORIGINAL JAZZ HOUNDS
EVIL BLUES/PENSACOLA/BLUES CO 3746 F
FOUR O'CLOCK BLUES/HAWAIIAN BLUES CO 3729 G

DIXIE STOMPERS
JACKASS BLUES/TAMPEEKOE HA 166 G
SNAG IT/AIN'T SHE SWEET HA 353 E

WASHINGTONIANS
SWEET MAMA/BUGLE CALL RAG DI 2577 G
JUBILEE STOMP/E.ST.LOUIS TODDLE OO CA 8182 G+
DOWN OUR ALLEY BLUES/(REV.,C.CHASERS) CO 1076 N

SOUTHAMPTON SOCIETY ORCH (ARMSTRONG)
12TH ST. BLUES/POPLAR STREET BL PE 14395 G+

FRANKIE TRUMBAUER
A GODD MAN IS HARD TO FIND/CRYING OK 40966 G
HUMPTY DUMPTY/BALTIMORE OK 40926 E
LOUISE/WAIT TILL YOU SEE (CHIP) OK 41231 G

W. C. HANDY
ST. LOUIS BLUES/HEMPHIS BLUES OK 4896 G+
LIVERY STABLE BLUES/THAT JAZZ CO 2419 E

HARLEM HOT SHOTS
SUGAR BLUES/BLACK & TAN FANTASY BA 32199 G

BLIND LEMON JEFFERSON
THAT SNAKE MOAN/TIN CUP BLUES PARA 12756 N
BOOTIN' ME BOUT/EMPTY HOUSE BLUES PARA 12946 N
EAGLE EYED MAMA/DYNAMITE BLUES PARA 12739 N
SAD NEWS BLUES/COMPETITION BED PARA 12728 N
BOOGER ROOGER BL/WARTIME BLUES PARA 12425 N
SUNSHINE SPECIAL/LONESOME HOUSE PARA 12593 N
CHOCK HOUSE BL/JACK O'DIAMOND BL PARA 12373 N
MOSQUITO MOAN/SOUTHERN WOMAN PARA 12899 N
CORN LIQUOR BLUES/JUNGLE MAN BL PARA 12721 N
BLACK SNAKE MOAN/MATCH BOX BLUES OK 8455 G+

EARL HINES
BLUE DRAG/OH YOU SWEET THING BR 6345 G+

FLETCHER HENDERSON
I'M COMIN' VIRGINIA/WHITEMAN STOMP CO 1059 E
MONEY BLUES/I'LL TAKE HER BACK CO 383 G
COME ON BABY/EASY MONEY CO 14392 G

ALBERTA HUNTER (HENDERSON)
BRING BACK THE JOYS/HOW LONG BS 2008 E
COME ON HOME/AGGRAVATIN' PAPA PARA 12013 E
GONNA HAVE YOU/DOWN HEARTED BL PARA 12005 G

EDNA HICKS (HENDERSON)
IF YOU DON'T GIVE ME WHAT I WANT PARA 12090 G

GEORGIA COTTON PICKERS
SHAG IT/LOUISIANA BO BO DI 3127 E

BUD FREEMAN
CRAZE-O-LOGY/CAN'T HELP DAT MAN DK 41168 E

JIM DANDIES
CHARLESTON GEECHIE DANCE/SHAKE THAT HA 55 G

HAZEL MEYERS (HENDERSON)
HE'S NEVER GONNA THROW ME DOWN VO 14709 E

EDMONIA HENDERSON BLUES SERENADERS
HATEFUL BLUES/MAMA DON'T WANT PARA 12203 V

SARA MARTIN (C. WILLIAMS PIANO)
KEEPS ON A RAINING/MICHIGAN WATER OK 8060 V

CLARENCE WILLIAMS
BIMBO/WAY DOWN HOME VO 2778 E
WON'T YOU COME OVER/PRETTY BABY VO 2718 E
BEER GARDEN BLUES/BREEZE VO 2541 E
BLACK SNAKE BLUES/OLD FOLKS SHUF. OK 8465 N

DIXIELAND JUG BLOWERS
DON'T GIVE ALL/HOUSE RENT RAG VI 20420 E

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JIMMIE LUNCEFORD
WHITE HEAT/JAZZNOCRACY(BUFF LABEL) BB 5713 E
IN DAT MORNIN/SWEET RHYTHM(BUFF L) BB 5330 N
BREAKFAST BALL/HERE GOES(YELLOW LA) BB 6133 N
LUNCEFORD SPECIAL/WHAM OK 5326 N
WHAT'S YOUR STORY/I GET IT CO 35510 V
BAREFOOT BLUES/ROCK IT FOR ME CO 35860 N
EASTER PARADE/I'M ALONE WITH YOU CO 35484 N
RED WAGON/YOU AIN'T NOWHERE CO 35782 N
DINAH, 1 & 2 CO 36054 N
MIXUP/BLUE AFTERGLOW CO 35919 N
WHATCHA KNOW JOE/PLEASE SAY THE CO 35625 N
24 ROBBERS/I HAD A PREMONITION DE 3718 E
OUTSKIRTS OF TOWN, 1 & 2 DE 18324 E
STOMP IT OFF/MY BLUE HEAVEN DE 712 E
ROSE ROOM/MOOD INDIGO DE 131 E
RAGGING THE SCALE/FIRST TIME SAW DE 1364 V
SWEET SUE JUST YOU/DOWN BY MILL DE 1927 E
DREAM OF YOU/HITTIN THE BOTTLE DE 765 V
MISS OTIS REGRETS/NANA (V/N) DE 130 -
BLACK & TAN FANTASIE/SINCE MY GAL DE 453 E
LIFE IS FINE/I'M LOSING MY MIND DE 4289 G
IT'S TIME TO JUMP/PRETTY EYES VO 5430 N
WELL ALL RIGHT THEN/TIMES-A-WASTIN VD 4887 E
BLUES IN THE GROOVE/AWFUL MOOD VO 5395 E
OH WHY OH WHY/I LOVE YOU VO 4979 N
I WANT THE WAITER/YOU LET ME DOWN VO 5033 N
LE JAZZ HOT/RAININ' VO 4955 E+
LUNCEFORD SPECIAL/WHAM VO 5326 N
WHITE HEAT/YOU CAN FOOL SOME PEOPLE VO 5156 N
AIN'T SHE SWEET/WHAT IS THIS THING VO 4875 N
LIZA/I USED TO LOVE YOU VO 5276 E

THE FOLLOWING RECORDS HAVE NEVER BEEN PLAYED
THEY ARE ALL BLUES ON THE DECCA BLUE LABEL

KOKOMO ARNOLD
MINE ON MOON/BACK ON THE JOB DE 7390

BABY HINES
IS IS THE END/I'VE LOST MY HEAD DE 7591

BOYCE'S HARLEM SERENADERS
HARLEM AFTER MIDNIGHT/GOOD OLD DE 8602

BLUE LU BARKER
MIDNIGHT BLUES/NEVER BRAG ABOUT DE 7683

BIRMINGHAM SERENADERS
BLACK GAL BLUES/PAPA DE DA DA DE 7052

CORNEY ALLEN GRIER
CORRINE CORRINA/ALABAMA GAL DE 7296

GEORGE DAVIS
RADIO BROWN BLUES/I DON'T WANT YOU DE 7756

FRANKIE (HALF PINT) JAXON
WHEN THEY PLAY THEM BLUES/SOMETHIN DE 7742

JIMMIE GORDON
TRIGGER SLIM BLUES/NOBODY KNOWS DE 7764

HARLEM HAMFATS
TIME'S A WASTIN/I'D RATHER BE WITH DE 7454

ALBERTA HUNTER
FINE AND MELLOW/YELPIN' THE BLUES DE 7633

CHARLEY JORDAN
CHRISTMAS CHRISTMAS BLUES/TREE BL DE 7130

CARL MARTIN
JOE LOUIS BLUES/LET'S HAVE NEW DEAL DE 7114

ORIGINAL ST. LOUIS CRACKERJACKS
CHASING THE BLUES AWAY/LONESOME DE 7265

SNUB MOSELY'S BAND
CASE OF THE BLUES/DEED I DO DE 8626

SKEETS TOLBERT
HARLEM AIN'T WHAT IT USED TO BE DE 7717
PAPA'S IN BED/GIMME SOMETHING DE 7751

GEORGIA WHITE
SENSATION BL/YOU OUGHTA BE ASHAMED DE 7754
HYDRANT LOVE/WHAT HAVE YOU DONE DE 7631

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RUTH ETTING

COULD I/SO IS YOUR OLD LADY	Co	633	E
WHAT A MAN/WANNA GO BACK	Co	675	E
DEEO I OO/AIN'T NO MAYBE	Co	865	E
DEWEY DAY/WHEREVER U ARE	Co	979	E
MY MAN/AFTER YOU'VE GONE	Co	995	E
AT SUNDOWN/BABY SONG	Co	1052	N
NOBODY'S BABY/YOU DON'T LIKE	Co	1104	N
ALL BELONGS TO ME/SHAKING	Co	1113	N
SONG IS ENDED/TOGETHER WE TWO	Co	1196	N
BLUE RIVER/LOVE IS HEAVEN	Co	1208	N
GOOD NEWS /VARSITY DRAG	Co	1237	N
DON'T LEAVE ME/GOT NOBODY	Co	1312	E
RAMONA/SAY YES TODAY	Co	1352	N
BABY DON'T MEAN/BELOVED	Co	1420	N
L. L. BLUEBIRD/HAPPY DAYS	Co	1454	N
DREAMING OF YOU/SONNY BOY	Co	1563	N
BLACKBIRDS/YOU'RE IN LOVE	Co	1595	N
CREAM IN MY COFFEE/TO KNOW YOU	Co	1707	N
I'LL GET BY/GLAD RAG DOLL	Co	1733	N
MEAN TO ME/BUTTON UP OVERCOAT	Co	1762	N
DEEP NIGHT/MAYBE WHO KNOWS	Co	1801	N
ONE IN THE WORLD/WALKING	Co	1830	N
MEANDER/NOW I'M IN LOVE	Co	1883	N
AIN'T MISBEHAVIN'/AT TWILIGHT	Co	1958	N
RIGHT KIND MAN/WHAT WOULDN'T	Co	1998	N
MORE THAN YOU KNOW/PLACE HOME	Co	2038	N
CRYING-CAROLINES/IF HE CARED	Co	2073	N
COTTAGE FOR SALE/LET ME SING	Co	2172	N
MONTEREY/EXACTLY LIKE YOU(N/V)	Co	2199	–
KISS WALTZ/DON'T TELL HER	Co	2280	N
BE WITH YOU/BOOY AND SOUL	Co	2300	N
I'M YOURS/LAUGHING AT LIFE	Co	2318	N
OVERNIGHT/REACHING FOR THE MOON	Co	2377	E
FAITHFULLY/MOONLIGHT SAVING TIME	Co	2470	N
DREAM RANCH/MESSAGE FROM MOON	DE	1259	N
ONE MORE CHANCE/HAVE YOU FORGOTTEN	BA	32231	E

RED NICHOLS & FIVE PENNIES

ALABAMA STOMP/HURRICANE	Vo	15566	E
BONEYARD SHUFFLE/BUDDY'S HABITS	Vo	15573	E
BUGLE CALL/BACK BEATS	BR	3490	E
IDA/FEELIN' NO PAIN	BR	3626	E
AVALON/NOBODY'S SWEETHEART	BR	3854	E
FIVE PENNIES/JAP. SANDMAN	BR	3855	E
WHISPERING/THERE'LL COME A TIME	BR	3855	E
MARGIE/PANAMA (V/E)	BR	3961	–
WHO'S SORRY NOW/I NEVER KNEW	BR	4243	E
ROSES PICADOR/ALLAH'S HOLIDAY	BR	4286	E
CHINATOWN/ON THE ALAMO	BR	4363	V
A PRETTY GIRL/ALICE BLUE BOWN	BR	4456	E
CAN'T WE BE FRIENDS/HAPPY ENDING	BR	4510	E
DIDN'T BELIEVE/SAY IT WITH MUSIC	BR	4651	E
TEA FOR TWO/I WANT TO BE HAPPY	BR	4724	E
SMILES /NOBODY KNOWS (N/V)	BR	4790	–
AFTER YOU'VE GONE/HARRY	BR	4839	E
CHINA BOY/PEG O MY HEART	BR	4877	E
SHIEK/SHIMME SHA WABBLE	BR	4885	E
WHO/CAROLINA IN THE MORNING	BR	4925	E
SWEET GEORGIA BROWN/BY THE SHALIMAR	BR	4944	E
HONEY'S LOVIN/ROCKIN' CHAIR	BR	6012	E
ON REVIVAL DAY, 1 & 2	BR	6026	V
CORRINE CORRINA/BUGABOO	BR	6058	E
HOW LONG BLUES/FAN IT	BR	6160	E
HONOLULU BLUES/OH PETER	BR	6198	V
SHE SHALL/LET ME DREAM	BB	10683	N
MELANCHOLY BABY/ROBINS & ROSES	BB	10593	N

NICHOLS SHOW BAND

SOON/STRIKE UP THE BAND	BR	4695	V
EMBRACEABLE YOU/I GOT RHYTHM	BR	4957	E
KENTUCKY/BLUE AGAIN	BR	6014	E
YOU SAID IT/SWEET AND HOT	BR	6029	E

LITTLE RAMBLERS

GREEN HAT/LOVE MY BABY	Co	524	E
HOT HENRY/WONDER WHAT BECAME	Co	679	E
PLAY IT RED/SWAMP BLUES	Co	1103	E

CALIFORNIA RAMBLERS

STOCKHOLM STOMP/COLLEGE GIRLS	Co	883	N
CHANGES/MINE ALL MINE	Co	1275	E
SINGAPORE SORROWS/WHAT SAY	Co	1314	E
WHISPER SWEET/ANYTHING TO	Co	1411	N
ADDREE/WHO WOULDN'T BE BLUE	Co	1504	E
PAYOFF/(REV.,JAN GARBER "TIN EAR")	Co	1642	E
WASHIN' BLUES/NEEDING YOU	Co	2208	E
FIESTA/NIGHT WAS MADE FOR LOVE	Co	2456	E

CHARLESTON CHASERS

WABASH BLUES/CAVENPORT BLUES	Co	909	N
FIVE PENNIES/FEELIN' NO PAIN	CD	1229	E
MISSISSIPPI MUD/MELANCHOLY BABY	Co	1335	E
AIN'T MISBEHAVIN'/MOANIN' LOW	Co	1891	N
LOVABLE AND SWEET/RED HAIR & FRECK	Co	1925	N
TURN ON THE HEAT/WHAT I DO	Co	1989	E

REO AND HIS BIG TEN

HAVEN'T GOT A GIRL/HAPPY	Vi	23033	V
BLUE EYED BABY/SOUTH BEGINS	Vi	23026	V

NICHOLS & HIS ORCHESTRA (12")

POOR BUTTERFLY/CAROLINE	BR	20062	V
LIMEHOUSE BLUES/SOUTHLAND	BR	20070	E
SOME OF THESE DAYS/SEE YOU	BR	20091	E
IT HAD TO BE YOU/SALLY	BR	20093	N

BIX BEIDERBECKE

IN A MIST/WRINGIN' & TWISTIN(TRIO)	OK	40916	E
JAZZ ME BLUES/JAZZ BAND BALL	OK	40923	E

MIFF MOLE & MOLERS

I AIN'T GOT NOBODY/AFTER YOU GONE	OK	40837	N
MY GAL SAL/ORIG. DIXIELAND ONE STEP	OK	40932	E
CRAZY RHYTHM/YOU TOOK ADVANTAGE	OK	41098	V
THAT'S A PLENTY/FEELIN'I'M FALLIN'	OK	41232	E

FRANKIE TRUMBAUER

NEW ORLEANS/I'M COMING VIRGINIA	OK	40——	N
BALTIMORE/HUMPTY DUMPTY	OK	40926	E
GOOD MAN/CRYING ALL DAY	OK	40966	E
DUSKY STEVEDORE/BLESS YOU SISTER	OK	41100	E
NOBODY BUT YOU/GOT A FEELIN FOR YOU	OK	41252	E
SHIVERY STOMP/REACHIN'FOR SOMEONE	OK	41268	E
BABY WON'T YOU	——	———	–
HAPPY FEET/LIKE TO DO THINGS FOR YOU	OK	41421	E
SUNNY SIDE UP/TURN ON THE HEAT	OK	41313	E

JOE VENUTI

DOIN' THINGS/WILD CAT(LANG,SIGNOREL)	Vi	21561	N
FOUR STRING JOE/PENN BEACH(BLUE 4)	OK	40947	E
DINAH/WILD DOG (BLUE 4)	OK	40125	E
HONEY'S LOVIN ARMS/GOIN HOME(BL.4)	OK	41251	E
WEARY RIVER/SUNNY SOUTH	OK	41192	E
CHANT OF THE JUNGLE/WONDERFUL	OK	41320	E
OUT OF BREATH/ONLY HUMAN	OK	41451	E
FLIP/FLOP	DE	2313	N
FAREWELL BLUES/SOMEDAY SWEETHEART	ME	12277	E

RUBE BLOOM

SAPPHIRE/SILHOUETTE(PIANO SOLOS)	Co	*1195	N
I CAN'T/BABY DON'T MEAN(PIANO SOLOS)	OK	41117	E
ST. JAMES INFIRMARY/MAN FROM SOUTH	Co	2103	N

TED LEWIS

WHEN MY BABY SMILES/FUNNY THAT WAY	DE	2054	N
CLAR.MARMALADE/SHIMME SHA WABBLE	Co	1573	E

PAUL WHITEMAN (12")

MELANCHOLY BABY/MAN I LOVE	Co	50068	N
MERRY WIDOW/MY HERO	Co	50069	N
SWEET SUE/I CAN'T GIVE YOU ANYTHING	Co	50103	N
WASHBOARD BLUES/AMONG MY SOUVENIRS	Vi	35877	N
METROPOLIS, 1,2,3,4	Vi	35933/4	E
THREE SHADES OF BLUES 1 & 2	Vi	35952	N

COLLECTION OF FORMER BAND MAMBER AVAILABLE.10/12"

CAPTIVATORS (NICHOLS DIRECTING)

GAT HAPPY/SOMEBODY	BR	4591	N

PAUL WHITEMAN RHYTHM BOYS

THAT'S GRANDMA/WA DA DA	Co	1455	E
RHYTHM KING/SUPPRESSED DESIRE	Co	1629	E
GIRL TROUBLE/BENCH IN THE PARK	Co	2223	E
FROM MONDAY ON/WHAT PRICE LYRICS	Vi	21302	E

LOUISIANA RHYTHM KINGS

SWANEE/MEANEST KIND OF BLUES	BR	4845	N
LAZY DADDY/EGYPT IN YOUR EYES	BR	4923	N
SWEET SUE/SQUEEZE ME	BR	4953	N

LOUISIANA SUGAR BABES

THOU SWELL/PERSIAN RUG	Vi	21346	N

LOUISVILLE RHYTHM KINGS

GREAT BIG WAY/SIT & TALK ABOUT YOU	OK	41198	N

HOTSY TOTSY GANG

NEW LOW DOWN/DIGGA DO	BR	4014	N
HARVEY/MARCH OF HOODLUMS	BR	4559	N
HIGH AND DRY/BARBARIC	BR	——	N

CHOCOLATE DANDIES

STARDUST/BIRMINGHAM BO	OK	8668	E

JUNGLE BAND

12TH STREET/ROCKIN' IN RHYTHM	BR	6038	E

SIMEON'S DIXIE RHYTHM KINGS

CHANT/CONGO LOVE SONG	BR	7715	E

COTTON PICKERS

BLUE ROSE/DO YOUR DUTY	BR	2532	E

MCKINNEY'S COTTON PICKERS

BABY WON'T YOU/HULLABALOO	Vi	22511	E

GEORGE OLSON & MUSIC

WHO/SUNNY	Vi	19840	E

WHITEY KAUFMAN'S ORIG. PENNSYLVANIANS

COME ON RED/UNFORTUNATE	Vi	19384	E

ROSS GORMAN'S VIRGINIANS

LONESOME MAMA BLUES/MEMPHIS	Vi	18895	E

VARSITY EIGHT

GIRL FRIEND/SHIMMY LIKE SISTER KATE	RO	514	E

ALSO HAVE REASONABLE COMPLETE:

- GOODMAN TRIO & QUARTETTE
- TEDDY WILSON'S BRUNSWICKS
- WALLER'S BLUEBIRDS & VICTORS
- TATUM'S DECCAS

FIRESTONE ALBUM

WHAT DO YOU WANT OF:

- COOTIE WILLIAMS
- BUNNY BERIGAN
- ORIGINAL DIXIELAND FIVE
- JERRY SEARS SESSIONS
- BAMA BOYS
- THREE PEPPERS
- SWING WING
- RED MCKENZIE
- BARNEY BIGARD
- LIONEL HAMPTON
- BING CROSBY
- LEE MORSE
- COUNT BASIE
- WINGIE MANONE
- BOBBY HACKETT
- CROSBY BEARCATS
- LEE MORSE
- MUGGSY SPANIER
- BOSWELL SISTERS
- TEDDY GRACE
- BUD FREEMAN
- EDDIE COLE
- ADRIAN ROLLINI

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MUGGSY SPANIER & RAGTIME BAND

RELAXING AT THE TOURO/RIVER (3.50)BB 10532 E

CLARENCE WILLIAMS

MORE THAN THAT/TOP OF TOWN BB 6918 E
CRYIN' MOOD/WANTED BB 6932 E
I CAN SEE YOU/I CAN'T THINK Vo 2958 E
YAMA YAMA BLUES/LADY LUCK (3.50)Vo 2991 E
SUNDAY OFF/LET EVERY DAY (3.50)Vo 3195 E
JUNGLE CRAWL/SAVIN' UP FOR (3.50)Vo 2909 E
SASHAY OH BOY/BIG FAT MAMA (3.50)Vo 2838 E
SUGAR BL/AIN'T GONNA GIV YOU (3.50)Vo 2805 E
SWALLER TAIL/LOOK A THERE (3.50)Vo 2616 E
SUNNY SIDE OF ST/HOW CAN I (3.50)Vo 2630 E
RHAPSODY IN LOVE/I SAW STARS Vo 2899 E
BLUER THAN GL/FALLING(C.WMS TRIO) Vo 4157 E
LIZA/(REV.,SALLY GOODING TRIO) Vo 4169 E
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NERVOUS BREAKDOWN/RAILROAD RHY(7.50)Co 14468 E
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TAKE YOUR BLACKBOTTOM OUTSIDE (5.00)OK 8462 E
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BACK IN BACKYARD/CHLOE (5.00)OK 8585 E
MOUNTAIN CITY/LAZY MAMA (5.00)OK 8592 E
HAVE YOU FELT/WALK THAT BROAD (5.00)OK 8629 E
WHIP ME WITH PLENTY OF LOVE (5.00)OK 8790 E
HE SOULDN'T STOP GOING IT (5.00)OK 8798 E
PAPA DE DA DA/LOVING (5.00)OK 8842 E

THE LITTLE ACES AND BIG ACES

FOUR OR FIVE TIMES/CHERRY OK 41136 V

JOE PULLEM(PIANO BY ROB COOPER)

BLACK GAL #3/MISSISSIPPI FLOOD BB 5844 N

CRONIN' AND RAZAF

ALL THE WORLD IS LONELY/EMPTY ARMS Co 14265 N

DIXIELAND JUG BLOWERS

FLORIDA BLUES/LOUISVILLE STOMP Vi 20403 N
DIXIELAND SHAKE(DOODS)/(REV.,J.R.M.)Vi 20415 E

CANNON'S JUG STOMPERS

RILEY'S WAGON/FEATHER BED Vi 38515 E
VIOLA LEE BL/HEARTBREAKIN BLUES Vi 38523 E
CAIRO RAG/HOLLYWOOD RAG Vi 38566 E
BRING IT WITH YOU WHEN YOU COME Vi 23262 E

EDDIE EDINBORO & WASHBOARD BAND

NOBODY'S SWEETHEART/DINAH Vo 1702 E

JASPER DAVIS

IT FEELS SO GOOD/GEORGIA GIGOLO Ha 944 E

TED LEWIS POPULAR FAVORITES

TED LEWIS MEDLEY/(REV.,TOSCHA SIEGEL)Co 1 E

HUNTER'S SERENADERS(DIR.VICTORIA SPIVEY)

SENSATIONAL MOOD/DREAMIN'BOUT MAN Vo 1621 E

BILLY BANKS

IT DON'T MEAN THING/OH YOU SWEET Vi 24148 E

BOOTS AND HIS BUDDIES

ROSE ROOM/WILD CHERRY BB 6063 E
ANYTIME/HOW LONG BLUES BB 6132 E
HOW LONG BL #2/GEORGIA BB 6301 E
SWING MR CHARLIE/SWEET GIRL BB 6357 E
JEALOUS/I LIKE YOU BEST OF ALL BB 6862 E
YOU GOT TO LEARN HOW TO DO IT BB 6968 E
SWANEE RIVER BL/RHYTHMIC RHAPSODY BB 6921 E
SAN ANTON TAMALES TAMALES (2.00)BB 7005 E
THE GOO/THE WEEP BB 7217 E
BLUES OF AVALON/THE RAGGLE TAGGLE BB 7187 E
AIN'T MISBEHAVIN'/OH LADY BE GOOD BB 7241 E
THE HAPPY/(REV.,RONNIE MUNRO) BB 7245 E
CHUBBY/DEEP SOUTH BB 7556 E
GONE/TRUE BLUE LOU BB 7596 E
LONELY MOMENTS/(REV.,ART KASSEL) BB 7669 E
A SALUTE TO HARLEM/DO RE MI BB 7944 E

BOYD SENTER & SENTERPEDES

BEALE ST. BLUES/COPENHAGEN Vi 22303 E
IN THE JAILHOUSE NOW/RICHMAN POOR Vi 22010 E
GIVE IT TO ME RIGHT AWAY/GOIN' BB 6203 E
NO ONE/SMILES BB 6957 E
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ORIG.STACK O LEE/DOWNHEARTED (2.50)OK 41115 E

WASHBOARD RHYTHM KINGS

BUG-A-BOO/MY PRETTY GIRL Vi 23408 E
DOG AND CAT/OLD MAN BL Me 12928 E
ALL WORLD MADE OF GLASS/DINAH BB 5127 E
NICKLE FOR PICKLE/SLOPPY DRUNK BB 8164 E

FRANKIE HALF PINT JAXON

NO NEED/(REV.,HARLEM HAMFATS) De 7360 E
THEY PUT THE BIG BRITCHES/KNOCK MY De 7523 E
I'M GONNA STEAL YOU/SOME SWEET De 7548 E
WASN'T IT NICE/YOU KNOW HAM DON'T De 7733 E
SOMETHING'S GOIN' ON WRONG/WHEN De 7742 E
LET ME RIDE YOUR TRAIN/BE YOUR De 7786 E
TAKE OFF THEM HIPS/GIMME A PIGFOOT De 7795 E
YOU CAN'T TELL/TURN OVER De 7806 E

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DIXIELAND I STEP/LIVERY STABLE(3.50)Vi 18255 E
SENSATION RAG/BLUIN' THE BLUES Vi 18483 E
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MARGIE-MEDLEY/PALESTINA Vi 18717 E
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HOME AGAIN BLUES/CRAZY BLUES Vi 18729 E
DANGEROUS BLUES/ROYAL GARDEN BL Vi 18798 E
BLUIN' THE BLUES/TIGER RAG Vi 25403 E
DID YOU MEAN IT/WHO LOVES YOU Vi 25420 E
BANYARD BLUES/DIXIELAND I STEP Vi 25502 E
SKELETON JANGLE/TIGER RAG Vi 25524 E
CLARINET MARMALADE/BLUIN THE BL Vi 25525 E
FIDGETY FEET/(REV.,RONNIE MUNRO) Vi 25668 E
JEZEBEL/NICKEL IN THE SLOT BB 7454 E

EDDIE CONDON

HOME COOKING/THE EEL Br 6743 E
ON THE ALAMO/BLUES IN B FLAT (3.50)Vr 608 E

ADRIAN ROLLINI

HONEYSUCKLE ROSE/BOUNCIN' IN RHYTHM Vi 25208 E
DREAM ON(VOC.MCKENZIE)/IF I HAD Me 12766 E
LESSONS IN LOVE/TAPROOM SWING De 787 E
SWING LOW/STUFF, ETC. De 807 E
SINGING THE BLUES/SWEETEST STORY De 1973 E
JITTERS/VIBROLLINI(TRIO) De 1123 E
DRIFTIN'/REBOUND (TRIO) De 1157 E
SLAP THAT BASS/LET'S CALL WHOLE TH Ma 114 E

RED NORVO QUARTET(NORVO,GOODMAN, MCDONOUGH, ART BERNSTEIN)

IN A MIST/DANCE OF THE OCTOPUS Br 8236 E

TEDDY WILSON

WARMIN' UP/BLUES IN C-SHARP MINOR Br 7684 E
IF I HAD YOU/YOU BROUGHT NEW KIND Br 7960 E
AIN'T MISBEHAVIN'/HONEYSUCK(QUARTET)Br 7964 E

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AIN'T YOU COMIN' BACK/WHERE BB 7492 N .60

ADA JONES

HE'S THE MAKING/PRISCILLA Vi 18100 N .60

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OLD MAN BLUES/NOBODY KNOWS THE WAY Vi 26663 N
BLUES IN THIRDS/ONE O'CLOCK JUMP Vi 27204 N
SAVE IT PRETTY MAMA/STOMPY JONES Vi 27240 N
SLIPPIN' & SLIDIN'/EGYPTIAN FANT. Vi 27337 N
WHEN IT'S SLEEPY TIME DOWN SOUTH Vi 27447 N
SHEIK OF ARABY/BLUES OF BECHET Vi 27485 N
I'M COMING VIRGINIA/GEORGIA CABIN Vi 27904 N
THE MOOCHE/BLUES IN THE AIR Vi201510 N
MAYOTTE/MAGIC ISLAND(WITH W.SMITH) Vs 8399 N
ROSA RHUMBA/SOUS LES PALMIERS Vs 8405 E

WILL BRADLEY
THIS CHANGING WORLD/SWINGIN' Vo 5262 N
MAKE WITH THE KISSES/FIT TO BE TIED Vo 5210 N
JIM TOWN BLUES/GHOST OF CHANCE Co 35376 N
RHUMBOOGIE/THIS IS THE BEGINNING Co 35464 N
POLKA DOTS & MOONBEAMS/SECRETS Co 35470 N
FIVE O'CLOCK WHISTLE/DEAREST Co 35793 N
LOVE OF MY LIFE/HIGH ON A WINDY Co 35912 N
APRIL IN PARIS/STOP AND ASK Co 36401 N
JACK & JILL/DON'T LET JULIA FOOLYA Co 36372 N
I GUESS I'LL BE ON MY WAY/SEEING Co 36547 N

WILLIE BRYANT
A VIPER'S MOAN/IT'S OVER BECAUSE Vi 24858 E
JERRY THE JUNKER/LONG ABOUT MIDNIGH Vi 25045 V+
I LIKE BANANAS/I'M GRATEFUL TO BB 6436 V+

RUBE BLOOM (WITH BENNY GOODMAN)
ON REVIVAL DAY/THERE'S WAH WAH Co 2218 V
ST. JAMES INFIRMARY/MAN FROM Co 2103 V+

EDDIE CONDON
I'M GONNA STOMP/THAT'S A SERIOUS BB 10168 N
I'M GONNA STOMP/THAT'S A SERIOUS Vi 38046 E

HOAGY CARMICHAEL (BIX)
GEORGIA/ONE NIGHT HAVANA(NO BIX) Vi 23013 N
ROCKIN' CHAIR/GEORGIA Vi 25494 N
BESSIE COULDN'T HELP/BARNACLE BILL Vi 25371 N

BING CROSBY
BABY WHERE CAN YOU BE/I KISS Co 1851 E
WERE YOU SINCERE/JUST ONE MORE CHANCE
(EDGE CHIP EXTENDS SIX GROOVES) Br 6120 E
PARADISE/YOU'RE STILL IN MY HEART Br 6285 V
PLEASE/WALTZING IN A DREAM Br 6394 V
YOUNG & HEALTHY/YOU'RE GETTING TO Br 6472 V
SWEET & LOVELY/I APOLOGIZE Br 6179 E
STARLIGHT/HOW LONG WILL IT LAST Br 6259 V+
STARDUST/DANCING IN DARK(½" HAIR CR)Br 6169 V
LOVE IN BLOOM/I GUESS IT HAD TO BE Ba 33198 E
LOVE IN BLOOM/I GUESS(3/8" HAIR CR) Or 2993 V

CONNIE'S INN ORCHESTRA
I GOT WORRY/ONE O'CLOCK BLUES Co 14309 N
CHANT OF THE WEEDS/GOT THE SOUTH Co 2675 V
12TH STREET RAG/MILENBURG JOYS Cr 3212 E

TOMMY DORSEY
I'VE GOT BEGINNER'S LUCK/THEY Vi 25544 V
DARK EYES/BLUE DANUBE Vi 25556 N
ROLLIN' HOME/HUMORESQUE Vi 25600 N
WHO KNOWS/IN THE STILL OF NIGHT Vi 25663 V
LITTLE WHITE LIES/A SIMPLE MELODY Vi 25750 E
BEALE ST. BLUES/STOP LOOK LISTEN Vi 25767 N
STOMPIN' AT THE STADIUM/RAINBOW Vi 26062 E+
HEAVEN CAN WAIT/YOU TAUGHT ME Vi 26154 E
PECKIN' WITH THE PENGUINS/NEW MOON Vi 26181 N
THAT'S A PLENTY/WHITEMAN HMV 8548 N
LIEBESTRAUM/MELODY IN F(BERIGAN) HMV 8578 N
TWILIGHT IN TURKEY/MILKMAN'S MAT HMV 8596 N

EARL HINES
ROSETTA/GLAD RAG DOLL (SOLOS) BB 10555 N
BLUE BECAUSE OF YOU/CALL ME HAPPY BB 10835 N
ANN/TOPSY TURVY BB 11237 N
JUST TO BE IN CAROLINE/ROMANCE Br 6960 N
A MONDAY DATE/57 VARIETIES Co 2800 V
JUST TOO BOOK/CHICAGO HIGHLIFE HRS 11 N
MONDAY DATE/OFF TIME BLUES HRS 19 N
STOWAWAY/PANTHER RAG HRS 20 N
CHIMES IN BLUES/BLUES IN THIRDS HRS 21 N

HARLEM HOT SHOTS
MY GALVESTON GAL/CAN THIS Elec 2133 E

LIONEL HAMPTON
I JUST COULDN'T TAKE IT BABY Vi 25682 E
YOU'RE MY IDEAL/SUN WILL SHINE Vi 25771 E
CONFESSIN'/DRUM STOMP Vi 25658 E
ALTITUDE/I NEARLY LOST MY MIND Vi 27316 N
RHYTHM RHYTHM/CHINA STOMP Can.Vi 25586 N
PIANO STOMP/I SURRENDER DEAR Can.Vi 25666 N
(MANY OTHER HAMPTONS V TO N) — ——— —

COLEMAN HAWKINS
THE SHEIK OF ARABY/MY BLUE HEAVEN BB 10770 E
BODY AND SOUL/FINE DINNER Can.BB 10523 N
WHEN DAY IS DONE/BOUNCING WITH BEAN BB 10693 N
STARDUST/WELL ALL RIGHT THEN Vo 123 N
HONEYSUCKLE ROSE/NETCHA'S DREAM De 3881 N
PASSIN' IT AROUND/ROCKY COMFORT Ok 6284 N
OUT OF NOWHERE/SWEET GEORGIA BROWN HMV 8812 N
HEARTBREAK BLUES/(HORACE HEND.,REV)Parl 1766 N

QUINTETTE OF HOT CLUB OF FRANCE
BODY AND SOUL/A LITTLE LOVE HMV 8598 N
RUNNIN' WILD/MISS ANNABELLE LEE HMV 8614 N
BLUE DRAG/CRAZY RHYTHM Roy 1778 N
LIMEHOUSE BLUES/AFTER YOU'VE GONE Vi 25511 N
PARAMOUNT STOMP/SWINGING WITH D Vi 27272 N
(MANY OTHER VICTORS, ROYALS & VARSITY)

NEW ORLEANS SEVEN (HAWKINS)
EASY RIDER/HOW LONG HOW LONG Elec 50032 N

KING OLIVER
WEST END BLUES/ELLINGTON Vi 38034 G
ST. JAMES INFIRMARY/WHEN YOU'RE BB 5466 N
STINGAREE BLUES/SHAKE IT & BREAK BB 10707 N
ST. JAMES INFIRMARY/WHEN YOU'RE Vi 22298 V
SWEET LIKE THIS/I WANT YOU JUST Vi 38101 V
EDNA/RHYTHM CLUB STOMP Vi 38137 V+
CONSTRUCTION GANG Ok 8163 V

JOE SULLIVAN
SOLITUDE/LOW DOWN DIRTY SHAME Vo 5531 N
COQUETTE/I'VE GOT A CRUSH ON YOU Ok 5647 N

BESSIE SMITH
ONE AND TWO BLUES/ARMSTRONG HRS JULY N
IF I DON'T KNOW/NOBODY IN TOWN Co 3942 V
DOWNHEARTED BLUES/GULF COAST BLUES Co 3844 V
WHOA TILLIE/MY SWEETIE WENT AWAY Co 13000 E
CEMETERY BLUES/ANY WOMAN'S BLUES Co 13001 E
FAR AWAY BLUES (CLARA SMITH) Co 13007 V
EASY COME EASY GO/FROSTY MORNING Co 14005 V
SORROWFUL BLUES/ROCKING CHAIR Co 14020 V
(MANY OTHER BESSIE SMITH, V TO E) — ——— —

HARRY JAMES
OH LOOK AT YOU NOW/THE BLUES(TEA) EL 5042 N
FOUR OR FIVE TIMES/HODGE PODGE EL 5028 N
LULLABY IN RHYTHM/OUT OF NOWHERE Br 8136 E
CROSS COUNTRY JUMP/EVERY DAY Co 35531 N
FLAT BUSH FLANAGAN/I NEVER Co 35947 V
B-19/I DON'T WANT TO WALK Co 36478 V+
BRAGGIN'/FOR WANT OF A STAR Co 36081 V

WINGY MANONE
SUMMER HOLIDAY/NO REGRETS BB 6473 V
STOP THE WAR/MAMA'S GONE GOODBYE BB 11107 N
RHYTHM ON THE RIVER/AIN'T IT A SHAM BB 10844 N
IT'S THE GYPSY/AND THEY SAID IT BB 6549 E
OCHI CHORNYA/BOOGIE BEAT'LL GET BB 11298 N
DINNER FOR THE DUTCHESS/WHEN I BB 10909 N
EVERYTHING YOU SAID/GETTING SOME BB 7197 N
IT MUST BE RELIGION/PRISONER SONG BB 7014 V
SOUTH WITH THE BORDER/PUT ON YOUR BB 10604 E

McKINNEY'S COTTON PICKERS
I'D LOVE IT/PEGGY BB 10706 N
MILENBERG JOYS/I WANT A LITTLE BB 10954 E
ZONKY/IF I COULD BE WITH YOU Vi 38118 V
DO SOMETHING/IT'S A LITTLE THING Vi 38051 V
I'LL MAKE FUN FOR YOU/SOMEONES Vi 38142 V

EDDY HOWARD/TEDDY WILSON
STARDUST/OLD FASHIONED LOVE Co 35771 N
EXACTLY LIKE YOU/WRAP YOUR TROUBLES Co 35915 N

WANTED

ROY ELDRIDGE
AFTER YOU'VE GONE/WHERE THELAZY Vo 3438

DORSEY BROTHERS
SOMEONE STOLE GABRIEL'S HORN BrF 9332
MOOD HOLLYWOOD/SHIM SHAM SHIMMY Br 6537
SENTIMENTAL OVER YOU/SING Br 6409

NOBLE SISSLE
BASEMENT BLUES Br 6129

SIDNEY BECHET
I WANT YOU TONIGHT/LAY YOUR RACKET Vi 23358
SWEETIE DEAR/MAPLE LEAF RAG Vi 23360

MOUND CITY BLUE BLOWERS
YOU RASCAL YOU/DARKTOWN STRUTTERS OK 41526

RED NORVO
HOLE IN THE WALL/KNOCKIN' WOOD Br 6562

KANSAS CITY FRANK
JELLY ROLL STOMP/PASS THE JUG Br 7062
WAILING BLUES/ST. JAMES INFIRMARY PARA 12898

JOHNNY DODDS
PENCIL PAPA/SWEET LORRAINE Vi 38038
HEAR ME TALKIN'/ISABELLE Vi 38541
MELANCHOLY Vo 1108
AFTER YOU'VE GONE/COME ON Vo 1148
CLARINET WOBBLE/SAN Br 3574
ST. LOUIS BLUES/OH LIZZIE Br 3583
WHEN ERASTUS PLAYS/JOE TURNER Br 3997

COW COW DAVENPORT
COW COW BLUES Vo 1198

HERSAL THOMAS
SUITCASE BLUES OK 8227

ROBERT JOHNSON
KIND HEARTED WOMAN BLUES Vo 03416

MARGARET JOHNSON
PAPA MAMA'S ALL ALONE BLUES OK 8185
DONE MADE A FOOL OUT OF ME OK 8193

BERTHA CHIPPIE HILL
LONESOME WEARY BLUES OK 8453
PRATT CITY BLUES/PLEADIN' BLUES OK 8420
LONESOME ALL ALONE OK 8339

NOLAN WELCH
ST. PETER'S BLUES OK 8372

GOLDEN GATE QUARTET
TRAVELIN' SHOES BB 7463

SPECKLED RED
WELFARE BLUES BB 8069

FLETCHER HENDERSON
STOCKHOLM STOMP Br 3460

CLARENCE WILLIAMS BLUE FIVE
TEXAS MOANER BLUES OK 8171
PAPA DE DA DA OK 8215
COAL CART BLUES OK 8245
EVERYBODY LOVES MY BABY OK 8181

J. E. MAINER'S MOUNTAINEERS
BACK TO JOHNSON CITY BB 7845

HUSK O'HARE'S FOOTWARMERS
MILENBURG JOYS Vo 15646

ALBERT WYNN'S CREOLE JAZZ BAND
DOWN BY THE LEVEE Vo 1220

WADE'S MOULIN ROUGE ORCH.
SOMEDAY SWEETHEART Pa 20295

LUIS RUSSELL
29TH AND DEARBORN Vo 1010
PLANTATION JOYS OK 8424

CHAUNCEY MOREHOUSE
MY GAL SAL Vr 638

JOE MARSALA CHICAGOANS
WOLVERINE/JAZZ ME BLUES Vr 565

EARL HINES
BLUE DRAG/SWEET THING Cr 6345
EVERYBODY LOVES MY BABY Vi 38042
LOVE ME/SHELTERING PALMS Br 6403
CAUTION BLUES/A MONDAY DATE OK 8832
SOUTHLAND/SOMETIMES I FEEL Ge 20021
ISOLBEL/FOR THE LAST TIME GE 20022

V. S. THOMAS

NOEL COWARD

ZIGEUNER/WORLD WEARY	Vi	24772	N
DANCE LITTLE LADY/TRY TO	HMV	2720	V+
POOR LITTLE RICH GIRL/ JUST LET ME LOOK AT YOU	HMV	8772	N

JIMMY DURANTE

INKA DINKA DOO/HOT PATATTA	BR	6774	E

LIBBY HOLMAN

CAN'T WE BE FRIENDS/I MAY	BR	4506	E
BOOY AND SOUL/SOMETHING TO	BR	4910	E

THE PICKENS SISTERS

LAWO YOU MADE THE NIGHT LONG	Vi	22975	N

GENE AUSTIN

AFTER YOU'VE GONE/ST. JAMES	Vi	22299	N

CALIFORNIA HUMMING BIRDS

TEN LITTLE MILES FROM TOWN/ IT GOES LIKE THIS	Vi	21766	N

PEGGY HILL

DINAH/IOA SWEET AS APPLE CIDER	Vi	40042	N

ELMO TANNER

GRIEV'NG/THAT OLD SWEETHEART OF	Vo	15726	N

WALTER O'KEEFE

THE GAMBLER'S WIFE/FATHER	Br	7408	E

JOHN CHARLES THOMAS

ABIDE WITH ME/WHERE IS MY	Br	15152	N

BABE RUTH AND LOU GEHRIG

DIALOGUE BY BABE AND LOU	PE	12382	E

WILL ROGERS

WILL ROGERS NOMINATES HENRY FORD FOR PRESIDENT/TELL TRAFIC CHIEF	Vi	45369	N

KING GEORGE V

H.M. THE KING'S SPEECH AT THE FIVE-POWER NAVAL CONFERENCE	Vi	22338	N

JAMES MELTON

LA ROSITA/WHEN LOVE COMES	Co	1400	E

FRANCES LANGFORD/FOUR NEW YORKERS

I CAN'T BELIEVE IT'S TRUE/HAVING A GOOD TIME	Co	2696	E

PHIL BAKER'S NOVELTY ORCHESTRA

LITTLE BOY BLUE/BOB HARING	CA	398	V

BEN BERNIE & PHIL BAKER

WATERS OF VENICE/GOOD-BYE	Vi	18499	E

SOPHIE TUCKER

RICH BROWN BLUES/SHE KNOWS	DK	4565	N

HERBERT L. CLARKE

ALOHA OE/SOUSA'S BAND	Vi	17035	N
MACUSHLA/KILLARNEY	Co	2553	N

DEL STAIGERS

CARNIVAL OF VENICE/NAPOLI	Vi	22191	N

MAJOR BOWES CAPITOL THEATRE TRIO

KISS ME AGAIN/THE ROSARY	OK	40963	E

FRED ALLEN SAXOPHONE SOLO

THE SUNSHINE OF YOUR SMILE/SOMEWHERE A VOICE IS CALLING	Co	2099	N

THE QUINTONES

HONEY BUNNY BOO/HARMONY IN HARLEM	Vo	5596	N

NAT M. WILLS

NO NEWS OF WHAT KILLED THE DOG (TWO NEGRO STORIES)	Co	1765	E

WEBER AND FIELDS

HYPNOTIC SCENE/DRINKING SCENE	Co	1159	N
HEINIE AT COLLEGE/MOSQUITO TRU	Co	1168	N
HEINIE AT COLLEGE/MOS. (O.LABEL)	Co	1168	N
RESTAURANT SCENE/TRUST SCENE	Co	1855	N
BASEBALL GAME/MARRIAGE MARKET	Co	2092	N

LYONS & CHRISTIE WITH ORCH.

SPRING CLEANING	Vi	31610	E

SOUSA'S BAND

BREEZE OF THE NIGHT	Vi	31454	E

GENERAL LEONARD WOOD

SPEECH ON AMERICANISM	N.F.	5	E

EDVARD H. GRIEG/JOSEPH JOACHIM

AU PRINTEMPS/HUNGARIAN DANCE #2	HMV	803	N

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Ok	4925—Wild Cat Blues /Kansas City Man Blues	F	4.00

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Para	12029—Deceitful Blues /I Don't Let No One—	G	3.00

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Ge	5009—Eccentric /(Husk O'Hare)	V	4.00

N. O. RHYTHM KINGS

Ge	5106—Da Da Strain /Shimmeshawabble	V	4.00

McKINNEY'S COTTON PICKERS

Vi	23020—Laughing at Life/Never Swat a Fly	V	2.00
Vi	38051—Do Something /It's a Precious Little—	V	2.00

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Br	6786—Get Goin'/Keep on Doin' What You're—	E	2.00
Br	6877—Why Don't You Practice /I've Got a Warm	E	2.00

TED LEWIS

Co	A2908—When My Baby Smiles at Me/Rose of	V	1.00
Co	A2927—I'll See You in C-U-B-A /Moon Shines	V	1.00
Co	A3305—I Love You Sunday/Hula Blues	V	.75
Co	A3400—Wishing /I'm Coming Back to You	V	.75
Co	A3453—Second Hand Rose /Sally, Won't You—	E	1.00
Co	S1—Ted Lewis Popular Favorites	E	1.00
Co	52—Twelve O'Clock at Night /One I Love—	V	1.00
Co	82—Dream Daddy /Mr. Radio Man	V	1.00
Co	478—Bam Bam Bamy Shore /Camel Walk black	V	1.25
Co	600—I've Found a New Baby /No black	V	1.25
Co	667—Where'd You Get Those Eyes / black	V	1.25
Co	697—New St. Louis Blues /Mamma's in— black	V	1.50
Co	770—Blues /Tiger Rag blue	N	2.00
Co	844—Wistful and Blue /If You See Sally black	V	1.50
Co	895—Lily /Wandering in Dreamland black	E	1.50
Co	922—When My Baby Smiles at Me/Keep— blue	E	2.00
Co	1017—Frankie and Johnny /Wah! Wah! black	V	1.25
Co	1296—Goodnight/Sweetheart of Sigma Chi blue	E	1.50
Co	1296—Goodnight /Sweetheart of Sigma Chi black	V	1.25
Co	1296—Goodnight/Sweetheart of Sigma Chi silver	V	1.25
Co	1313—Mary Ann /Cobble Stones black	G /V	1.00
Co	1485—Moonlight Madness/King for a Day black	V	1.75
Co	1525—Jungle Blues /A Jazz Holiday black	E	2.25
Co	1573—Clarinet Marmalade /Shim-Me-Sha— black	E	2.25
Co	1656—Wear a Hat with a Silver Lining black	V	2.00
Co	1789—Limehouse Blues /Roses of Picardy silver	V	1.75
Co	2181—Dinah /The Lonesome Road silver	V /E	2.25
Co	2246—Three O'Clock in the Morning blue	N	2.25
Co	2311—Laughing at Life /Homemade— silver	V	1.75
Co	2336—Some day Sweetheart /Somebody— silver	E	2.50
Co	2652—Sweet Sue /Shanty in Old Shanty— blue	E	2.00

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Br	6151—It's the Girl /It's You	E	1.75
Br	6218—An Evening in Caroline /River, Stay 'Way	E	1.50
Br	6231—I Thank You, Mr. Moon /Nothing Is—	E	1.75
Br	6291—There'll Be Some Changes— /—Deep Blue	V	1.50
Br	6335—Hand Me Down My Walking— /Doggone	V	1.50
Br	6418—Charlie Two-Step /Among Sheltering—	V	1.50
Br	6442—It Don't Mean a Thing /Minnie Moocher's	V	1.50
Br	6470—Louisiana Hayride /Mood Indigo	V	1.50
Br	6545—Shuffle Off to Buffalo /42nd Street	G	1.00
Br	6545—Shuffle Off to Buffalo /42nd Street	E	1.75
Br	6625—Swanee Mammy /Putting It On	E	1.50
Br	6650—Sophisticated Lady /That's How Rhythm—	E	1.50
Br	7302—Rock and Roll /If I Had Million Dollars	V	1.25
Br	7412—Dinah /Alexander's Ragtime Band	E	1.50
Br	7454—Every Little Moment /'Way Back Home	V	1.25
Br	7454—Every Little Moment /'Way Back Home	E	1.50

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Br	7572—On Treasure Island /I Found a Dream	E	2.50
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De	3833—Chips' Boggie Woogie /(Frank Jackson)	E	1.50

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Bb	7014—It Must Be Religion /Prisoner's Song	E	1.25
Vo	3134—I'm Shooting High /Music Goes 'Round—	E	1.75
Vo	3191—Goody Goody /What They Say About Dixie	E	1.75

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Br	3626—Feelin' No Pain /Ida, Sweet as Apple Cider	V	1.50
Br	3955—There'll Come a Time /Whispering	V	1.50
Br	4243—I Never Knew /Who's Sorry Now?	V	1.50
Br	4303—On the Alamo /Chinatown, My Chinatown	V	1.50
Br	4510—Can't We Be Friends? /—Happy Ending	E	2.25
Br	4724—I Want to Be Happy /Tea for Two	E /V	1.50
Br	4790—Nobdy Knows /Smile	V	1.50
Br	4839—After You've Gone /—Wild About Harry	E	1.50
Br	4877—Peg o' My Heart /China Boy	V	2.00
Br	4925—Who? /Carolina in the Morning	V	1.75
Br	4944—Sweet Georgia Brown /By the Shalimar	V	2.00
Br	6026—On Revival Day /(2 parts)	V	2.25
Br	6029—Sweet and Hot /You Said It	E	2.25
Br	6133—You Rascal You /Just a Lazy Song	V	1.25
Br	6219—Get Cannibal /Junk Man's Blues	E	1.75
Br	6312—Goin' to Town /Goofus	E	1.50
Br	6534—Sugar /Dinah Lou	E	1.50
Br	6711—I Got Rhythm /Sweet and Hot	E	1.50
Ok	5648—Overnight Hop /Meet Miss 8 Beat	V	.75
Vr	595—O Sole Mio /Humoresque	E	1.50
Vi	23026—That's Where the South Begins /I'm Pink	E	2.50

RED AND MIFFS STOMPERS

Vi	20778—Delirium /Davenport Blues	E	2.00

"FATS" WALLER

Bb	10008—You Look Good to Me /I'm Gonna Put—	N	1.50
Bb	10016—Swingin' Them Jingle Bells /Porter's Song	E	1.25
Bb	10078—I Wish I Had You /Georgia May	E	1.25
Bb	10116—Hold Tight /You Out-Smarted Yourself	E	1.25
Bb	10133—I Ain't Got Nobody /Viper's Drag	E	1.00
Bb	10156—S'posin' /Rosetta	N	1.50
Bb	10205—Spider and the Fly /You're Promised To—	N	1.50
Bb	10346—Honey Hush /You Meet the Nicest—	E	1.25
Bb	10573—Darktown Strutters' Ball /I Can't Give—	E	1.25
Bb	10658—Cheatin' on Me /Oh! Frenchy	N	1.25
Bb	11539—Don't Give Me That Jive /Losing Your—	E	1.00
Bb	11569—Swing Out to Victory /—Silvery Moon.	N	1.00
Vi	20776—Savannah Blues /Won't You Take Me—	V	2.25
Vi	24826—Honeysuckle Rose /Breakin' the Ice	E	2.00
Vi	25348—Let's Sing Again /The More I Know You	E	2.00
Vi	25490—Swingin' Them Jingle Bells /Thousand—	E	2.00
Vi	25530—You're Laughing at Me /I Can't Break—	V	1.50
Vi	25817—Something Tells Me /Don't Try to Cry—	V	1.50

LOUISIANA SUGAR BABES

Vi	21346—Persian Rug /Thou Swell	G	1.50

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Para	12049—Stingaree Blues /You Can't Do What—	G	1.50

SARA MARTIN—Acc. by "Fats"

Ok	8045—Mama's Got the Blues /Last Go Round	V	2.00
Ok	8043—'Taint Nobody's BusinessIf I Do /You Got	V	2.00

ART SHAW

Br	7806—Sobbin' Blues /Cream Puff	E	1.50
Br	7914—Night and Day /Someday Sweetheart	E	1.50
Br	7947—The Blues A /The Blues B	E	1.50
Br	7952—Chant /Fee Fi Fo Fum	E	1.50
Br	7965—Nightmare /Long Way to Tipperary	E	1.50
Br	8019—Monsoon /Free for All	E	1.50
Br	8054—Good Night Angel /New Moon Over —	E /V	1.25
Cq	9269—I'm Yours /Moonlight and Shadows	V	1.25
Vi	27354—Danza Lucumi /Chantez Les Bas	V	.50
Vo	4182—Sweet Adeline /How Dry I Am	E	1.25
Vo	4198—Free Wheeling /Shoot the Likker to Me—	E	1.25
Vo	4539—Fee Fi Fo Fum /Chant	E	1.25
Vo	4637—It Ain't Right /South Sea Island Magic	E	1.25

WILL BRADLEY

Co	35333—Johnson Rag /Hallelujah!	E	1.25
Co	35707—Celery Stalks— /Down the Road a Piece	E	1.25
Co	35743—There I Go /Scrub Me Mama—	E	1.25
Co	36719—Request for a Rhumba /Fry Me Cookie	N	1.25

HENRY "RED" ALLEN

Vo	3389—Here's Love in Your Eye /When My—	V	1.50
Vo	3432—This Year's Kisses /He Ain't Got—	V	1.50

PHIL HARRIS

Ok	6325—Nobody /Woodman, Woodman, Spare—	E	1.00

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Br	7993—Powerhouse /Toy Trumpet	E	1.50
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Vi	25209—Beautiful Lady in Blue /With All My—	E	1.50
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JOY MENTIN'/AFTER YOU'VE GONE BN 33 1.58
ART HODES BLUE NOTE JAZZMEN
SQUEEZE ME/BUGLE CALL RAG BN 35 1.58
IKE QUEBEC QUINTET
BLUE HARLEM/TINY'S EXERCISE BN 37 1.58
INDIANA/SHE'S FUNNY THAT WAY BN 38 1.58
JOSH WHITE TRIO (BECHET)
CARELESS LOVE/MILK COW BLUES BN 23 1.58
EDDIE MILLER
STOMP MR. HENRY LEE/YESTERDAYS CAP 170 .53

SPECIAL AUCTION

TEMPO MUSIC SHOP

5946 HOLLYWOOD BLVD., HOLLYWOOD 28, CALIF.

SPECIAL AUCTION

LOT A

KING OLIVER'S CREOLE JAZZ BAND

DIPPERMOUTH/WEATHER BIRD	GE	5132
JUST GONE/CANAL STREET	GE	5133
MANDY LEE/GOIN' AWAY	GE	5134
CHIMES BLUES/FROGGIE MOORE	GE	5135
SNAKE RAG	GE	5184
KROOKED BLUES/ALLIGATOR HOP	GE	5274

ALL BRAND NEW FROM
ORIGINAL DEALER'S GENNETT STOCK
PREFERENCE GIVEN TO BIDS ON ENTIRE LOT.
PROBABLY FINEST OLIVER GENNETTS EXTANT.

LOT B

JOHNNY DODDS

MELANCHOLY(27)/WILD MAN(25)	BR	3567	V
MELANCHOLY(28)/WILD MAN(25)	BR	3567	E
COME ON AND STOMP/AFTER YOU'VE GONE	BR	3681	V
SHAKE YOUR CAN/BLUES GALORE	DE	7431	E
PENCIL PAPA/SWEET LORRAINE	VI	38038	N
SAN/CLARINET WOBBLE (SOLO)	BR	3574	N

LOT C

LOUIS ARMSTRONG AND HIS HOT 5 OR 7

COME BACK SWEET PAPA/GEORGIA GRIND	OK	8318
MUSKRAT RAMBLE/HEEBIE JEEBIES	DK	8300
I'M GONNA GITCHA/DON'T FORGET	OK	8343
SWEET LITTLE PAPA/BIG FAT MA	DK	8379
JAZZ LIPS/SKID DA DE DAT	OK	8436
SUNSET CAFE/BUTTER AND EGG MAN	DK	8423
IRISH BLACK BOTTOM/YOU MADE	DK	8447
WILD MAN/GULLY LOW	OK	8474
POTATO HEAD/PUT EM DOWN	OK	8503
WEARY BLUES/THAT'S WHEN	DK	8519
ONCE IN A WHILE/STRUTTIN	OK	8551
FIREWORKS/WEST END BLUES	OK	8597
SKIP THE BUTTER/KNEE DROPS	DK	8631
TWO DEUCES/SQUEEZE ME	DK	8641
MAHOGANY HALL/CAN'T GIVE YOU	OK	8680
TIGHT LIKE THIS/HEAH ME TALKIN'	OK	8649
WEATHER BIRD/DEAR OLD SOUTHLAND	DK	41454

ALL NEW
PREFERENCE GIVEN BLOCK BIDS

OTHER ITEMS AT AUCTION

JAMES P. JOHNSON

WEEPING BLUES/WORRIED & LONESOME	CO	3950	N
CRYIN' FOR/WHAT IS THIS THING	BR	4712	E
JINGLES/GOT TO BE MODERNISTIC	BR	4762	N

BIX BEIDERBECKE GROUPS

ROYAL GARDEN BLUES/GOOSE PIMPLES	OK	8544	N
RIVERBOAT SHUFFLE/OSTRICH WALK	OK	40822	N
OH BABY/COPENHAGEN	GE	5453	E

AUCTION

JOSEPH CARSONS

485 15TH AVE., NEWARK 3, NEW JERSEY

Minimum bid $1.50. Please designate preference of shipment—mail or railway express.

AUCTION

ALBUMS

HOT TRUMPETS	CO	66	N
SYMPOSIUM OF SWING	VI	28	N
ARTIE SHAW	BB	BPI	G
DORSEY BROTHERS(GERIGAN)	CO	51	E
NEW AMERICAN JAZZ ALBUM	CAP	3	E
GEM OF JAZZ, 1, 2, 3, 4	DE	——	E
DUKE ELLINGTON	CO	38	E
BUNNY BERIGAN	FIRESTONE	16	E
RUSS COLUMBO(1 RECORD ½" CRACK)	VI	95	E
FATS WALLER MEMORIAL ALBUM	SIG	1	E
JIMMY NOONE	BR	100	N
BENNY GOODMAN & CHICAGO JAZZ	BR	1007	N

EDMOND HALL SEXTET

UPTOWN CAFE BLUES/DOWNTOWN CAFE(12")	COM	1512	E

CÓZY COLE (FEAT. E. HINES)

THROUGH THE NIGHT/FATHER COOPERATES	KEY	1301	N

ARTIE SHAW

CONCERTO FOR CLARINET, 1 & 2 (12")	VI	36383	N
I USED TO BE ABOVE LOVE/NO REGRETS	VO	4837	E
YESTERDAYS/WHAT IS THIS THING CALL	BB	10001	N
CROSS YOUR HEART/SUMMIT RIDGE DRIVE	VI	26763	N
PYRAMID/THIS IS ROMANCE	VI	27343	N
BLUES, 1 & 2	VI	27411	E
I ASK THE STARS/TAKE YOUR SHOES	VI	27719	N

CAB CALLOWAY

BOOG IT	VO	——	N
TAILOR'S SONG/CRESCENDO IN DRUMS	VO	5062	N

BOB CROSBY

I'M PRAYING HUMBLE/SUGAR BOWL	DE	2210	N

GENE KRUPA

DRUM BOOGIE/HOW ABOUT THAT MESS	DK	6046	N
WIRE BRUSH STOMP/HAMNTRACK	DK	6106	N
BLUE RHYTHM FANTASY, 1 & 2	OK	——	N

LUCKY MILLENDER

BIG FAT MA/TROUBLE IN MIND(CRACK)	DE	4041	N
BIG FAT MA/TROUBLE IN MIND	DE	4041	N
ROCK DANIEL/MR. TROMBONE	DE	3955	N

JIMMY LUNCEFORD

BLUES IN THE GROVE/AWFUL MOOD	VO	3956	N
STRICTLY INSTRUMENTAL/KNOCK ME KISS	DE	18462	N
BLUE PRELUDE	DE	——	N
YARDBIRD BRAZZROURA	DE	——	N

KANSAS CITY FIVE (BASIE)

AFTER THEATER JUMP/LESTER LEAPS	KEY	1302	N

GEORGIE AULD

SWEET AND LOVELY/CONCERTO FOR APOLLO		359	N

EARL HINES (& B.ECKSTEIN)

SOMEHOW/THE EARL	BB	14332	N
YOU'RE IN LOVE WITH ME/RHYTHM SUNDAE	DK	6250	N
JELLY JELLY/FATHER JUMPS	EL	——	N

CHU BERRY

BODY AND SOUL/STARDUST (12")	COM	1502	N
SITTIN' IN	COM	——	N

EDDIE CONDON

NOBODYS SWEETHEART/FRIAR'S POINT	DE	1840	E
SOMEDAY SWEETHEART/CHANGES MADE	DE	18041	E

FLETCHER HENDERSON

VARIETY STOMP/ST. LOUIS SHUFFLE	BB	10246	E
CHRISTOPHER COLUMBUS/BLUE LOU	VO	3211	F

FLETCHER HENDERSON (C. HAWKINS)

TALK OF THE TOWN(CH)/NAGASAKI	DE	18253	N
NIGHT LIFE/SING A TORCH SONG	DE	18254	N

BENNY CARTER

THE VERY THOUGHT OF YOU/ALL(¼" CR.)	BB	10962	N
I'M LOST/BABY'S PRAYER AT TWILITE	CAP	165	E

BENNY CARTER'S INTERNATIONAL ORCH(C.HAWK)

SOMEBODY LOVES ME/PARDON ME	DE	18256	E
BLUE INTERLUDE/ONCE UPON TIME	DE	18255	E
SMACK/DEDICATION	COM	——	E

TEDDY POWELL

PINE TOPS FOOTSTEP/MICKEY	BB	11276	E
JAMAICA/TEDDY'S BOOGIE WOOGIE	DE	2806	E
STRAIGHT 8/BOOGIE WOOGIE	BB	11042	N

FLOYD RAY

JIMMIN' THE BLUES/SIDE BY SIDE	DE	2618	E

WDDDY HERMAN

LAS CHIPANICAS/STRING OF PEARLS	DE	4176	G
GOLDEN WEDDING/FIVE O'CLOCK WHIS.	DE	3436	N
3 WAYS TO SMOKE A PIPE/DON'T BE	DE	4076	N
WOODCHOPPERS BALL/BIG WIG	DE	——	N
FUR TRAPPERS BALL/BLUE FLAME(THEME)	DE	——	E
(MANY RECORDINGS BY HERMAN. SEND WANT LIST)			—

CHARLIE BARNET

NIGHT AND DAY/NAB AT FISH POND	BB	10888	G
SCOTCH AND SODA/ECHOES OF HARLEM	BB	10210	G
CLAP HANDS HERE COMES CHARLIE	BB	10602	E
COMANCHIE WAR DANCE/TAPPIN' AT	BB	10589	N
RED SKIN RHUMBA/SOUTHERN FRIED	BB	10944	E
LEAPIN' AT THE LINCOLN	BB	——	N

HONOREES OF L.YOUNG, E.HAYWOOD, SAX SOLO, C. BERRY, A.KIRK, A.LYONS, C.CALOWAY, J&T DORSEY, A. COOPER, W.BRADLEY, A.SHAW, L.PRIMA, L.ARMSTRONG, B.BERIGAN, M.ALL STAR BAND, R.COLUMBO, B.HOLIDAY, P.WHITEMAN, S&A DONOHUE, H.FIELDS, G.AULT, JAMES.

SHEP FIELDS

BLUE PRELUDE/YOU'RE DRIVING ME	BB	11312	E
DON'T BLAME ME/HUNGARIAN DANCE #5	BB	11225	E

PETE JOHNSON

627 STOMP/JOE TURNERS BLUES	DE	18121	E

RAYMOND SCOTT

PAN AMERICAN/HOT SPOT	DE	18377	E
BUSINESS MAN BOUNCE/PEANUT VENDOR	CO	35364	N
BOARD OCEAN LINER/MUSIC FOR PACK	MAS	136	G

JIMMY NODNE

BUMP IT/I KNOW THAT YOU KNOW	DE	1584	G

LIONEL HAMPTON

SUNNY SIDE OF THE STREET/I KNOW	VI	25592	E
RING THEM BELLS/MUSCRAT RAMBLE	VI	26017	E
STOMP/JIVIN' THE VIBRES	VI	25535	E
CHINA STOMP/RHYTHM RHYTHM	VI	25586	E
FLYING HOME/IN THE BAG	DE	18394	N
BOGO JOE/OPEN HOUSE (SEXTET)	VI	27341	N
FLYING HOME/SAVE IT PRETTY MAMA	VI	26595	N
WIZZIN THE WIZZ/DECISION SWING	VI	26233	E
CONFESSIN/DRUM STOMP	VI	25658	E
GIN FOR CHRISTMAS/HEEBIE GEEBIES	VI	26423	E
STOMPOLOGY/SWING GUITARS	VI	25601	E

LIONEL HAMPTON (SEXTET; VOCAL BY DINAH WASHINGTON)

SALTY PAPA BLUES/I KNOW HOW TO DO	KEY	——	N

BENNY GOODMAN

MOONGLOW/DINAH (QUARTET)	VI	25398	G
DOWN SOUTH CAMP MEETING/PICK YOURS	VI	25387	N
SWING TIME IN ROCKIES/FOUND NEW B	VI	25355	N
BREAKIN' IN PAIR OF SHOES/STOMPIN A	VI	25247	E
YOURS IS MY HEART ALONE/DOWN BY OLD	CO	35445	E
JAM SESSION/SOMEBODY LOVES ME	VI	25497	N
SWEET SUE JUST YOU/I NEVER KNEW	VI	26089	E

HONOREES OF GOODMAN, CO., BR., BB., VI; KRUPA CO., DO, DK, BR.; ELLINGTON, HINES, MILLER, BING AND BOB CROSBY, LUNCEFORD, BARNET, WOODY HERMAN, SPIVAK, BASIE, C.HAWKINS, E. HAWKINS, J.R. MORTON, C. COLE. S. BECHET.

JOHN STEINER
1225 N. LaSALLE ST., CHICAGO 10, ILL.

AUCTION

JIMMIE LUNCEFORD
FLIGHT OF JITTERBUG/OKAH FOR BABY Co 35967 N
SWEET RHYTHM/IN OAT MORNING Vi 38141 N
MCKENZIE-CONDON
CHINA BOY/SUGAR OK 41011 G+
MCKINNEY'S COTTON PICKERS
FOUR OR FIVE TIMES Vi 21583 N
DO SOMETHING/PRECIOUS LITTLE THING Vi 38051 N
JOE MANONE
SADNESS GLADNESS/CAT'S HEAD Co 14282 E
SWING BROTHER SWING/NICKLE IN SLOT OK 41573 E+
PAUL MARES
MAPLE LEAF RAG/NAGASAKI OK 41574 N
MEZZ MEZZROW
SWINGIN' WITH MEZZ/LOVE YOU'RE NOT Br 6778 E
MIDWAY DANCE ORCHESTRA
LOTS O' MAMMA/BLACK SHEEP BLUES Co 33 N
BUDDY'S HABITS/COTTON PICKERS' Co 51 N
JOHNNIE MILLER'S NEW ORLEANS FROLICKERS
DIPPER MOUTH/PANAMA Co 1546 V
MISSOURIANS
SCOTTY BLUES/400 HOP Vi 38084 V
MIFF MOLE
FEELIN' NO PAIN/IMAGINATION OK 40890 E
ORIGINAL DIXIELAND/MY GAL SAL OK 40932 E+
JELLY ROLL MORTON
SOMEDAY SWEETHEART/LONDON BLUES OK 8105 G
KANSAS CITY STOMPS/GRANDPA'S SPEELS GE 5218 V
BILLY GOAT STOMP/HYENA STOMP Vi 20772 N
NEW ORLEANS OWLS
MEAT ON THE TABLE/PICADILLY Co 1158 E
THROWIN' THE HORNS/GOOSE PIMPLES Co 1261 E
NEW ORLEANS RHYTHM KINGS
SAN/ECCENTRIC GE 5009 V
THAT'S A PLENTY/TIN ROOF BLUES GE 5105 V
NEW ORLEANS WILD CATS/BENNETT SWAMPLANDS
BABY MINE/JET BLACK BLUES Co 14662 E
RED NICHOLS GROUPS
ALABAMA STOMP(DIXIE STOMPERS) Ha 283 E
GOOSE PIMPLES/CORNFED (DIX.STOMPERS)Ha 545 V
LOVE AGAIN (HOTTENTOTS) Bwy 1069 E
SWANNEE/MEANEST KIND (L.R.K.) Br 4845 E
TELL ME/PRETTY BABY(L.R.K.) Br 4938 E+
FLAG THAT TRAIN/I WOULDN'T (LANIN) Co 376 N
5' 2/GONNA HANG AROUND (LANIN) Co 483 N
THAT'S NO BARGAIN/WASHBOARD BLUES Br 3407 V
A PRETTY GIRL/ALICA BLUE GOWN Br 4456 E
I GOT RHYTHM/EMBRACEABLE YOU Br 4057 E
A PRETTY GIRL/ALICE BLUE GOWN Br 6826 E
JIMMIE NOONE
SWEET SUE/APEX BLUES Vo 1184 G
KING OLIVER
SLOW AND STEADY/WATCHING CLOCK Br 4469 E
RADIO RHYTHM/LOW DOWN BAYOU Br 6176 E
ST.JAMES INFIRMARY/WHEN YOU'RE Vi 22298 E
SWEET LIKE THIS/I WANT YOU Vi 38101 E
BOOGIE WOOGIE/MULE FACE BLUES Vi 38134 N
WEATHERBIRD RAG/DIPPER MOUTH BLUES GE 5132 G
SOBBIN' BLUES/SWEET LOVIN(EDGE CHIP)OK 4906 V
WHERE DID YOU STAY LAST/DIPPERMOUTH OK 4918 G
HIGH SOCIETY RAG/SNAKE RAG OK 4933 G
CONSTRUCTION GANG(BUTTERBEANS & S.) OK 8163 G

KID ORY (WITH ROBERTA DUDLEY)
KROOKED BLUES/WHEN(CEMENTED CRACK) SUN 3001 V
TONY PARENTI
12TH STREET BLUES/CREOLE BLUES Vi 19647 V
GUMBO/YOU MADE ME LIKE IT BABY Vr 4181 N
BEN POLLACK
WANG WANG BLUES/YELLOW DOG BLUES Vi 21971 E
MY KINDA LOVE/ON WITH THE DANCE Vi 21944 N
SONG OF THE BLUES Vi 22147 N
DON REDMAN
THAT DALLAS MAN/I FOUND A NEW WAY Br 6684 E
NAGASAKI/DOIN' WHAT I PLEASE Br 6429 E
GOT THE JITTERS/I WANNA BE LOVED Br 6745 E
RHYTHM ACES (JABBO SMITH)
JAZZ BATTLE/(REV.,WALTER BARNES) Br 4244 N
ADRIAN ROLLINI
GET GOIN/KEEP ON DOIN' Br 6786 V
DAVENPORT BLUES/SOMEBODY LOVES ME De 359 V
TAP ROOM SWING/LESSONS IN LOVE De 787 E
LUIS RUSSELL
THE CALL OF THE F REAKS/TIGHT LIKE OK 8656 N
THE GHOSE OF THE FREAKS/HOKUS POK ME 13334 V
SEVEN HOT AIR MEN
LOW DOWN RHYTHM/GOTTA FEELIN' FOR Co 1850 N
SPECKLED RED (PERRYMAN)
THE DIRTY DOZEN/WILKINS STREET BL Br 7116 V
ARTIE SHAW
SOUTH SEA ISLAND/IT AIN'T RIGHT Br 7721 E
PINE TOP SMITH
PINE TOP'S BOOGIE/PINE TOP BLUES Vo 1243 G
MUGGSY SPANIER
CAN'T WE BE FRIENDS/CHICAGO De 4168 V
JESS STACY
IN THE DARK-FLASHES/WORLD IS WAITIN PARL 2233 E
GOOD MAN HARD TO FIND Vs 8140 N
JOE SULLIVAN
JUST STROLLING/LITTLE ROCK GETAWAY De 600 E+
JACK TEAGARDEN
JUNK MAN (WITH CASPER REARDON) Br 7952 E
LOVELESS LOVE (BOTH MASTERS) HRS 1/38 E
HERSAL THOMAS
HERSAL BLUES/SUITCASE BLUES OK 8227 G+
FRANKIE TRUMBAUER
SINGIN' THE BLUES/CLARINET MARM. OK 40772 G
MISSISSIPPI MUD/THERE'LL COME TIME OK 40979 G+
DUSKY STEVEDORE/BLESS YOU SISTER OK 41100 V
LOVE AFFAIRS/TAKE YOUR TOMORROWS OK 41145 V
REACHING FOR SOMEONE/SHIVERY STOMP OK 41286 E
LOVE AIN'T NOTHING/HOW AM I OK 41301 V
JUBA DANCE/BREAK IT DOWN Br 6763 E
THE JAPANESE SANDMAN/CRYIN' ALL PARL 2176 E+
JOE VENUTI
THE BLUE ROOM/SENSATION OK 41144 E
HONEY'S LOVIN' ARMS/GOIN' HOME OK 41251 E
GOBLIN MARKET/FIDDLESTICKS OK 41586 E
FATS WALLER
LAST GO ROUND(ACC.SARA MARTIN) OK 8045 G+
AIN'T GOT NOBODY(ACC.C.JOHNSON) Ge 3307 G
AIN'T MISBEHAVIN'/SWEET SAVANNAH SU Vi 22108 N
MY FATE IS IN YOUR HANDS/TURN ON Vi 38568 N
SMASHING THINGS/MY FEELIN' ARE Vi 38613 E
CLARINET MARMALADE/WINTER WEATHER BB 11469 E+

SUGAR UNDERWOOD
DEW-DROP ALLEY/DAVIS STREET Vi 21538 N
PAUL WHITEMAN
TAIN'T SO HONEY/MY WEAKNESS NOW Co 1444 V
FELIX THE CAT/MOTHER GOOSE Co 1478 N
OUT-O-TOWN GAL/JUST A LITTLE Co 1505 N
CRADLE OF LOVE/HOW ABOUT ME Co 1723 E
NOBODY'S SWEETHEART/AFTER YOU'VE Co 2098 E
NOBODY'S SWEETHEART/AFTER YOU'VE Co 2098 E
PRETTY LIPS (GOOD NICHOLS) Vi 20627 E
MAGNOLIA/LOVE AND KISSES Vi 20679 N
I'M COMING VA.(GOOD NICHOLS) Vi 20751 N
MARY/CHANGES Vi 21103 N
SENSATION STOMP/WHITEMAN ST(DORSEYS)Vi 21119 N
LONELY MELODY/RAMONA Vi 21214 N
SMILE Vi 21228 N
MISSISSIPPI MUD/FROM MONDAY ON Vi 21274 V
TOOK ADVANTAGE OFME/DO I HEAR Vi 21398 N
LOUISIANA/DIXIE Vi 21438 N
SUGAR/AIN'T NO SWEET MAN WORTH THE Vi 21464 N
DOODING A DIVORCEE/AIN'T MISBEHAVIN Vi 25086 E
MISSISSIPPI MUD(RHYTHM BOYS,BING) Vi 20783 E
FROM MONDAY ON/WHAT PRICE/(RHYTHM B)Vi 24349 E
WHOOPEE MAKERS
IT'S SO GOOD (GIL ROBIN) Ba 6483 G
SHIRT TAIL STOMP/TIGER RAG(KEN.G) Ba 6355 G
SHOOPEE STOMP (LUMBERJACKS) Ro 834 E
CLARENCE WILLIAMS
COAL CART BLUES/(REV.,NORK) HRS 3/38 E
MEAN BLUES/SHREVEPORT BLUES OK 40006 G
CUSHION FOOT STOMP/TAKE YOUR PLACE OK 8462 V
CLOSE FIT BLUES/BABY WON'T YOU OK 8510 F
HIGH SOCIETY/I LIKE TO GO BACK Vo 25010 V
WALK THAT BROAD/THE KEYBOARD EXPRES Co 14348 N
COOTIE WILLIAMS
DOWNTOWN UPROAR/BLUE REVERIE Vr 527 V
JESSE COHEN (U OF W SKYROCKETS)
POSTAGE STOMP/DIZZY CORNERS Para 12642 E
WOLVERINES
NEW TWISTER/SHIM-ME-SHA-WABBLE Br 3707 E
(SAME TITLES) Com 102 E
GOOD MAN HARD TO FIND/ROYAL GARDEN Br 4000 E
LOUIS ARMSTRONG
GOOD TIME FLAT/SCREAMIN(M.JONES) Co 14055 E
CHEATIN'/MAMA(MAGGIE JONES) Co 14074 G
I GOT RHYTHM/YOU CAN DEPEND ON ME Co 2590 G
MAHOGANY HALL/HIGH SOCIETY Vi 24232 E
DON'T PLAY ME CHEAP/SOME SWEET DAY BB 10237 N
FIREWORKS/WEST END BLUES OK 41078 G
CONFESSIN'/IF I COULD BE WITH YOU OK 41448 V
WEATHER BIRD/DEAR OLD SOUTHLAND OK 41454 N
YOU'RE LUCKY TO ME/MEMORIES OF YOU OK 41463 E
LITTLE JOE/THEM THERE EYES OK 40501 E+
KING OF THE ZULUS/LONESOME BLUES OK 41581 N
BIG BUTTER AND EGG/SUNSET CAFE OK 8423 G
HEEBIE JEEBIES/MUSKRAT RAMBLE OK 8300 V
GEORGIA MAN/TROUBLE IN MIND(ACC.) OK 8312 G
SWEET LITTLE PAPA/FAT MA SKINNY PA OK 8379 G
BEAU KOO JACK/MAHOGANY HALL STOMP OK 8680 F
BASIN STREET BLUES/NO OK 8690 V
ROCKIN' CHAIR/AIN'T GOT NOBODY OK 8756 G
DALLAS BLUES/BESSIE COULDN'T HELP OK 8774 N

A SELECTIVE CHRONOLOGY OF RAGTIME, BLUES AND POP TUNES THAT INFLUENCED JAZZ HISTORY

By Ernest Borneman

Year	Title	Composer	White or Negro	Publisher or other remarks
1886	There'll Be a Hot Time	Theodore Hertz	W	
1892	Michigan Water	Tony Jackson	N	
1893	Ragtime Baby	Fred Stone	?	
1894	My Honey	Irving Jones	N	
1895	Please Say You Will	Scott Joplin	N	M.L. Mantell, Syracuse, N.Y.
	A Picture of Her Face	Scott Joplin	N	Leiter Bros., Syracuse, N.Y.
1896	Harmony Club Waltz	Scott Joplin	N	Robert Smith, Temple, Tex.
	Combination Waltz	Scott Joplin	N	Robert Smith, Temple, Tex.
	The Great Crush Collision	Scott Joplin	N	John R. Fuller, Temple, Tex; March
1897	Harlem Rag	Tom Turpin	N	Robt. DeYong, St. Louis, Mo.
	Ragtime Patrol	R.J. Hinton	?	
	Mississippi Rag	W.H. Krell	?	S. Brainard's Sons Co., Chicago; "The
	Ragtime March	Warren Beebe	?	(first rag ever published"; Two Step
	Bundle of Rags	Robt. S. Roberts	?	"Introducing a March in the Famous Ragtime"
	The Pride of Bucktown	Robt. S. Roberts	?	
	Get your Honey's Heart	Irving Jones	N	
	Mammy's Little Pumpkin Colored Coons	Sidney Perrin	N	
1898	Original Rags	Scott Joplin	N	Carl Hoffman, Kansas City; arr. by Charles N. Daniels (Neil Moret)
	Ragtown Rags	Arr., Max Hoffman	–	Based on Pumpkin Colored Coons, and others
1899	Tickled to Death	Charles Hunter	W	Frank G. Fite
	Maple Leaf Rag	Otis Saunders	N	
	Sunflower Slow Drag	Scott Hayden	N	These three were transcribed by Scott Joplin and published under his name
	Swipsey Cake Walk	Arthur Marshall	N	
	Bowery Buck	Tom Turpin	N	Robt. DeYong–Wm. Rossiter
1900	The Strenuous Life	Scott Joplin	N	Stark Music Co.
	Ragtime Nightmare	Tom Turpin	N	Arr., D.S. DeLisle; March and Two Step
1901	Cotton Bolls	Charles Hunter	W	Frank G. Fite
	Elite Syncopations	Scott Joplin	N	Stark Music Co.
	Peacherine Rag	Scott Joplin	N	Stark Music Co.
	Easy Winners	Scott Joplin	N	Stark Music Co.
1902	A Breeze from Alabama	Scott Joplin	N	
	Entertainer's Rag	Scott Joplin	N	
	Rag Time Dance Song	Scott Joplin	N	Stark Music Co.
	The Favorite	Scott Joplin	N	A.W. Perry Sons Music Co.
1903	Palm Leaf	Scott Joplin	N	Victor Kremer, Chicago
	Sycamore	Scott Joplin	N	Will Rossiter, Chicago
	Eugenia	Scott Joplin	N	Will Rossiter, Chicago
	Weeping Willow	Scott Joplin	N	Val. A. Reis, Chicago
	Something Doing	Scott Joplin	N	Val. A. Reis, Chicago
	Little Black Baby	Scott Joplin	N	
	Guest of Honor (Opera)	Scott Joplin	N	Stark Music Co., but withdrawn
	St. Louis Rag	Tom Turpin	N	Sol Bloom (now U.S. Senator from New York)
	Sun Flower Rag	Scott Hayden	N	
1904	Cascades	Scott Joplin	N	
	Buffalo	Tom Turpin	N	
	Chrysanthemum	Scott Joplin	N	
1905	Bethena	Scott Joplin	N	Ragtime waltz, publ. in St. Louis
	Leola	Scott Joplin	N	Two Step
	This Loving Gag	Art. Shaw & Dixon	?	
1906	Froglegs	James Scott	N	
	King Porter Stomp	Jelly Roll Morton	N	Named for Porter King, Gulf Coast pianist
1907	Heliotrope Bouquet	Louis Chauvin	N	Transcribed by Joplin; publ. under his name
	The Nonpareil	Scott Joplin	N	
	Gladiolus	Scott Joplin	N	
	Searchlight Rag	Scott Joplin	N	
	Rose Leaf Rag	Scott Joplin	N	
	Lily Queen	Arthur Marshall	N	Transcribed by Joplin; publ. under his name
	In the Cottonfields of Dixie	W.C. Handy	N	
1908	Fig Leaf	Scott Joplin	N	Stark Music Co., N.Y., N.Y.
	Pineapple	Scott Joplin	N	Stark Music Co., N.Y., N.Y.
	Sugar Cane	Scott Joplin	N	Stark Music Co., N.Y., N.Y.
	School of Ragtime	Scott Joplin	N	Stark Music Co., N.Y., N.Y.
	Sensation	Joseph E. Lamb	?	Arr., Scott Joplin; Stark Music Co., N.Y., N.Y.
	Antoinette	Scott Joplin	N	March and Two Step; Stark Music Co., N.Y., N.Y.
	Black and White Rag	George Botsford	?	
	Tenpenny Rag	Cl. Brandon, Sr.	W	
	Domino Rag	Cl. Brandon, Sr.	W	
1909	Paragon	Scott Joplin	N	
	Wall Street	Scott Joplin	N	
	Country Club	Scott Joplin	N	Ragtime Two Step; Seminary Music Co., N.Y., N.Y.
	Pleasant Moment	Scott Joplin	N	Ragtime Waltz; Seminary Music Co., N.Y., N.Y.
	Solace Rag	Scott Joplin	N	Spanish bass; Seminary Music Co., N.Y., N.Y.
	Euphonic Sounds	Scott Joplin	N	
	Grace and Beauty	James Scott	N	
	Mr. Crump	W.C. Handy	N	Unpublished
	Temptation Rag	Henry Lodge	?	
	Peach Rag	Arthur Marshall	N	
	Pepper Rag	Arthur Marshall	N	
	Kinklets	Arthur Marshall	N	
	Sappho Rag	J.R. Robinson	W	
1910	Pineapple Rag (song)	Scott Joplin	N	cf. Pineapple Rag, 1908.
	Stoptime Rag	Scott Joplin	N	
	Hilarity Rag	James Scott	N	
	I'm so Glad Mamma Don't Know	Willie Toosweats	N	Stark Music Co.
	Cataract Rag	Robert Hampton	N	
	I Ain't Got Nobody Now	Cl. Brandon, Sr.	W	
	Who Left the Crabs Out	Charles Humfeld	W	
	Left Hand Rag	Charles Humfeld	W	
	The Smiler	Percy Wenrich	W	
	Ham and	Arthur Marshall	N	
1911	Felicity	Scott Hayden	N	Transcribed by Joplin; publ. under his name
	Treemonisha	Scott Joplin	N	Opera
	New Orleans Hop Scop Blues	George Thomas	N	Walking bass
	Dallas Blues	Hart E. Wand	N	
	Pepper Rag	Henry Lodge	?	
	Billiken Rag	E. J. Stark	W	
	Shadows of Fame	J.R. Robinson	W	
	Whirlwind Rag	J.R. Robinson	W	
1912	New Rag	Scott Joplin	N	
	Memphis Blues	W.C. Handy	N	
	Black Diamond Rag	Henry Lodge	?	
	Early Morning Rag	Eddie Kaye	W	
	Coustler Rag	Lucien Gibson	N	
	Cole Smoak	Cl. H. St. John	W	Stark Music Co.
1913	Collars and Cuffs Rag	Cl. H. St. John	W	Stark; Rag version, Mendelsohn's Wedding March
	Medolesome Rag	Cl. H. St. John	W	Stark Music Co.
	Kismet	Scott Joplin	N	W. Scott Hayden
	Togo Blues	W.C. Handy	N	
	Pastime Rag	Artie Matthews	N	First walking bass in ragtime
	Jinx Rag	Lucien Gibson	N	
1914	Shave 'em Dry Rag	B.R. Whitlou	W	Nom de plume for Sam Wischnuff
	Sweet Refrain	Thomas H. Toliver	N	Stark Music Co.
	Lily Rag	Charlie Thompson	N	
	Magnetic Rag	Scott Joplin	N	
	Climax Rag	James Scott	N	
	St. Louis Blues	W.C. Handy	N	
	Yellow Dog Blues	W.C. Handy	N	publ. as "Yellow Dog Rag"
	Operatic Rag	Julius Lindberg	W	
	Arcadia Rag	A.L. Klein	W.	Publ. by Composer
	Castle House Rag	James Reese Europe	N	Dedicated to Irene Castle & Husband
	Steamboat Rag	Ernie Burnett	W	
1915	Weary Blues	Artie Matthews	N	Walking bass
	Joe Turner Blues	W.C. Handy	N	
	Hesitating Blues	W.C. Handy	N	
	Tom and Jerry Rag	Jerry Cammack	W	Stark Music Co.
	Florida Rag	George L. Lowry	W.	Stern Publ. Co.
	Schultzmeyr's Rag	R.B. Whitler	W	Stark Music Co.
1916	Don't Leave Me Daddy	Joe Venyes	W	
	Graveyard Blues	Woods & Caldwell	?	Publ. in Austin Tex.
	Ostend Rag	Max Goldman	W	The "Ostend" dance was based on this
	Agitation Rag	Robt. Hampton	N	Stark Music Co.
	Chromatic Rag	Will Held	W	Stark Music Co.
1917	Reflections	Scott Joplin	N	Stark Music Co.
	Beale Street Blues	W.C. Handy	N	published as "Beale Street"
	Hooking Cow Blues	W.C. Handy	N	
	Baltimore Blues	Henry Lodge	?	
	Hot House Rag	Paul Pratt	W	
1918	Hifalutin Rag	Henry Lodge	?	
	Pegasus	Robt. Sterling	W	Stark Music Co.
1919	Daroanella	John Black	N	Initial theme based on boogie pattern
1920	Jazz Me Blues	Tom Delaney	N	
	Long Gone	W.C. Handy		Words by Chris Smith
	Mandy Rag	R.J. Ingraham	W	Stark Music Co.
	Contagious Rag	Edw. Mellinger	W	Stark Music Co.
1921	Loveless Love	W.C. Handy	N	
	Aunt Hagar's Blues	W.C. Handy	N	Words by Tim Brymn
1922	John Henry Blues	W.C. Handy	N	
	Charleston Strut	Thomas Morris	N	First danced by Leonard Harper in Frank Mont-
	Edward Mellinger Rag	Edw. Mellinger	W	Stark Music Co. (gomery's "How Come")
	Broadway Rag	James Scott	N	Stark Music Co.; Scott's last rag.
1923	Harlem Blues	W.C. Handy	N	
	Sundown Blues	W.C. Handy	N	
	Black Bottom	Irving Miller	N	First performed at Lafayette Theatre
	Russian Rag	George L. Cobb	W	
	Cannon Ball Rag	James Northrup	?	Krumer Publ. Co.
1924	Atlanta Blues	W.C. Handy	N	
	Basement Blues	W.C. Handy	N	
	Charleston	Irving Miller	N	Danced by Elida Webb in "Runnin' Wild"
1926	Friendless Blues	W.C. Handy	N	Words by Mercedes Gilbert
	Blue Gummed Blues	W.C. Handy	N	Words by Dave Elman
1927	Golden Brown Blues	W.C. Handy	N	
1929	Wall Street Blues	W.C. Handy	N	Words by Margaret Gregory

HOT COPY

By

Orin Blackstone

Existing discographies of the blues pianists are undoubtedly far from complete. This applies particularly to the solos and accompaniments on the Paramount label, of which there seems to be no adequate catalogue. As an example of the gaps remaining to be filled, Faith and Bob Kelsey have turned up another piano accompaniment by Will Ezell to the blues singer Lucille Bogan, as follows:

Paramount 12560:
Women Won't Need No Men (931; 4677-2)
War Time Man Blues (932; 4673-2), accompanied by Charlie Jackson, guitar.

* * *

While on the subject of Bogan, it is pointed out by H. Meunier Harris that the pianist on Paramount 12459 is Alex Channey. Harris also lists an additional Ida Cox record, without any data as to accompaniment or recording period, as below:

Paramount 12738:
Marble Stone Blues
Crow Jane

* * *

He gives the accompaniment for the Red Hot Shakin' Davis Paramount 12703 as Tampa Red, guitar, and unknown piano. A previously unlisted Paramount which sounds interesting is this vocal by Teddy Darry, with piano accompaniment:

Paramount 12828:
Lawdy Lawdy Worried Blues
My Loan Blues

* * *

Harold Hollis adds these two items to the Little Brother (Montgomery) list:

Bluebird 6109:
The Woman I Love Blues
Pleading Blues

Bluebird 7727:
Sorrowful Blues

The latter is paired with "Goin' Back to Alabam'" by Eddie Kelley's Washboard Band.

This personnel is given by Irving L. Jacobs for the Red Evans Orchestra Vocalion 5173:

Willy Kelly, trumpet; Floyd Brady, trombone; Reggy Merrill, alto; Clark Galehouse, tenor; Wilson, piano; Al Casey, guitar; Cozy Cole, drums; Al Hall, bass. Jacobs also adds the following Lloyd Keating records featuring short solos by Benny Goodman:

Clarion 5816:
You're Driving Me Crazy

Harmony 1356-H:
There's No Depression in Love (351075)
There's a Time and Place for Everything (351061)

The Clarion above is apparently the same as Harmony 1251, listed by Harold Hollis. The latter gives the master number for "Crazy" as 151161, and the coupling is by Chester Leighton.

* * *

Henry D. Johnson advises that the Kitty Irwin Gennett 5592 also was reissued on Silverton 4035, with the master numbers as indicated:

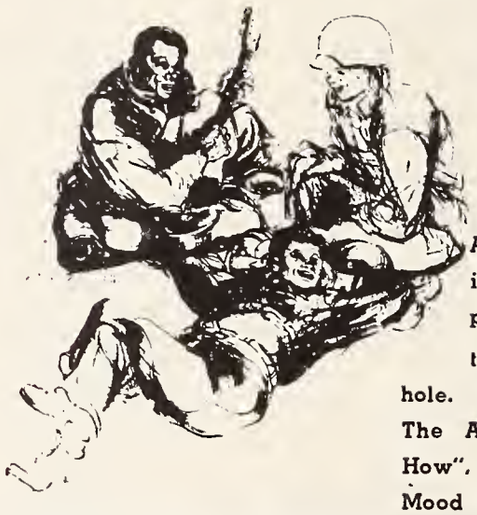
Daddy Do (85044)
Copenhagen (85045)

* * *

W. H. Buck of Philadelphia has called attention to an incorrect date given in the "Index to Jazz" for the second Brunswick session of Wilmoth Houdini. It should be August 1, 19*31*, of course, instead of 1941.

* * *

Finally, I believe I have the answer to my own question as to the correct catalogue number for the Kansas City Frank Gennett solos. A note in my files gives the number as Gennett 6774, which seems to be more like it. Someone must have the proof.



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ON THE LABELS

by

Roger Pryor Dodge

Miff Mole and His Nicksieland Band
St. Louis Blues **Commodore 1518**
Peg O' My Heart

Muggsy Spanier and His Ragtimers
Memphis Blues **Commodore 1519**
Sweet Sue, Just You

There is a nice feeling in the Commodore record of *St. Louis Blues.* It is very slow, a tempo more suited to it than the sped up versions of a later day jazz. I find that the insistence on adhering to the tanagra rhythm a little boring in records made of the *St. Louis Blues.* Although the rhythmic section keeps up a good four-four beat, the melodic instruments use the tanagra rhythm but occasionally each instrument breaks away which enhances this section. Especially energetic is Miff Mole's intrusion during this second section.

St. Louis Blues is a long blues consisting of three different sections, the standard version always repeating the first. Orchestras seem compelled to play all three sections before getting down to solos or new improvisations. The Commodore men shorten this up considerably, turning over the third section to Bobby Hackett. The solos are adequate creations but are not too melodic. *Savoy Blues* is introduced for the last half of the record.

On *Sweet Sue* Pee Wee has by far the most to say in his solo. All the way through he has surprises of melodic thought. Spanier's and Moll's solos are played well but there is not much said.

The best side is the dear old *Memphis Blues.* The music proper is introduced by a cadenza of Muggsy's after which we run into two choruses by the ensemble. They give a nice twist to the accepted break in the seventh and eighth bars. Pee Wee again gives us a fine solo consisting of two choruses. The first, in his tone resembling more a bull frog than a clarinet, has great musical insight in understatement; probably inspired by the tone he used. The musical lift of Pee Wee's first phrase in the second chorus and then the rhythmic movement of the band with Pee Wee silent for a couple of beats shows the greatest inspiration on his part. The rest of this chorus has great vitality and some very melodic turns to the phrases. Muggsy's second chorus is by far his best. He uses some exceptionally good jazz intervals besides playing this chorus with an extremely passionate feeling.

The whole record is good even though I especially single out these two solos. Just as such old pieces as *At The Jazz Band Ball* and *Muskrat Ramble* inspired the players with a fine rhythmic feeling, so does the *Memphis Blues* bring about this same instrumental attitude. It is the rhythmic aspect of ragtime expressed in the best of blues and jazz.

James P. Johnson
(New York Jazz)
(Asch Album 551)
Euphonic Sounds **551-1**
The Dream
Four O'Clock Groove **551-2**
Hesitation Blues
Hot Harlem **551-3**
The Boogie Dream

Amongst an improvising group of varied talents the written music of Scott Joplin takes the prize. I do not want to discuss at this time what I feel about the sheet music of ragtime but I must say that in spite of its simplicity and in spite of the fact that a Scott Joplin or a player with the repute of Tom Turpin is not playing we get extreme pleasure in hearing Johnson play it. James P. was brought up on the tail end of ragtime so that however authentic it sounds in his hands we never know what quality the original improvisors had. As I have not seen the sheet music of *Euphonic Sounds* I cannot say whether or not Johnson is filling it out a little more abundantly or not.

If Johnson is playing the music as written then I cannot see that great satisfaction would not emanate from any pianist playing such music, if added to his pianistic abilities, he had some ragtime experience, even though his knowledge of ragtime was acquired through sheet music. If, on the other hand, Johnson is not playing it as written then we should have an edition of the ragtime classics edited by James P. Needless to say Johnson is *the* man to play these sides and we can only hope that some one will eventually do an album of ragtime as good as *Euphonic Sounds.*

Euphonic Sounds is an odd rag. The three sections are very different in character especially the second which has the strangest melodic progressions I have ever heard in ragtime. It makes fine piano music and is a happy choice for this album.

The Dream just misses being another *Orchids in the Moonlight* or some other derivative of the real tango, and a slight turn of the "stylistic knob" would have made it a replica. *Four O'Clock Groove* is a very melodic tune. Its content is pointed up well though having little to do with jazz. Casey's chorus, however, *is* jazz invention and breaks up the excessive sweetness of the record. *Hesitation Blues* gives us the initial performance of James Johnson as a singer. His voice reminds me of the Negro vaudeville comedian in Harlem —a few jokes, a shuffle and then a song. Although it stands up well in this album, I would rather he sang only two choruses of a simple blues rather than occupy so much space with such a long drawn out affair. James P. does have a sincerity in his delivery that some of the more pat singers of this genre did not have. After a piano chorus, Newton plays his best jazz chorus. Before he comes in the musical atmosphere is saturated with expectancy of him.

The sporadic entrances of Casey in *Hot Harlem* are the best on this side but the whole piece does not quite come off. Newton has a good chance to really do a very good solo in the stop chorus but does not come through so well.

Boogie Dream, the best orchestra side, starts out with an introduction definitely arranged. It is neat and compositional in character but sounds more like a dinner music composition for classic musicians than jazz. With James P's first boogie chorus real interest starts. Although a straight chorus, the melody is so constructed that it takes on the character of an introduction. The boogie players also have this talent. James P. has two good choruses after which Casey takes two excellent choruses on guitar. His second chorus is exceptionally fine and terminates what is really fine on the record.

James P. starts something new at the end of *Boogie Dream,* which has little to do, so far as style is concerned, with what precedes it. It is good of its kind and, similar to the beginning, has the quality of a later day compositional piece. *Boogie Dream,* nevertheless, is a fine record and the four boogie woogie choruses reveal more and more inventiveness on the part of these two improvisors, James P. and Al Casey. The just movement of Pops Foster on bass and Dougherty on the drums makes fine orchestra boogie.

John Wittwer Trio
Wolverine Blues **Exner No. 1**
Joe's Blues
Come Back Sweet Papa **Exner No. 2**
Tiger Rag

Kid Ory's Creole Band

Dippermouth Blues	**Exner No. 3**
Savoy Blues	
Ballin' The Jack	**Exner No. 4**
High Society	

To make good records with such a line-up as we find on the Wittwer sides is not an easy task. Although I like what these players propose to do stylistically, neither of them is up to seeing it through. Such records even by exceptional players are not, as a rule, satisfying. We can recognize in such cases the merit of the player but that merit is not sufficient to establish a truly interesting record.

Of the four sides, *Joe's Blues* is by far the best. I would say that the last three choruses are the satisfying ones. Darensbourg sings two choruses with a slight modern intonation. It is too bad that he has not got an older intonation on this side. After the singing, Wittwer takes a piano chorus which is heavy low-down piano. This chorus seems to have punch when first heard but does not wear well because it lacks melodic content. It is very good, however, and I would like to hear more of this kind of piano. Darensbourg's entrance after the piano is very beautiful. He shows in these last two choruses a good feeling for the blues. The piano supports him well in the last chorus.

In *Come Back Sweet Papa* Wittwer plays the end of his piano chorus with a good feeling for rhythm. There is a certain suspended quality that gives it interest. Darensbourg's chorus is high and his emotion in it comes through well. The drums keep going along with the same beat giving little help to the total effect. Some parts of *Tiger Rag* are not bad but they are not able to keep up with the pace demanded by *Tiger Rag*.

The band is larger on the Ory sides. On the whole there is a certain shakiness about them. I cannot say that there is great inspiration, either in the spirit with which they play or the inventiveness of the solos. *Dippermouth* is played fast but seems hurried and is not exciting. The tune sounds better at a slower tempo. In so far as it is not exciting it annoys one in attempting a hurried spirit. I find this true with all their fast sides. Ory plays one chorus of the traditional trumpet solo. It is wonderful, his tone and all. The trouble is that he repeats it instead of going on with either the original solo or one of his own. I only wish that he *had* taken the whole solo instead of Carey.

Wilson's piano is a two-handed affair. By that I mean that both hands play the same rhythm which is a relief to the vamp bass. It is nice solo piano. Some of his breaks, such as the one in *Ballin' the Jack,* have a character of Jelly Roll. It is a piano playing that has escaped the extreme quality of the Hines' school. I like to hear Carey, and in the traditional three choruses he sounds all right.

Savoy Blues is the best of the Ory sides. The ensemble has a sort of clip beginning from which we run into a breathing chorus. The whole chorus is played in this deep sleepy manner and is highly satisfying. Ory plays a four bar introduction to Darensbourg's solo in chalumeau—the smoothest of his playing on any of these eight sides. Both this solo and the piano chorus are in a good blues mood.

Ory's solo is mostly a staccato affair. His legato rough trombone is wonderful and a relief after the staccato section. When Ory plays in the staccato fashion he is throwing away his talents. Although he may be taking it seriously, it has the character of kidding which I hate to see in a great trombonist. Now that Ory is recording again I hope to see something come forth that is really expressive of his best self. His glissando into the second section of *Savoy Blues* is fine while his use of dynamics in his second glissando does not pass unnoticed. The clarinet is up at the top and sounds good at the end.

High Society is played in the traditional manner, piccolo solo and all. Darensbourg's version is a little different but not bad. The build-up section to the solo by the ensemble is no build up at all. It is such places as these that the records show great weakness. As a general rule Darensbourg lacks authority and fire in his playing which is evidenced on this side. *Ballin' the Jack* runs along with Ory straight and somewhat staccato again. Carey's solo is good and Darensbourg's counter voice after the breaks at the end are very melodic. Altogether these eight sides wear better than one would expect on first hearing them. On the whole it is their intention that I like better than their material.

REBOP and MOP MOP

The New Leftist Rabble Rousers

By BILBO BROWN

"Just as the fascists tend to divide group against group and distinguish between Negroes, Jews, Italians and "real Americans," so do the Moldy Figs try to categorize New Orleans, Chicago, swing music and "the real jazz.

"Just as the fascists have tried to foist their views on the public through the vermin press of *Social Justice*, *The Broom* and *X-Ray*, so have the Figs yapped their heads off in *The Jazz Record*, *Jazz Session* and *Record Changer*." (Leonard Feather in *Metronome*, Sept., 1945).

The foreign-inspired and controlled press is once more trying to undermine our American way of life. They are arousing the primitive sentiments of the lower classes, their beloved jitterbugs, to rebel against the substantial people who are the backbone of every American community. They are blatantly bellowing against our traditions brought over so gallantly on the Mayflower by the C. Edward Smiths, Beale Riddles, Rayne Rogerses, Frederic Ramseys and William Russells. Centered in the vicious city of New York, these anarchists, injecting rebop poison in our country's veins, are attacking our culture and ideas so well established in my happy home by the tepid waters of the Mississippi, not far from the Good Old City of New Orleans.

Led by William Z. Feather (who recently ousted the milder George Browder Simon) and by tempestuous young Barry U. Leninov, the Mop-Mops are not above attacking the pure American teachings in Father Gullickson's jazz justice publication, *The Record Changer,* and Gerald L. K. Hodes' monthly outcry *The Jazz Record.*

The time has come to turn the rascals out. The people do not want revolutionary elements around here. This has been proven by the active revolts against William Z. Feather on the part of upstanding citizens of the Good Old jazz community such as Franco Muggsy Spanier and John Lindbergh Simmons, to name a couple.

We are happy and seem to be doing all right. Those who don't like it can leave. We'll open up that window and let the Mop-Mops out. The solid thinking New Orleans Firsters should be an inspiration to all our countrymen. With such champions of anti-New Deal bureaucracy, anti-rebop, big business and New Orleans as Eugene McWilliams, Westbrook Blesh, Burton K. Ertegun, 'Please hit him again' Avakian, at the helm, the New Orleans First party should have no trouble winning the next national election with Bunk Johnson for president and Bill Colburn for vice-president.

I am very gratified when I hear our new motto in the mouths of children, especially around select, exclusive suburbs: "Be careful Leonard, Or you'll be tarred and feathered".

Once we are in power, everything will center about the true, clean and pure New Orleans tradition. Today we have America. Tomorrow out of this world.

LEMME TAKE THIS CHORUS

"Thus the Moldy Figs are frustrated by their musical illiteracy, just as they are frustrated by their inability to foist their idiotic views on the public, and frustrated by the ever-increasing public acceptance of the critics and musicians they hate. They are frustrated by their realization that after all their cheap lying and trickery, and despite their attacks on the real jazz . . ." etc., etc. (Leonard Feather in *Metronome*, Sept., 1945).

"Music criticism seems to be dividing into two schools: Moldy Figs and Sour Grapes" (*Down Beat*, Sept. 15, 1945).

Ho hum. First we were non-progressive, — then atavists, — then reactionaries,—and now, according to Leonard Feather, we are all musical fascists.

I'll swear,—if that boy ever says anything good about us cats, I think I will sue him for libel.

For those who have come in in the middle of this momentous and breath-taking set-to between the Sour Grape and the Moldy Figs, I present herewith a completely unbiased synopsis of hostilities up to now.

Leonard Feather writing in *Esquire*, *Click* and *Metronome* for the past four years has maintained that the Golden Age of jazz coincides roughly with the date of his arrival in this country and the date-line of his current observations. Jazz music as played before his arrival in this country from England is passé, horrible to listen to, and of no value whatsoever.

The Sour Grape's sojourn in this country happens to date from shortly before war started in Europe. During this time, baseball, beer and boxing, as well as art and literature, have got worse and worse. If any art is to get better it must have the undivided attention of every able-bodied young artist. What would jazz have been today had the Army, during the past 40 years, grabbed up thousands of young musicians including Benny Goodman, Louis Armstrong, Jelly Roll Morton, Bunk Johnson, and Buddy Bolden, putting them away for five years just when they were beginning to play. But jazz, says the Sour Grape, has *progressed* even though 90 percent of its most promising material has been in the armed forces since his arrival in this country.

All this time, the music which the Sour Grape endorses sounds so mediocre to the intelligent jazz fan (the Moldy Fig) that the latter has been forced to listen to the recorded works of past jazz masters as the only alternative. In many instances the Moldy Fig has found this music to be as vital and satisfying today as it ever was, and the jazzmen of a generation ago have become more than mere substitutes for the current crop.

The Sour Grape can't seem to understand this. He believes sincerely that jazz music is a matter of fashion, and seeks to put it on the same level with millinery. This season's music is the rage. He can't understand anyone's preference for music that pre-dates it.

That's all there is to it.

• • •

Big news for New Yorkers: Bunk Johnson's Band, with Jim Robinson, George Lewis, Baby Dodds, Lawrence Marrero, Slow Drag, and a pianist still to be selected, will open in New York City, September 28th, playing thereafter Tuesday through Friday nights, 8:30 to 12:30 and Sunday afternoons, 2:00 to 5:00, at the Stuyvesant Casino ballroom, 140 Second Avenue near 9th Street. Playing for dancing. Beer and soft drinks available. Admission charged at the door. Make me a pallet on the floor in the immediate vicinity.

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INTERNATIONAL JAZZ REVIEW

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Unpublished photo of Jelly Roll Morton Group.
Colour Reproduction by Stanley Jackson.
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Forthcoming issues will include:

Extracts from Hugues Panassié's unpublished book "Douze années de Jazz."
Interviews with Clarence Williams and Wilbur Sweatman by Kenneth Lloyd Bright.
The Deceptive Nature of Sensuousness in Ensemble Playing by Roger Pryor Dodge.
Jazz and Poetry by Nicholas Moore.
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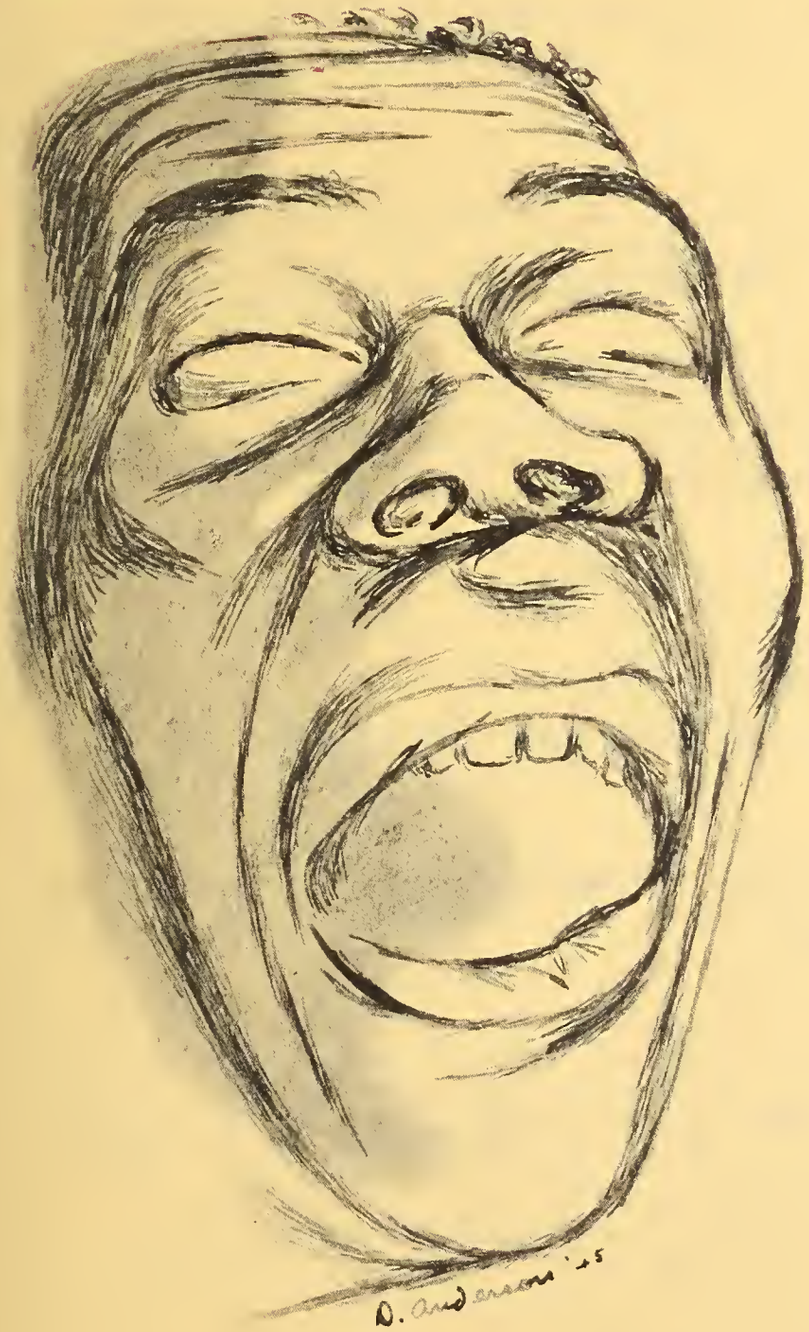

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Jazz In St. Louis

Speaking of jazz "styles" we have *New Orleans, Chicago, Kansas City* and *New York*, but so far no writer has ever spread out a mess of facts and figures and come out with a ST. LOUIS JAZZ STYLE. As a matter of fact it would be nearly impossible to do so. St. Louis, for a long time, was the capital of American music. At the confluence of the Missouri and Mississippi Rivers, at the hub of 42 of the nation's railways, St. Louis was in a position to requisition the best musical artistry from every part of the country. Consequently it would be foolish to speak of a "St. Louis jazz style". The music of St. Louis was, and is today, not "St. Louis music" but AMERICAN MUSIC.

Being one of the largest railroad towns in the United States, St. Louis was a focal point for a huge Negro exodus in the early *working on the railroad* days. In the book *They Seek a City* by Arna Bontemps and Jack Conroy, it is shown how the Negro came to St. Louis. The authors contend that the Negro would rather have been a lamp post on Targee Street than mayor of Dixie. On the coast, in New Orleans, he was just a dock hand; inland, he was only a cotton chopper. But in St. Louis his money was his own, his confinement reduced; he was essentially a free man. Here W. C. Handy saw the most beautiful women he ever saw in his life. Men wore silk shirts down to their knuckles, diamonds as large as hen eggs, mirrors in the toes of their shoes, box back shoes and top rolled hats. Women were gaudily and expensively dressed with bejeweled garters and stony rings. Frankie and Johnnie had a shooting match and we haven't heard the last of it yet.

That's one side of St. Louis and jazz. Here is something else to consider: A large proportion of the population of St. Louis was of French and German extraction. Among this populance was a great number of highly trained musicians, well grounded in high standards of classical music and possessing attributes such as perfect pitch, an ear for euphonious sounds, and a great respect for instrumental technique. St. Louis supported one of the first philharmonic orchestras in the United States, boasting original scores.

And another thing: Scarcely 200 miles to the southwest is the Ozard region, settled in the early 18th century. The people use Elizabethan words.—*Thou* and *ye*,—and sing English ballads and a sort of hybrid type of Negro-hill-folk music. It has an element of the blues, an element of the old folk, and an element of the hill environment. The music of the Ozarks is as distinctive as any found elsewhere in the country.

These are the various influences that met jazz as it came up the river from New Orleans and the South. These are the facts that give weight to my assertion that in St. Louis, and in St. Louis alone, *jazz became music*. It is true there were jazz bands in New Orleans and there were circus and vaudeville ragtime bands on tour, but they were largely limited in repertoire and stereotyped in form, and were generally run-of-the-mill stomp bands. And in New York, Chicago and Kansas City you might have found someone in a back room beating out a number or two, but it was strictly a needle-in-a-haystack proposition. In St. Louis we had a town full of musicians, and the people were demanding stomp tunes and original orchestrations long before they were cognizant of Tin Pan Alley tripe. All this attracted musicians. Practically every man in New Orleans wanted to join the local in

St. Louis, and most of them had a tough time getting in,—not that the local sought to keep them out, but they were so short in musical training that many of them had difficulty passing the entrance examinations. Understand,—I am as much a New Orleans music fan as anyone, but I am saying that these men couldn't reach very far down in the bag for music. It was the same old tune, the same old number: *Panama, High Society*, etc., and that was the end of the line. St. Louis musicians, both white and colored, were used to carrying their portfolios around, could read music on sight as well as give with the jazz hokum.

It was about 1910 that Captain Joseph Streckfus of the Streckfus Steamship Lines said to McKinney, Secretary of the colored local in St. Louis,—"I want a band that plays music that sounds like music. I want a band that can read music and play music, but I also want a band that has a lot of rhythm, because that is what the crowds like. What we'll do is go down to New Orleans where the bands have this kind of rhythm, hire some of those musicians, and in time we'll have the best band on the river."

Fate Marable emerged as the man who was responsible for carrying out Streckfus' ideas. You had to read music in Marable's band and you had to play with rhythm. New Orleans men could swing it, and Fate Marable's men could play it any way it was written. Marable selected only from the top drawer of New Orleans jazz. He had what was probably the first mixed band in the history of jazz, using white men on violin, trumpet and drums, and played on the old J. S. Boat which burned in 1910. At this time Joseph Streckfus bought the Diamond Joe Packet Company which included the *St. Paul*, the *Quincy*, the *Dubuque* and the *Sidney*, and on the latter Fate Marable installed his band.

Captain Streckfus noticed one evening, just before his boat the *St. Paul* started down the river on its nightly excursion, that the entire crowd was gathered at the rail and hanging over the side. Inquiries revealed it was Charlie Creath's band on the boat docked next to his that was responsible for his passengers' behavior. Streckfus said to the captain, "Have that man see me tomorrow." And the following season, 1920, Charlie Creath and his Orchestra were booked for the *St. Paul*. At that time the personnel of the band was approximately as illustrated above. Baby Dodds played with the Creath band previously and Cecil Scott from 1921 to 1924. Other musicians appearing in the band from time to time were Cy McField, tuba, Morris White and Pete Patterson, banjo, Dave Grant, trombone, Horace Eubanks, Hal Ester and Thornton Blue, saxophones, Ham Davis, Leonard Davis, trumpets, Charles Lawson, trombone, Zutty Singleton, drums, Davey Jones, mellophone, Cran Hamilton, piano, and Lonnie Johnson, banjo and vocal.

Charles Creath's band of those days was probably the finest ever to play on the Streckfus Lines, and I heard them many times. You could be walking on those cobblestones from Third Street down to the wharf any evening and hear the strains of Creath's band far off in the night. Or you could stand on the Eads Bridge and plainly hear Creath playing when the boat was opposite the Cahokia plant some two miles downstream. They talk about amplification these days, but Charlie needed none of these electrical gadgets. He just pointed his old B-flat cornet skyward and anybody could hear him in a radius of two miles. It wasn't just brass, either; it was music.

I recall the time Fletcher Henderson and his high powered New York outfit came to the Coliseum for a "battle of music" with McKinney's Cotton Pickers. Creath and his band, just off their boat job, dropped by to see what was happening and as they were leaning against the rail during an intermission they were persuaded by members of the crowd to take the stand and play a number. They finally consented and the crowd would not let them quit until they had played half an hour of *Sister Kate*. Henderson and the Cotton Pickers resumed but at the end of the next set the customers began clamoring for Creath's band to play some more. Creath broke up the battle of music with *Market Street Stomp*.

Another prominent band around St. Louis was Ed Allen and his Whispering Gold band, so-called because the boys played gold lacquered instruments. Playing river boats from 1920 to 1922, they had considerable influence on Negro musicians in St. Louis. Personnel was as folows: Ed Allen and Sidney Desvigne, trumpets, Harvey Langford, trombone, Johnnie St. Cyr, banjo, Eugene Cedric, clarinet and sax, Walter Thomas, Norman Mason, saxes, Pops Foster, bass, Ike Jefferson, piano, Floyd Casey, drums. All of these men have since become well-known and this band was a perfect example of St. Louis and New Orleans musicians playing side by side.

Fate Marable, the first to import real talent from New Orleans, was the first St. Louis band to use Louis Armstrong (1921) before Louis went back to Tom Anderson's in New Orleans and then on to Chicago. Some of the musicians playing Marable's band during the next ten years were: Davey Jones (he taught Armstrong to read), sax and mellophone, Baby Dodds, Zutty Singleton, drums, Henry Kimball, bass, Willie Foster, banjo, Sidney Desvigne, Amos White, trumpets, and Harvey Langford, trombone. Jelly Roll Morton at one time played the extra piano in the band. Fate broke up his band in 1940 and is since doing a solo at the Victorian Club in St. Louis. I think Marable will organize another band someday. Let us hope it will be half as good as the one that played on the *St. Paul* in 1919.

Dewey Jackson and his Peacock Orchestra played on the *Capitol*, a smaller boat

(Continued on page 30.)

By Bartlett D. Simms

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QUESTIONS and ANSWERS

by

ERNEST BORNEMAN

All Questions Should Be Addressed To Ernest Borneman National Film Board, Ottawa, Canada

I

Two correspondents, my friend Charles Wilford Smith, of 33 Elgin Crescent, London W. 11, England, and Mr. R. H. Pflug-Felder, Jr., of the 27th Fighter Group, A. P. O. 374, have written in to complain more or less bitterly about my definitions of jazz, swing, ragtime, boogie and blues in the June RECORD CHANGER. Much of their criticism is quite valid, and since I have no ambition to consider my definitions as anything more than temporary working hypotheses, I think it might be best if we were to print the two letters of complaint in full, with my own annotations added as footnotes.

II

Mr. Smith writes:

"Firstly, your definitions seem to me to err of the side of prolixity. Definitions must be reduced to the simplest possible form—the more statements they include, the more room there is for misunderstanding . . . . and the harder it is to keep out expressions of opinion. Yours can mostly be improved by simple condensing. Secondly, phrases like 'perhaps', 'as it were', must be avoided. Thirdly, you use phrases which you find themselves need definition, and thus get involved in a second definition within the first, which rapidly becomes bewildering. If we are to use phrases like 'Blue note', 'significant tone', 'secondary rag', they must be made the subject of separate definitions.[1]

Take 'Jazz Music' first—which is I think in outline a brilliantly successful definition. But the list of names must come out. One does not define painting as 'what Cezanne did'. And for anyone who is acquainted with the playing of the old New Orleans musicians, no other definition would be necessary anyway. You are writing for people who—like yourself—have *not* heard these musicians.[2]

The word 'unaccented' must come out of the first sentence. It's not true, except for a certain type of slow blues playing. Listen to Albert Ammons' left hand—never were such accents! And what about Louis' stop choruses, and solos accompanied by off-beat chords only (Weary Blues)?[3] Next, from the list of instruments you omit the piano, presumably deliberately; but if it is thought necessary to list the rhythm section instruments, I think it must be included, as in fact nearly all the bands of which we have knowledge did use pianos. The 'tension between implied and stated note' sentence is an interesting theory to explain the subjective effect of the music; but it merely complicates our definition, which should confine itself to factual description. And I don't see why you refer rather vaguely to 'timbre and tone color effects' instead of using your phrase 'significant tone', as in 'Blues'. I don't think this is a happy phrase, by the way. Signifying what? I use the phrase 'Vocalised tone', which indicates (I hope) that the pure instrumental tone is modulated in a manner corresponding to the hoarse and vibrant Negro singing or speaking voice.[4]

I'll now give my amended definition, which incorporates a good few other minor alterations:

> Jazz Music is a type of vocal or instrumental *improvization*, over a regular bass with an even time signature, as first played by New Orleans Negroes. It can be played solo or ensemble, and on many types of instruments, but at its most characteristic it is played in a free three-part counterpoint by corner or trumpet, clarinet and trombone over a percussive bass of drums, piano, guitar or banjo, and brass or string bass. Its *form* consists of statement of theme or themes, followed by variations which preserve the same metrical and harmonic structure. Its *melody, harmony, rhythm* and *timbre* are derived from Afro-American rather than from European or white American sources. Its *phrasing* therefore has a characteristic quality in common with other Afro-American music—blues, spirituals, and Negro work-songs. This quality is given by the use of Blue notes, vocalised tone, and regular fractional displacements of the accents; these are the three characteristics which jazz shares with the bulk of Afro-American folk music, and with no other music.

This is down to 169 words from your 297. You'll observe I've even dispensed with your final 'aside from the latter', which when you start to look at it becomes as meaningless as an incantation. We are now involved in a secondary definition of 'Blue note', which I suggest should go as follows:

> Blue note: a note deliberately played off pitch. Harmonically, usually a slightly flattened third played against an accompanying major chord.

These make at least a start towards improvement, I think. I realize now that an omission is to mention that jazz is dance music, which is important. Also, what exactly do you mean by Afro-American? I understand simply 'American Negro'—but why not say so. As it stands, Afro-American needs defining. And it's not very accurate to call the harmony Afro-American, for there are only slight differences from non-jazz harmony, and these only in the blues.[5]

Now let's look at Swing Music. The outline of your definition is excellent; but there is a redundancy in that your point 2 is implicit in point 1, and these two must be combined. The only error is the 'only small room for solo improvization' in point 1. In point of fact, there is often more solo improvization in swing than in jazz

[1] See footnote 7.

[2] This point is purely academic. Of course, no definition can help the man who has never heard the music to imagine what it sounds like. Definition is precisely what Mr. Smith says it isn't: an abstraction from the practice of the creative artist. The enumeration of the names of the artists who exemplify the practice is by no means a logical fallacy.

[3] The point here is that the accents are not regular, as in marchtime or waltztime, but are "rhythmic patterns" which can only be created on the basis of a non-accented beat. Try to imagine jazz syncopation in waltztime and the point becomes obvious.

[4] "Significant tone" is an accepted term in phonetics and musicology. It has been used extensively in the study of various African and Chinese languages where it stands to indicate "a tone which alters the meaning of the word to which it is applied."

[5] I prefer the word "Afro-American" to the words "American Negro" because it indicates more of a synthesis than the latter. I call scales and harmonies "Afro-American" if and where they differ from diatonic scales and harmonies, whether major or minor. The blues scale, the spiritual scale and their Latin-American counterparts are included in the definition. The harmonic structure of jazz is therefore considered Afro-American to the extent it makes use of these scales and harmonies.

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(cf. Artie Shaw). The distinction is that swing has *no* room for collective improvization. Here is my amended version:

> Swing music is a derivative of jazz music. It is distinguished by three basic adulterations of the characteristics defined above:
>
> 1. The replacement of improvised counterpoint by vertical harmonization, in written scores or carefully rehearsed 'head' arrangements, which leave room for solo improvisation only.
>
> 2. The replaceemnt of folk themes, or the performers' own compositions, by commercially manufactured material.
>
> 3. The reduction of the six- or eight-piece band to a quartet or trio, or, inversely, the enlargement of the band by means of duplication or triplication of each of the two brass instruments and by the addition of a full section of saxophones, to permit chord scoring within each of the subsections of the orchestra.

This seems to me to cover the essentials of swing. Of course, 2 is not true of all swing by any means (look at the list of Goodman Sextet recordings), and I think now it should be left to the last of our 3. I don't like 'adulterations' in the first sentence, but can't think of anything better—but a definition shouldn't seem to include an expression of opinion. What about 'simplifications'? And finally, we must remember that if we're to stand by this definition, from now on we must call the 1924 Hendersons Swing music![6]

Your ragtime definition I'm not so happy about. It doesn't mention the obvious derivation from the march—particularly in *form*. Where did you get the phrase 'secondary rag', which I've never met before?[7] It took me

[6] I have long considered a great deal of Oliver's, Tate's, Goldkette's and the early Casa Loma's music as much closer to swing than to jazz. There is no reason why we should not apply the term swing music to bands prior to 1933. Goodman didn't invent swing. He or his press agents dug up the old word and applied it to a kind of arranged big band music with interpolated solos which is as old as jazz. By all means, then, let's call Henderson's a swing band. That's precisely what it was.

[7] This remark, like point 1 above and point 10 below, once again discloses the almost unsurmountable gulf between the British and European collectors on one side and the facts of life as we know them on this side. If we define words like "jazz" and "swing", we do it because we want to sharpen their use by *revising their everyday meaning;* if the Europeans ask for the definition of words like "blue note", "significant tone", "secondary rag", they do it because they are simply *unfamiliar with their everyday meaning.* Lack of acquaintance with the

many minutes to work out from your description what you meant by it, but I made it in the end. And this phenomenon is only a characteristic of the later, decadent ragtime writers. Examples: Temptation Rag—or the first phrase of 12th Street Rag, which of course isn't a rag at all. It's true that this effect is metrical rather than accentual syncopation; but why do you infer that this is characteristically Afro-American? I don't think this is true, on momentary consideration, but even if it is, it's certainly not self-evident, and needs a lot of explanatory justification. For is not jazz syncopation distinctly accentual, not metrical? Also, the syncopation of ragtime—and jazz—is not sufficiently developed to justify the word 'polyrhythm'.[8] I think, really, the whole clause had better be scrapped. Here is my definition:

Ragtime is an early stage of Afro-American music, current from 1900 till it merged into jazz; originally piano music, but later adapted to other instruments and whole orchestras. Its predominant feature is its *rhythmical* innovation, the systematic use of syncopation in the treble, above a regular bass, in march tempo. Its *form,* which incorporates three or four distinct thematic sections or 'strains', each of 16 bars, is taken directly from the march. *Melodically* and *harmonically* it is also mainly derived from the march, the chief innovation being an extensive use of diminished harmonies.

Now we come to Blues. Your first two sentences are O. K., and I strongly agree with your last sentence. But in between there's a good deal of loose musical language. You can't say the blues is based on a variant of the diatonic scale; there are *two* diatonic scales, major and minor. Blues are always firmly in the major key—as is 99% of jazz also. It is wrong to say that the seventh is diminished; it should be, simply, flattened. There is no use made of diminished chords in folk blues.[9] And the sixth is as commonly flattened as the seventh. Here is my variant:

The Blues is an American Negro folk song in 4/4 time; twelve bars is the traditional and most frequent length of verse and chorus, but many eight and sixteen bar variants have appeared without loss of authenticity. *Harmonically,* the blues is based on the tonic, dominant and subdominant chords of the major scale, and rarely makes use of any other chord. *Melodically,* however, there is very much use of 'blue notes'. *Rhythmically* the blues follows the African practice of delayed and anticipated accents; in *timbre* it maintains the African use of controlled hoarseness of voice, controlled vibrato, and controlled breathing effects, used for rhythmi-

(Continued on page 28.)

musicians themselves and reliance on records alone cannot help but result in the most unexpected twists of meaning and interpretation.

[8] Jazz syncopation as well as secondary rag are based on the principle of rhythmic tension and resolution. The meter is stretched until the tension snaps and the rhythmic suspense is resolved. The rhythmic accents in jazz therefore have no autonomous function as in, say, SACRE DE PRINTEMPS; they simply open and close a *period* of time. The press roll is typical in that it serves to measure out the *length* of the rhythmic tension rather than its accents.

[9] No contradiction here.

JAZZ INFORMATION

Presents

OLD NEW ORLEANS JAZZ

BUNK JOHNSON'S JAZZ BAND

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ALBERT WARNER ..... *trombone*
WALTER DECOU ..... *piano*
LAWRENCE MARRERO ..... *banjo*
CHESTER ZARDIS ..... *bass*
EDGAR MOSLEY ..... *drums*

J. I. 11—The Thriller Rag
When I Leave the World Behind

J. I. 12—Franklin Street Blues
Weary Blues

J. I. 13—Big Chief Battle Axe
Blue Bells Goodbye

J. I. 14—Dusty Rag
Sobbin' Blues

J. I. 15—Shine
Yaaka Hula Hickey Dula

J. I. 16—Sobbin' Blues No. 2
Sometimes My Burden Is So Hard to Bear

Jazz Information recordings are priced at $1.00 each, excluding Federal, State, and Local Taxes, F.O.B., N.Y.C.

COMMODORE MUSIC SHOP

136 EAST 42nd STREET Call MUrray Hill 2-7967 NEW YORK CITY

THE RECORD CHANGER.

Gordon Gullickson, editor, publisher; Ernest Borneman, contributing editor; Don Wilson, circulation manager; Don Anderson, staff artist; Herman Rosenberg, New York correspondent. Published every month at Fairfax, Virginia; copyright, 1945, Gordon Gullickson. $2.00 (U. S. money), 12 issues a year.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "FOR DISPOSITION." The classified section titled "WANTED" is used by collectors who advertise therein for out-of-print records.

Column 1 of these sections shows the abbreviation of the label of each record:

Ae	Aeolian Vocalion	Cap	Capitol	Elec	Electradisk	Jl	Jazz Information	PaE	English Parlophone	SD	Steiner-Davis
Aj	Ajax	Ch	Champion	Em	Emerson	JM	Jazz Man	PaF	French Parlophone	Se	Session
AM	American Music	Cl	Collectors Item	Ex	Excelsior	Key	Keynote	Pana	Panachord	Sil	Silvertone
Ap	Apex	Cl	Clarion	Ge	Gennett	KP	Keith Prowse	Para	Paramount	Sig	Signature
As	Asch	Clax	Claxtonola	GG	Grey Gull	Li	Lincoln	Pat	Pathe	Su	Sunshine
Au	Autograph	Co	Columbia	Gl	General	Mas	Master	PatA	Pathe Actuelle	Sw	Swing
Ba	Banner	Com	Commodore	GrF	French Gramophone	Mad	Madison	PatF	French Pathe	Tele	Telefunken
BB	Bluebird	Cq	Conqueror	Ha	Harmony	Max	Maxsa	Pe	Perfect	Tri	Triangle
Bea	Beacon	Cr	Crown	Harmo	Harmograph	Me	Melotone	Ph	Philharmonic	UHCA	United Hot Clubs
BN	Blue Note	Cs	Crescent	Her	Herwin	MW	Montgomery Ward	Pu	Puritan	Ul	Ultraphone
Br	Brunswick	De	Decca	HMV	His Master's Voice	Nor	Nordskog	Qrs	Qrs	VD	Van Dyke
BrE	English Brunswick	DeE	English Decca	HoW	Hit of Week	OdF	French Odeon	Re	Regal	Ve	Velvet Tone
BrF	French Brunswick	DeF	French Decca	HRS	Hot Record Society	OdG	German Odeon	Ro	Romeo	Vi	Victor
BS	Black Swan	Di	Diva	Hy	Hytone	OK	Okeh	Roy	Royale	Vo	Vocalion
Bu	Buddy	Do	Domino	Im	Imperial	Or	Oriole	RZ	Regal Zonophone	VoE	English Vocalion
Bwy	Broadway	Ed	Edison	Je	Jewel	OrE	English Oriole	Sa	Salabert	Vr	Variety
Ca	Cameo	El	Elite					SA	Solo Art	Vs	Varsity

Condition of each record for disposition is shown by the following abbreviations:

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V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "FOR DISPOSITION" section shows the method by which each record is to be disposed.

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The extreme right column in both the "WANTED" and "FOR DISPOSITION" sections shows the first four letters of the advertiser's name. His address is shown on the opposite page.

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FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 11.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION, CLOSING DATE FOR BIDS, SEE PAGE 11. ; "T-A, FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

HENRY ALLEN
MERRY GO ROUND BROKE/NEVER GO Vo 3594 N AUC —— LEGG
TRUCKIN'/DINAH LOU Vo 2998 E AUC —— FOY
PARDON MY SOUTHERN ACCENT Pe 15970 E SAL 1.25 RIOL
FUNNY FEATHERS/EVERYBODY SHA BB 6588 E AUC —— SZAL

AMBROSE
GANGWAY/LORD & LADY WHOOZIS De 1406 E AUC —— SZAL
WHEN YOU GOTTA SING/MOON OR De 1405 E AUC —— SZAL

LIL ARMSTRONG
OOIN'THE SUZIE Q/HI OE HO MAN De 1059 E+AUC —— MACL

LOUIS ARMSTRONG
RHYTHM SAVED/MUSIC GOES De 685 E AUC —— TINL
BLUE TURNING GREY OK 4678 E AUC —— TINL
EXACTLY LIKE YOU OK 41423 E AUC —— COHE
RIGHT TO SING BLUES/HIGH BB 6771 N AUC —— DEIB
STAR DUST/CHINATOWN Cd 2574 E AUC —— FOY
MAHOGANY HALL STOMP/RHYTHM De 824 E AUC —— LEGG
SAVE IT PRETTY MAMA/HEAR ME De 2405 E AUC —— LEGG
GOT NO BLUES PAE 2449 N T-S 3.00 HURN
STAR DUST/WRAP YOUR TROUBLES DK 41530 E AUC —— HART
ON COC. ISLE/TO YOU ALOHA De 914 N SAL 1.50 DELS
ALL OF ME/HOME(BLACK LABEL) Co 2606 E SAL 2.00 RIOL
HURDY GURDY MAN/SKELETON IN De 949 N SAL 2.00 RIOL
JODIE MAN/I WONDER OE 18652 N T-A —— SCHU
NO ONE ELSE BUT YOU/I CAN'T OK 8669 N AUC —— MATT
ROCKING CHAIR/I AIN'T GOT NO OK 8756 N AUC —— MATT
WEARY BLUES/YOU'RE DRIVING ME Vo —— N AUC —— MATT
HEAR ME TALKING/SAVE IT PRET De 2405 N AUC —— MATT
JUBILEE/TRUE CONFESSION De 1635 E AUC —— MATT
SAVE IT PRETTY MAMA/HEAR ME De 2405 N T-A —— MATL
YOU'RE A LUCKY GUY OE 2934 N T-A —— MATL
RED CAP/PUBLIC MELODY De 1347 V T-A —— MATL
ALEXANDER'S RAG TIME BAND De 1408 V T-A —— MATL
LONG LONG AGO/I COVER OE 3700 N T-A —— MATL
SNOWBALL/SWING YOU CATS BB 10225 E AUC —— BRYM
LONESOME BLUES/KING OF ZULUS DK 41581 E T-A —— MORT
SWEET AS SONG/TRUMPET De 1653 V+T-A —— MORT
IF WE NEVER MEET AGAIN De 906 E AUC —— RONE

FRED ASTAIRE
BOJANGLES/NEVER DANCE(E/V+) Br 7718 — AUC —— MINE

GEORGE AULD
SWEET SUE/WITH WIND & RAIN Vs 8212 N AUC —— TINL
JUKE BOX JUMP/THIS ROMANCE Vs 8159 N AUC —— TINL

MILDRED BAILEY
BOB WHITE/JUST A STONE'S Vo 3712 E AUC —— FOY
RIGHT OR WRONG/LOVING YOU Vo 3758 G AUC —— FOY
LOVER/SKY BLUE WATER Vo 3982 E AUC —— FOY
BEWILDERED/BECK AND CALL Vo 4036 E AUC —— FOY
ROCK IT/I LET A SONG GO Vo 4083 E AUC —— FOY
MOONSHINE OVER KENTUCKY Vo 4109 E AUC —— FOY
BORN TO SWING/SMALL FRY Vo 4224 E AUC —— FOY
SO HELP ME/AS LONG AS YOU Vo 4253 E AUC —— FOY
NOW IT CAN BE TOLD Vo 4282 E AUC —— FOY
MY REVERIE/WHAT HAVE YOU Vo 4406 E AUC —— FOY
MELANCHOLY BABY/LONESOME Vo 4474 E AUC —— FOY
THEY SAY/I GO FOR THAT Vd 4548 E AUC —— FOY
BEGIN THE BEGUINE/I CRIED Vo 4619 E AUC —— FOY
LOVER COME BACK/LAND OF SKY B Vo 3982 E AUC —— HUMP
NOW IT CAN BE TOLD/HAVEN'T CH Vo 4282 E AUC —— HUMP
THEY SAY/I GO FOR THAT Vo 4548 V AUC —— HUMP
BARREL HOUSE/YOU DON'T KNOW Vo 4802 E AUC —— HUMP
WHEREVER YOU ARE/SOMETIMES De 4252 V T-A —— SCHU

CHARLIE BARNET
WEST END BLUES/SKYLINER De 18689 N T-A —— SCHU

COUNT BASIE
IF I COULD BE WITH YOU/TAXI Vo 4748 E AUC —— LEGG
LESTER LEAPS IN/DICKIE'S DR Vo 5118 E AUC —— LEGG
TOPSY De 1770 N AUC —— LEGG
BOOGIE WOOGIE Co 35958 N STA —— BANO
BASIE BOOGIE OK 6330 N STA —— BANO
HOW LONG HOW LONG/BOOGIE W. De 2355 G+AUC —— SZAL
DIRTY DOZENS/WHEN SUN GOES(V/G) De 2498 — AUC —— SZAL

SIDNEY BECHET
I AIN'T GONNA GIVE NOBODY NON Vi 27447 N AUC —— ROTH
COAL BLACK SHINE(ORIG.LABEL) Vi 27386 N AUC —— ROTH

SIDNEY BECHET (CONTINUED)
BLUES IN THE AIR/THE MOOCHE Vi 201510 N T-A —— SCHU
THE MOOCHE/BLUES IN THE AIR Vi 201510 E T-A —— MORT
LAY YOUR RACKET/I WANT YOU BB 10472 E T-A —— MORT

BUNNY BERIGAN
THE GOONA GOO/BLUE LOU Br 7832 E AUC —— FOY

JIMMY BERTRAND
ISABELLA/WON'T GIVE YOU Vo 1280 E+AUC —— EDEL

BARNEY BIGARD
CARAVAN (#3)/S.JONES(#2) Vr 515 V AUC —— MERE

JIMMY BLYTHE (ACC.P.STEWART)
WOMAN AIN'T BORN/TALL PAPA Para 12253 V AUC —— MERE

BOSWELL SISTERS
MUSIC GOES ROUND/LETTER De 671 E AUC —— FOY
RAGTIME BAND/DINAH Vo 4239 E AUC —— FOY

CONNIE BOSWELL
AFRAID TO DREAM/LONELINESS De 1421 E AUC —— FOY

BRACKEN'S TOE TICKLERS
ICKY BLUES/4 OR 5 TIMES(TEA) Do 4278 V AUC —— HUMP

WILL BRADLEY
CALL ME A TAXI(MCKINLEY) Co 613 E AUC —— MINE

BROADWAY BELLHOPS
RAINBOW OF LOVE (BIX) Ha 508 E AUC —— HUMP

PETE BROWN JUMP BAND
OCEAN MOTION/TEMPO OF JUMP OE 18118 N SAL 1.50 WEIN

SONNY BURKE
TEA FOR TWO/LAST JAM Vo 5139 N AUC —— BRYM

BUSSE'S BUZZARDS
MONKEY OOOOLE OOO/WHITEMAN Vi 19934 N T-A —— MATL

ERSKINE BUTTERFIELD
CRAZY BLUES/LOVIN' MAN De 8620 N T-A —— SCHU

CAB CALLOWAY
MAN IS HERE AGAIN/SWING Vr 501 E AUC —— FOY
MAMA I WANNA MAKE RHYTHM Vr 644 G AUC —— FOY
WAKE UP AND LIVE Vr 535 V T-A —— SMIT
CONGO Vr 593 V T-A —— SMIT

HOAGY CARMICHAEL
LAZY RIVER/JUST FORGET Vi 23034 E+AUC —— HUMP

ELLIOT CARPENTER
I DON'T KNOW BOOGIE/HOLLYWO ALPHA 7001 N SAL 1.00 NIET
SPRINGTIME BOOGIE/BETTY'S ALPHA 7002 N SAL 1.00 NIET

CARDLINERS
FOR YOU AND ME/LOU GOLD,REV) Ro 472 G T-A —— MATL

BENNY CARTER
SHUFFLEBUG SHUFFLE/MORE DK 5508 V T-A —— SMIT

LARRY CLINTON
MY REVERIE(BEA WAIN) Vi 26006 N AUC —— DEIB
SATAN IN SATIN(OTHERS) Vi 26354 N AUC —— RONE

COLLINS AND HARLAN
ALEXANDERS RAGTIME BAND Vi 16908 V T-A —— RITZ

EDDIE CONDON FOOTWARMERS
MAKIN'FRIENDS/I'M SORRY DK 41142 V AUC —— HOLL

CODY SANDERS
DOWN WHERE SUN GOES/TOO Vi 21546 N AUC —— DEIB
INDIAN CRADLE SONG Vi 21562 N AUC —— DEIB

CHARLES CREATH
BUTTER FINGER/CRAZY QUILT DK 8477 G AUC —— MERE

BING CROSBY
THERE'S GOLD MINE/WE'LL RES OE 2678 N T-A —— BARN
I'M AN OLD COWHAND/MY LITTLE DE 2679 N T-A —— BARN
EMPTY SADDLES/ROUNDUP DE 870 V T-A —— BARN
SOMEONE STOLE GABRIEL'S HORN VO 4522 E AUC —— WATE
WHEN YOU DREAM/SAIL ALONG OE 1518 N AUC —— MINE
IT MUST BE TRUE/FOOL ME Vi 22561 E T-A —— MATL
STAR DUST/DANCING IN DARK Br 6169 N T-A —— MATL
TALKING PICTURE(WHITEMAN) Co 2010 E T-A —— MATL
ST.LOUIS BLUES(DUKE) Co —— N T-A —— MATL
ROBINS AND ROSES De 791 N T-A —— MATL
BIG CHIEF DE SOTO/CROSS De 841 E AUC —— FOY
PAGAN LOVE SONG/COME BACK OE 096 E AUC —— FOY
SPINNING WHEEL/BETWEEN DE 1196 E AUC —— FOY
SKATERS WALTZ/EYE OPENER OE 2282 E AUC —— FOY

BOB CROSBY
WALKIN' THE FLOORS OVER YOU DE 18371 V SAL 1.00 NIET
BRASS BOOGIE, 1 & 2 DE 18359 G SAL .80 NIET
ROYAL GARDEN BLUES/SQUEEZE ME DE 3339 E AUC —— LEGG
NO OTHER/INDEPENDENT DE 629 N SAL .60 KELS
HEPPENED/ANOTHER CHANCE DE 1566 N SAL .60 KELS
LOVER AND LASS/MISTRESS MINE DE 2662 N SAL .75 KELS
BIRTHDAY LOVE/ANSWER IS DE 2824 N SAL .60 KELS
REMINISCING/TIT WILLOW DE 3054 N SAL .60 KELS
SO FAR/HEART IN SHAME OE 3055 N SAL .75 KELS
MAMA'S GONE/A VOUS DE 3056 V SAL .40 KELS
ONLY DREAM/TAKE IT EASY DE 4137 N SAL .75 KELS
DON'T CARE/END OF WORLD OE 4390 N SAL .75 KELS
BRASS BOOGIE, 1 & 2 DE 18359 E SAL .50 KELS
CHESTNUT STREET/WRAP YOUR DE 2935 N SAL 1.00 KELS
MARINE HYMN/WHERE GO OE 4305 N SAL 1.25 KELS
TECH/V.M.I. DE 3080 N SAL .75 KELS
SPINNING WHEEL/DEVIL & DEEP DE 1196 N SAL 1.50 KELS
WOMAN ON MY WEARY MIND OE 930 N SAL 1.50 KELS
NO OTHER ONE (OTHERS) DE 629 V AUC —— RONE

VERNON CALHART-CARSON ROBISON
GOLDEN SLIPPERS/BLUE(O.LABEL) Vi 20539 N AUC —— ROTH

COW COW DAVENPORT
MOOTCH PIDOLE/BACK IN Vo 1282 V AUC —— MERE

DIXIE JAZZ BAND
BREAKAWAY Or 1602 V SAL .75 RIOL

DIXIE RHYTHM KINGS (HINES)
EASY RIDER/STORY BOOK BALL Br 4967 N T-A —— AIRE

DIXIE STOMPERS
SNAG IT/AIN'T SHE SWEET(HAWK) Ha 353 E AUC —— LEGG

JOHNNY DODDS BLACK BOTTOM STOMPERS
WILD MAN BLUES/MELANCHOLY Br 3567 V AUC 2.00 NIET
AFTER YOU'VE GONE/STOMP Br 3568 E T-A —— AIRE

DORSEY BROTHERS
BY HECK De 118 N AUC —— RONE

JIMMY DORSEY
ROBINS AND ROSES/SING SING De 776 V+AUC —— SZAL

TOMMY DORSEY
ARE ALL MY FAVORITE BANDS Vi 25632 E AUC —— TINL
ELI ELI(ELMAN)/NONE BUT Vi 27597 N AUC —— MINE
YOURS IS MY HEART Vi 26616 E AUC —— MINE
GOODNIGHT SWEET DREAMS/MOON Vi 25803 V+AUC —— MINE
THAT A PLENTY/(REV.,GOODMAN) Vi 25363 N AUC —— RONE
LONESOME ROAD, 1 & 2 Vi 26508 E AUC —— MEYE
EASY DOES IT/AM I PROUD Vi 26429 V AUC —— MEYE
SERENADE TO SPOT/ANOTHER Vi 27374 E AUC —— MEYE
HONG KONG BLUES/YOU THINK Vi 26636 E AUC —— MEYE
WHISPERING/FUNNY LITTLE BB 10771 E AUC —— MEYE

DOWN SOUTH BOYS
RED HORSE/WONDER WHERE Vs 6011 V T-A —— MATL

DUKE ELLINGTON
MUST HAVE THAT MAN/BANDANNA Vi 38007 E AUC —— LEGG
WARM VALLEY/FLAMING SWORD Vi 26796 N AUC —— LEGG
HITTIN THE BOTTLE/LINDY HOP Vi 23016 E+AUC —— LEGG
BLACK BUTTERFLY/HARMONY IN H Br 8044 V AUC —— HASS
HOT FEET/JUNGLE NIGHTS IN H. BB 6335 N AUC —— HASS
TAKE IT EASY/JUBILEE STOMP DK 41013 E AUC —— HUMP
GAL FROM JOES/I LET SONG GO Br 8108 E AUC —— HUMP
BLUE AGAIN Vi 22603 E AUC —— HUMP
RIVER AND ME/KEEP A SONG IN Vi 22614 E+AUC —— HUMP
SAM AND DELILAH Vi 23036 E AUC —— HUMP
AUNT TILLIE/I'M SO IN LOVE Vi 23041 E AUC —— HUMP
COCKTAILS FOR TWO/LIVE &,LOVE Vi 24617 V AUC —— HUMP
MY GAL IS GOOD/I WAS MADE TO Vi 38130 E AUC —— HUMP
CHELSEA BRIDGE (ViC 27740 N AUC —— ROTH
IT'S GLORY/SARATOGA SWING BB 10245 N AUC —— DELS
ECHOES OF HARLEM/WILSON Co 36282 N T-A —— MATL
STORMY WEATHER/SOPH. LADY Co 35556 N T-A —— MATL
SERENADE TO SWEDEN Co 35214 E T-A —— MATL
LOVE IS LIKE A CIGARETTE Br 7627 V T-A —— MATL
BOUNCING/A LONELY CO-ED Co 35240 E AUC —— BRYM
IT'S GLORY/BROWN BERRIES Vi 22791 N AUC —— MACL

SEGER ELLIS
I WISH I HAD YOU Br 8261 E T-A —— GALB
THREE LITTLE WORDS/S.STOMP De 1275 E AUC —— COCH

RUTH ETTING
I'M BRINGING/LOVE ME OR LEAVE Co 1680 N S-A —— PARR
I'M YOURS/LAUGHING AT LIFE CD 2318 E S-A —— PARR

SAMMY FAIN
WHAT DIDJA MAKE ME FALL Di 2904 E SAL 1.00 RIOL

BUD FREEMAN
CHINA BOY/THE EEL DB 10386 N T-A —— AIRE

SLIM GAILLARD
BINGIE BINGIE SCOOTIE OK 6382 E T-A —— GALB

GEORGIA YELLOW HAMMERS
BLACK ANNIE/BIG BALL MEMPHIS Vi 40138 E AUC —— EPST

GOLDEN GATE ORCH.
LOOK WHO'S HERE(NICHOLS) Eo 10452 E T-A —— GALB

JEAN GOLDKETTE
CLEMENTINE (BIX) Vi 20994 E AUC —— LEGG
CLEMENTINE Vi 20994 E SAL 2.00 RIDL
DOOLIZING/HUSH-A-BYE Vi 20270 V T-A —— MORT
SUNDAY/I'D RATHER BE GIRL Vi 20273 V T-A —— MORT

BENNY GOODMAN
WHERE OR WHEN/I CRIED FOR BB 11456 N SAL .40 COHE
CHRISTOPHER COLUMBUS/DEVIL BB 10460 E AUC —— COHE
BLUE/SHIRT TAIL STOMP Br 3975 E T-A —— AIRE
WHEN YOUR LOVER/WE CAN ME 12120 E T-A —— AIRE
ONE O'CLOCK JUMP Vi 25792 E AUC —— WATE
I HAD TO DO IT/IS THAT(E/V+) Vi 26082 — AUC —— MINE
THIS CAN'T BE/SUPPER(V/E) Vi 26099 — AUC —— MINE
LET THAT BE LESSON(ORIG.LABEL) Vi 27508 E AUC —— MINE
NOSTALGIA/LIL BOY(ORIG.LABEL) CoC 50 N AUC —— MINE
BE SURE/SHAKE DOWN(V/E)(O.LAB) Co 35426 — AUC —— MINE
IT'S DREAMER IN ME/WHY'D YOU Vi 25846 V+AUC —— MINE
SOLD FLIGHT/WORLD IS WAITING CoC 719 E AUC —— MINE
BENNY RIDES AGAIN (12" Co 55001 N AUC —— JOOS
LIMEHOUSE BLUES (SEXTET) OK 6486 E AUC —— JOOS
JUNGLE BLUES/ROOM 1411 Br 80029 E SAL .75 DELS
RIFFIN' AT THE RITZ Vi 25445 N SAL 1.00 RIOL
SWINGTIME IN THE ROCKIES Vi 25355 N SAL 1.00 RIDL
WHISPERING Vi 26130 N SAL 1.00 RIOL
LOVE ME OR LEAVE ME/WHY Co 2871 G SAL 1.90 MERE
VIBE BLUES/STOMPIN' AT SAVOY Vi 25521 N T-A —— SCHU
ZOOT SUIT/MY LITTLE COUSIN DK 6606 E AUC —— BRYM
LOVE NEVER/I DIDN'T (E/F) Co 35230 — AUC —— BRYM
SERENADE/KALAMAZOO (F/V) Co 36622 — AUC —— BRYM

FOR DISPOSITION

TEDDY GRACE (TEAGARDEN)
MONDAY/DOWN HEARTED BLUES DE 2128 N T-A —— AIRE
THUNDER IN MY HEART DE 3203 N T-A —— MATL
LEFT ALL ALONE WITH THE DE 3202 N T-A —— MATL
GLEN GRAY
SWING TONIC/WOODLAND SYMPHONY DE 3875 N SAL 1.25 DELS
LIL GREEN
WHY DON'T YOU DO RIGHT BB 8714 N AUC —— DEIB
BOBBY HACKETT
GHOST OF CHANCE/DOIN' NOW LOW VO 4565 G+AUC —— SZAL
THE HARMONIANS
I'M RIDING TO GLORY HA 648 N AUC —— RITZ
LIONEL HAMPTON
FLYING HOME/SAVE IT PRETTY VI 26595 N SAL 2.25 COHE
AFTER YOU'VE GONE/BABY VI 25674 G SAL .75 RIOL
MUSKRAT RAMBLE/RING DEM VI 26017 N SAL 1.50 RIOL
RHYTHM RHYTHM/CHINA STOMP VI 25586 N T-A —— SCHU
COLEMAN HAWKINS
JAMAICA SHOUT PAE 1685 N T-A —— SMIT
LOST IN A FOG PAE 2041 N T-A —— SMIT
LULLABY PAE 2007 N T-A —— SMIT
WHEN DAY IS DONE HMV 9087 N T-A —— SMIT
BOUNCING WITH BEAN/WHEN BB 10693 E T-A —— MORT
EDGAR HAYES
MEET BAND/BARBARY BLUES DE 1940 N AUC —— COCH
MEL HENKE
HENKE STOMP/LADY BE GOOD CI 100 N T-A —— MORT
WOODY HERMAN
BLUE FLAME/FUR TRAPPERS DE 3643 N AUC —— DEIB
FLETCHER HENDERSON
HARD HEARTED HANNAH RE 9681 V T-A —— GALB
THEN I'LL BE HAPPY RE 9961 V T-A —— GALB
CHARLEY MY BOY RE 9680 E T-A —— GALB
I LIKE MY SUGAR/LET'S GO CO 36214 E AUC —— COCH
ST. LOUIS SHUFFLE, 1 & 2 BB —— N AUC 1.50 NIET
COPENHAGEN/WORDS(ARMSTRONG) VO 14926 E AUC —— HASS
MY ROSE MARIE (ARMSTRONG) PE 14337 V+AUC —— HASS
ALWAYS BE IN LOVE/YOU DON'T OK 5953 N AUC —— TINL
CHLOE/JOHN KIRBY OK 5632 N AUC —— TINL
HORACE HENDERSON
GINGER BELLE/DO RE MI OK 5978 N AUC —— COCH
ROSA & FLETCHER HENDERSON
LOW DOWN PAPA/STURTTIN' VI 19175 N T-A —— MATL
EARL HINES
SOUTHSIDE/UP JUMPED DEVIL BB 11237 N AUC —— COCH
RIFF MEDLEY/ X Y Z BB 10531 N AUC —— COCH
ST. LOUIS BLUES/#19 BB 10674 N AUC —— DEIB
EVERYBODY LOVES BABY/BEAU KOO BB 7040 N AUC —— LEGG
JAPANESE SANDMAN/JULIA DE 654 N AUC —— LEGG
GRAND PIANO BLUES BB 6744 N AUC —— HASS
BLUE/JULIA BR 6872 E AUC —— HUMP
JACK CLIMBED A BEANSTALK VO 4272 V+AUC —— HUMP
ROSETTA/GLADRAG DOLL(SOLO) BB 10555 V AUC —— HUMP
B.W. ST.LOUIS BLUES/#19 BB 10674 V+AUC —— HUMP
I GOT IT BAD/STRAIGHT TO LOVE BB 11374 E AUC —— HUMP
THE EARL/SOMEHOW BB 11432 N AUC —— HUMP
CAVERNISM/ANGRY DE 183 N AUC —— MATT
COPENHAGEN/ROSETTA DE 337 V AUC —— MATT
ROCK AND RYE/WOLVERINE BLUES DE 577 N AUC —— MATT
BLUE/BUBBLING OVER DE 714 N AUC —— MATT
DEEP FOREST/LIGHTLY & POLITE BB 10727 N AUC —— MATT
ART HODES
GET HAPPY/INDIANA DE 18438 N AUC —— WATE
LIBERTY INN DRAG DE 18437 N AUC —— WATE
JAZZ BAND BALL/FAREWELL BL JR 1003 N AUC —— WEIN
JOHNNY HODGES
THINGS AIN'T WHAT/SQUATY BB 11447 N SAL 1.65 COHE
KITCHEN MECHANIC'S DAY VO 4917 V AUC —— MERE
BILLIE HOLIDAY
ROMANCE IN DARK/ALL OF ME OK 6214 E AUC —— COCH
LIBBY HOLMAN
WHY WAS I BORN/HERE AM I BR 4570 V T-A —— MATL
WHAT IS THIS THING BR 4700 V T-A —— MATL
HOTSY TOTSY GANG
HARVEY/MARCH OF HOODLUMS BR 4559 E T-A —— MORT
BOB HOWARD
YOU BETTER COME BACK DE 2730 N T-A —— SMIT
HUDSON-DELANGE ORCH.
ON THE ALAMO BR 8156 E T-A —— GALB
JIM JACKSON
J.J.KANSAS CITY BL,3&4(ORIG.L) VO 1155 N AUC —— ROTH
HARRY JAMES
2 O'CLOCK JUMP/1 O'CLOCK J. CO 36232 N SAL 1.00 NIET
BOO WOO/WOO WOO CO 59958 N SAL 1.00 NIET
BACK BEAT BOOGIE/NIGHT SPEC. CO 35456 V SAL 1.00 NIET
YOU MADE ME LOVE YOU/SINNER CO 36296 N SAL 1.00 NIET
SLEEPY LAGOON/TRUMPET BLUES CO 36349 N SAL 1.00 NIET
(20 COLUMBIAS; SEND LIST) —— —— - SAL —— DEIB
SHIEK OF ARABY/BOOG(E/V) VS 8270 - AUC —— MINE
THE MOLE/BUT NOT FOR ME CO 36599 E AUC —— BRYM
ESTRELLITA/MY BELOVED IS CO 36729 E AUC —— BRYM
JAM SESSION AT VICTOR
HONEYSUCKLE ROSE/BLUES VI 25559 V SAL 1.00 RIOL
JAZZ BO'S CAROLINA
HOPELESS BLUES/LONESOME CA 198 N T-A —— MATL

BUNK JOHNSON'S JAZZ BAND
(SEND FOR LIST; 12" RECORDS) AM —— N —— —— WEIN
CHARLIE JOHNSON PARADISE ORCH.
MEDDLIN' WITH THE BLUES EM 10654 V AUC —— RITZ
JAMES P. JOHNSON
IMPRESSIONS/BOOGIE WOOGIE ST AS 1001 N SAL 1.00 NIET
BLEEDING HEARTED BLUES/YOU VI 19123 V+TRA —— MADI
PETE JOHNSON & ALBERT AMMONS
BARREL HOUSE BOOGIE/CUTTIN' VI 27504 N T-A —— SCHU
ROGER WOLFE KAHN
CLAP YO' HANDS VI 20327 N T-A —— MATL
HOT HOT HOTTENTOT/YEARNING VI 19616 N T-A —— MATL
WALTER C. KELLY
VIRGINIAN JUDGE, 1 & 2 VI 20388 N AUC —— RITZ
HAL KEMP
GOT A DATE WITH AN ANGEL VI 25651 N AUC —— HASS
FREDDY KEPPARD
SALTY DOG/STOCK YARD STRUT UHCA 73/74 N SAL 2.00 WEIN
WAYNE KING
GOOFUS/SWAMP GHOSTS VI 22600 E AUC —— RONE
GENE KRUPA
THANKS FOR BOOGIE RIDE/KEEP OK 6506 E STA —— JOOS
AFTER YOU'VE GONE/KICK OK 6278 E STA —— JOOS
WIRE BRUSH STOMP/HAMTRAMCK OK 6106 E STA —— JOOS
FLAMINGO/LET ME OFF UPTOWN OK 6210 E STA —— JOOS
GEORGIA ON MY MIND/ALREET OK 6118 E STA —— JOOS
(SEND FOR LIST; INSTRUMENTALS) OK —— N SAL —— WEIN
EDDIE LANG
PRELUDE/A LITTLE LOVE OK 40989 E T-A 1.50 HURN
SAM LANIN
BLUE HOOSIER BLUES/ RE 9486 V AUC —— ROTH
HENRY LEVINE & PAUL LAVAL
BASIN ST.BLUES/SHOEMAKERS VI 27304 N SAL .60 NIET
RUNNIN' WILD/DINAH'S BLUES VI 27303 N SAL .60 NIET
EMMA LEWIS (F.HENDERSON,ACC.)/LIZZIE MILES
DON'T LET NO ONE MAN VI 19158 N T-A —— MATL
MEADE LUX LEWIS
BEAR CAT CRAWL CD 35960 N STA —— BAND
YANCEY SPECIAL DE 3387 N STA —— BAND
BOOGIE WOOGIE PRAYER CO 35960 N STA —— BAND
BEAR CAT CRAWL/SHOUT FOR JOY CO 35961 N SAL 1.00 NIET
BOOGIE WOOGIE PRAYER, 1 & 2 CO 35960 N SAL 1.00 NIET
JIMMIE LUNCEFORD
GONE/IMPROMPTU DE 4083 E AUC —— COCH
MARGIE/LIKE SHIP(V+/E+)(O.L.) DE 1617 - AUC —— MINE
'TAIN'T GOOD DE 960 N AUC —— RONE
ABE LYMAN
12TH ST.RAG/ST. LOUIS BLUES BR 3316 N T-A —— MATL
MIGHTY BLUE/THAT'S ALL BR 2934 N T-A —— MATL
WINGY MANONE
LIFE WITHOUT YOU/IMAGE OF YOU BB 7003 E AUC —— LEGG
GOODY GOODY/IS IT TRUE ABOUT VO 3191 N AUC —— LEGG
MAMA'S GONE/STOP THE WAR BB 11107 N AUC —— COCH
NICKLE IN SLOT/SWING BROTHER VO 3171 V+AUC —— HASS
YOU STARTED ME DREAMING/TORN MW 4883 V+TRA —— MADI
YOU'RE NOT/I JUST(BUFF LABEL) BB 6472 V+AUC —— DELS
IN THE BARREL/ROYAL GARDEN BL BB 10331 N AUC —— SZAL
RUDY MARLOW
DIXIE JAMBOREE HA 1062 N SAL 1.25 ROTH
DAISY MARTIN JAZZ BELL HOPS
EVERYBODY'S MAN/WON'T(E/V) OK 8008 - SA —— PARR
SARA MARTIN
TIRED WAITIN/JUST THINKING OK 8084 N AUC —— HOLL
FRANK MATER (RUDY VALLEE)
DOIN' THE RACOON/BYE & BYE HA 759 E AUC —— HUMP
LET'S DO IT/COME WEST(G/E) DI 2808 - AUC —— HUMP
DICK McDONOUGH
WAY DOWN YONDER IN N.O. ME 60908 E T-A —— GALB
McKENZIE-CONDON
CHINA BOY/SUGAR (TESCH) CO 35951 N SAL 1.50 WEIN
CHINA BOY/SUGAR OK 41011 V AUC —— MERE
LIZA/NOBODY'S SWEETHEART OK 40971 V AUC —— MERE
McKINNEY'S COTTON PICKERS
CHERRY/SOME SWEET DAY VI 21730 E AUC —— LEGG
NEVER SWAT A FLY/LAUGHIN' VI 23020 E AUC —— LEGG
I MISS LITTLE MISS/AFTER ALL VI 23024 E AUC —— HUMP
I'LL MAKE FUN/SOMEONE IN LOVE VI 38142 E AUC —— HUMP
MILENBERG JOYS/I WANT A LITTLE BB 10954 N AUC —— HUMP
JIMMY McPARTLAND
CHINA BOY/JAZZ ME BLUES DE 18042 N T-A —— AIRE
ORIGINAL DIXIELAND ONE-STEP DE 18441 N AUC —— WATE
MEMPHIS MINNIE
LOOKING THE WORLD OVER DK 6707 E+AUC —— RONE
MEZZROW-LADNIER
COMIN' ON WITH THE COME ON BB 10085 N T-A —— AIRE
WEARY BLUES/JA DA BB 10086 N T-A —— AIRE
ROYAL GARDEN/IF YOU SEE BB 10087 N T-A —— AIRE
GLENN MILLER
I GOT RHYTHM/SLEEPYTIME VO 5051 E AUC —— TINL
SLIP HORN JIVE/GUESS I'LL GO BB 10317 N AUC —— TINL
OLD BLACK JOE BB 10913 E+AUC —— HASS
PAGAN LOVE SONG/SOLO AMERICAN BB 10352 E AUC —— HASS
WISTFUL & BLUE/ANYTIME DE 1284 N AUC —— MINE
MOONLIGHT BAY/HOW AM I DE 1239 N SAL 2.00 RIOL
PEG O' MY HEART/I'M SIT DE 1342 N SAL 2.00 RIOL

GLENN MILLER (CONTINUED)
TIME ON MY HANDS/I'VE GOT BR 7915 N SAL 3.00 RIOL
HUMORESQUE BR 8062 N AUC —— RONE
MILLS BROTHERS
LINEHOUSE BLUES/SWEETER DE 267 N AUC —— ROTH
SWEET GEORGIA BROWN/THERE DE 380 N AUC —— ROTH
MILLS MERRY MAKERS
WHEN YOU'RE SMILING(BG,TEA) HA 1099 E AUC —— HUMP
IRVING MILLS HOTSY TOTSY GANG
AIN'T MISBEHAVIN' BR 4535 E T-A —— GALB
MISSISSIPPI MAULERS
MY ANGELINE/DON'T MESS CO 1545 V T-A —— MATL
VAUGHN MONROE
SAM YOU MADE PANTS TO LONG BB 11260 N T-A —— MATL
CHAUNCY MOREHOUSE
KU-LI-A/ORIENTAL(SMALL CHIP) BR 8142 E AUC —— SZAL
JELLY ROLL MORTON
DOCTOR JAZZ/DIXIELAND JUG,REV) VI 20415 E AUC —— LEGG
HIGH SOCIETY/THOUGHT HEARD BB 10434 N AUC —— LEGG
GEORGIA SWING/MOURNFUL HMV 9221 N T-S 2.00 HURN
THE PEARLS/KING PORTER BRE 03564 N T-A 3.00 HURN
DEAD MAN/SIDEWALK VI 20252 V AUC —— MINE
CREEPY MUSIC/FINGERBUSTIN JM 12 N SAL 2.00 WEIN
WININ' BOY BLUES/HONKY JM 11 N T-A —— MATL
FINGER BUSTER/CREEPY FEELIN JM 12 N T-A —— MATL
MAMAMITA/35 ST. BLUES SD 101 N T-A —— MATL
FREAKISH/SEATTLE HUCH VI 27565 N T-A —— MATL
OZZIE NELSON
RIFF INTERLUDE/OUT TO LUNCH BB 10802 N T-A —— MATL
NEW ORLEANS RHYTHM KINGS
FAREWELL BLUES/ECCENTRIC BRE 02211 N T-A 2.00 HURN
MILENBERG JOYS(C)/MARG. GE 5217 F AUC —— MERE
WOLVERINE BLUES/WEARY BLUES GE 5102 V AUC —— EPST
MAPLE LEAF/LOVIN' MAN GE 5104 V AUC —— EPST
TIN ROOF BLUES/THAT'S PLENTY GE 5105 V AUC —— EPST
RED NICHOLS
SWEET ROSITA/PEANUT(G/V) BR 6035 F AUC —— TINL
TEA FOR TWO/I WANT BR 4724 V T-S 1.50 HURN
ALICE BLUE GOWN/PRETTY GIRL BR 6826 E+AUC —— MINE
CAN'T WE BE FRIENDS BR 4510 E AUC —— PENS
I HAVE TO HAVE YOU BRE 02676 N AUC —— PENS
YOU RASCAL YOU BRE 1163 N AUC —— PENS
I NEVER KNEW BRE 02356 N AUC —— PENS
TWENTY ONE YEARS BRE 1293 N AUC —— PENS
SLOW AND EASY BRE 1312 N AUC —— PENS
GET CANNIBAL BRE 1281 N AUC —— PENS
THE JAPANESE SANDMAN BRE 01851 N AUC —— PENS
JUNK MAN BLUES BRE 1225 N AUC —— PENS
OH PETER BRE 1233 N AUC —— PENS
RAY NOBLE
JUST ONCE FOR ALL (ORIG.LAB) VI 22964 N AUC —— ROTH
LITTLE OLD LADY/NOW VI 25448 V+AUC —— MINE
JIMMIE NOONE
BLUES JUMPED A RABBIT DE 18439 N AUC —— WATE
WAY DOWN YONDER IN N.ORLEANS DE 18440 N AUC —— WATE
MONDAY DATE/BLUES BR 80026 N T-A —— SCHU
I KNOW THAT YOU KNOW/SWEET BR 80024 N T-A —— SCHU
KING OLIVER
CAN I TELL YOU/MY GOOD MAN VI 38049 N AUC —— RITZ
JAZZIN' BABIES BLUES OK 4975 E AUC —— RIOL
I'M LONESOME SWEETHEART VI 23029 E AUC —— MACL
ORIGINAL DIXIELAND JAZZ BAND
CLARINET MARMALADE/MOURNIN VI 18513 E AUC —— DIEB
WILL OSBORNE
BETWEEN 18TH AND 19TH ST. VS 8113 E T-A —— MATL
TINY PARHAM
JOGO RHYTHM/STUTTERING VI 38009 E T-A —— MATL
BEN POLLACK
LOUISE(GOODMAN,TEA,MCPARTLAND) VI 21941 E AUC —— LEGG
SWEET SUE/SINGAPORE VI 21437 N AUC —— DEIB
SONG OF THE BLUES VI 22147 N T-A —— MATL
WHEN I FIRST MET MARY VI 20394 N T-A —— MATL
TEDDY POWELL
SPHINX/FLEA ON A SPREE DE 2985 N AUC —— COCH
SAM PRICE
IT'S ALL RIGHT JACK DE 8649 N T-A —— SMIT
LOUIS PRIMA
I STILL WANT YOU/BREAKIN' ICE BR 7320 E AUC —— LEGG
THE RAMBLERS
TAIN'T WHAT YOU DO/MONEY DE 2470 E T-A —— MORT
ADRIAN ROLLINI
HUSTLIN & BUSTLIN FOR ME 12630 E SAL 1.25 RIOL
KENNY SARGENT
FOUR WALLS/LONELY IN CROWD CO 1255 E AUC —— TINL
SAVOY BEARCATS
HOT NOTES/STAMPEDE VI 20460 G+AUC —— DELS
SAUNDERS KING RHYTHM
S. K. BLUES, 1 & 2 RHYTHM 3 N T-A —— MATL
GERTRUDE SAUDERS (MACED PINKARD,ACC.)
POTOMAC RIVER BLUES VI 19159 N T-A —— MATL
BOYD SENTER
GOIN' TO TENN/WABASH BLUES VI 21864 E SAL 1.50 DELS
ARTIE SHAW
THE BLUES, A & B BR 7947 E AUC —— RIOL
I'M YOURS/JUST YOU BR 8010 E AUC —— RIOL
ST. JAMES INFIRMARY BLUES VI 27895 N AUC —— BRYM

FOR DISPOSITION

LEE SIMS
WHY WAS I BORN/DON'T EVER LEA BR 4639 E AUC —— EPST
NOBLE SISSLE-EUBIE BLACK
BROKEN BUSTED BLUES ED 10407 E T-A —— GALB
SIX HOTTENTOTS
MELANCHOLY CHARLIE/SOMETIMES DO 3975 E S-A —— PARR
BESSIE SMITH
DO YOUR DUTY/DOWN IN THE DUMP PAE 1793 N T-A 2.50 HURN
BLUE SPIRIT BLUES/WORN OUT CO 14527 E AUC 3.00 MERE
JABBO SMITH
RHYTHM IN SPAIN/MORE RAIN DE 1980 E T-A —— MORT
MAMIE SMITH
SAXOPHONEY BLUES/DADDY YOUR(E/G) OK 4416 - S-A —— PARR
STUFF SMITH
TWILIGHT IN TURKEY/ONYX DE 1279 N AUC —— ROTH
CHARLIE SPAND
HOMETOWN SKIFFLE, 1 & 2 PARA 12886 G AUC —— MERE
MUGGSY SPANIER
DIPPERMOUTH/I WISH I BB 10506 N SAL 1.65 COHE
DA DA STRAIN/SOMEDAY BB 10384 N SAL 1.65 COHE
DINAH/BLACK AND BLUE BB 10682 N AUC 1.45 NIET
RELAXING AT THE TOURO BB 10532 N AUC —— WATE
TWO O'CLOCK JUMP DE 4336 E AUC —— WATE
CHICAGO/CAN'T WE BE FRIENDS DE 4168 N AUC —— MINE
DIPPERMOUTH/SISTER KATE BB 10506 N SAL 1.25 WEIN
DA DA STRAIN/SOMEDAY SWEETH. BB 10384 N SAL 1.25 WEIN
RIVERBOAT SHUFFLE/RELAXIN' BB 10532 N SAL 1.25 WEIN
AT SUNDOWN/BLUIN' THE BLUES BB 10719 V+T-A —— MORT
LONESOME ROAD/MANDY (G/V) BB 10766 - T-A —— MORT
REX STEWART'S BIG FOUR
LOW COTTON (BIGARD) HRS 1003 N SAL 2.00 WEIN
JOE SULLIVAN
COQUETTE OK 5647 N AUC —— LECG
MAXINE SULLIVAN
LOCH LOMOND/JUST LIKE DE 3954 N AUC —— DIEB
LOCH LOMOND/I'M COMING VIRGIN VO 3654 E AUC —— HUMP
LOCH LOMOND/JUST LIKE A GYPSY DE 3954 V+AUC —— HUMP

ART TATUM
BATTERY BOUNCE/WEEBABY BLUES DE 8526 E+AUC —— LECC
CHLOE/SHEIK OF ARABY DE 2052 E T-A —— MORT
JACK TEAGARDEN
THE BLUES/(JAMES,REV.) EL 5042 E T-A —— GALB
BLUES HAVE GOT ME/PRELUDE DE 4409 E+AUC —— DEIB
AIN'T MISBEHAVIN'/NOBODY'S BB 10957 N AUC —— RIDL
IF I COULD BE WITH YOU VS 8209 N AUC —— RIDL
YANKEE DOODLE/RIGHT TO SING BR 8397 E AUC —— EPST
FRANKIE TRUMBAUER
BALTIMORE/HUMPTY DUMPTY(BIX) OK 40926 E AUC —— HUMP
RUDY VALLEE
BYE BYE SWEETHEART HA 905 N S-A —— PARR
FATS WALLER
WATER BOY/ALL GODS(ORGAN) VI 27460 N AUC —— DEIB
GO DOWN MOSES/SWING(ORGAN) VI 27458 N AUC —— DIEB
DEEP RIVER/LONESOME(ORGAN) VI 27459 N AUC —— DIEB
FOT A FEELING/LOVE ME OR VI 22092 E AUC —— HUMP
CHANT OF THE GROOVE BBC 11262 N AUC —— ROTH
SUGAR/I AIN'T GOT NOBODY MW 4883 V+TRA —— MADI
AIN'T MISBEHAVIN/SWEET SUE VI 22108 E TRA —— MADI
STEVE WASHINGTON ORCH.
BLUE RIVER/LOVE ME(3/4" H.CR) VO 2609 E S-A —— PARR
CHICK WEBB
MEMORIAL ALBUM(12 SIDES) DE 138 E AUC 5.00 WATE
PAUL WHITEMAN
MISSISSIPPI MUD/FROM MONDAY VI 21274 N AUC —— LECC
ST. LOUIS BLUES/BELL(O.LABEL) VI 20092 N AUC —— ROTH
AUNT HAGAR'S BL/(REV.,MCPART.) DE 3522 E AUC —— DELS
ANNOUNCER(TEA)/(REV.,JOE LOSS) VI 25404 E SAL 1.50 DELS
DEEP FOREST/WEALTHY WIDOW VI 24852 V AUC —— EPST
OL MAN RIVER/MAKE BELIEVE VI 21218 V AUC —— EPST
SMILE/DOWN SOUTH HEAVEN VI 21228 E AUC —— EPST
CONSTANTINOPLE/GET OUT AND CO 1402 V AUC —— EPST
REACHING SOMEONE/WHEN MY CO 1822 V AUC —— EPST
OL' MAN RIVER/SHOW BOAT VI 35912 E T-A —— MORT
ST.LOUIS BLUES/BELL VI 20092 N AUC —— ROTH

WHOOPEE MAKERS
MOOCHE/MOVEOVER PE 15080 E AUC —— EPST
12TH ST. RAG/IT'S SO GOOD PE 15217 E AUC —— EPST
WIEDOEFT'S CALIFORNIANS
DEAR OLD SOUTHLAND/SONG OF VO 14285 E+AUC —— RITZ
CLARENCE WILLIAMS
MOUNTAIN CITY/LAZY MAMA OK 8592 G AUC —— HOLL
ZONKY/YOU'VE GOT TO BE CO 14488 V AUC —— HOLL
CIERRA LAS/VAMOS CASA OK 16263 N AUC —— HOLL
JACKASS BLUES/(REV.,BAND MEX.) OK 16237 N AUC —— HOLL
ST. LOUIS BLUES/MR.WILL YOU VO 2676 E AUC —— LECC
PAPA DE DA/TUXEDO RAG(T.O.) OK 8215 G+AUC —— EDEL
COOTIE WILLIAMS
ECHOES OF HARM/LOST IN MED. VO 3960 N AUC —— HASS
TEDDY WILSON
MY MEL.BABY/I CRIED FOR YOU CO 35862 N AUC —— TINL
OUT OF NOWHERE CO 36737 N T-A —— MATL
WHAT A LITTLE MOONLIGHT CAN BR 7498 E AUC —— RONE
SAY IT WITH KISS/THEY SAY BR 8270 E+AUC —— SZAL
JIMMY YANCEY
RECEIVED A LETTER/ST.LOUIS PAE 2959 N T-S 2.00 HURN
ALBUMS
BING CROSBY, 6 RECORDS DE 69 N SAL 5.00 NIET
BING CROSBY, 6 RECORDS DE 306 N SAL 5.00 NIET
BING CROSBY, 5 RECORDS DE 250 N SAL 4.50 NIET
BING CROSBY, 6 RECORDS DE 140 N SAL 5.00 NIET
BING CROSBY 4 RECORDS BR 1015 N SAL 5.00 NIET
BOOGIE WOOGIE, 4 RECORDS CO 44 N SAL 4.00 NIET
WALLER ON THE IVORIES VI P-109 N T-A —— MATL
(EMPTY ALBUMS; 10",12"; WRITE FOR DETAILS) —— —— SMIT
THEME SONGS
AT JAZZ BAND BALL(BIX) VO 3042 N AUC —— ROTH
SLUF SONATA(S.BURKE) OK 5813 N AUC —— ROTH
FALLING IN LOVE(G.GREY) BR 6263 N AUC —— ROTH
DANNY BOY(BOBBY BYRNE) DE 3442 V AUC —— ROTH
I'SE A MUGGIN'(STUFF SMITH) VO 3169 N AUC —— ROTH
(MANY; SEND WANTS; ALL NEW) —— —— —— —— ROTH

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 11.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1 2 3 4

ALABAMA RASCALS
(ANY) — —— —— WALL
ORA ALEXANDER
(ANY) — —— —— WALL
DAVE APOLLON
STARDUST DE 18137 —— MORT
ARIZONA DRANES
I'LL GO WHERE/I SHALL WEAR A OK 8600 —— WALL
CHARLIE BARNET
WRONG IDEA/FRIENDSHOP BB 10804 1.50 HOER
LOIS/SPANISH KICK BB 11265 1.00 HOER
HARLEM SPEAKS/SWINGIN' ON BB 11281 —— HOER
BECHET-SPANIER BIG FOUR
CHINA BOY HRS 2001 —— SALZ
THAT'S A PLENTY HRS 2002 —— SALZ
SIDNEY BECHET NEW ORLEANS FEETWARMERS
MAPLE LEAF RAG VI 23360 —— SALZ
I'VE FOUND A NEW BABY VI 24150 —— SALZ
WILD MAN BLUES VI 26640 —— SALZ
OLD MAN BLUES VI 26663 —— SALZ
COAL BLACK SHINE VI 27386 —— SALZ
MAPLE LEAF RAG BB —— —— NIET
BUNNY BERIGAN
GOONA COO BR 7832 —— COCH
JIMMY BERTRAND
(ANY WITH DOODS) — —— —— HURN
BIX BEIDERBECKE
(MANY; SEND LISTS) — —— —— SCHU
BARNEY BIGARD
CARAVAN/STOMPY JONES — —— —— AIRE
FROLIC SAM/CLOUDS IN MY — —— —— AIRE
DRUMMER'S DELIGHT/IF I THOUGHT — —— —— AIRE
BLUE BELLE
(ANY) OK —— —— WALL
JIMMY BLYTHE
(ANY WITH DOODS) — —— —— HURN
SHARKEY BONANO
HIGH SOCIETY CO 35678 —— SALZ
BOSWELL SISTERS
NOTHING IS SWEETER BR 6231 —— EAGL
COFFEE IN THE MORNING BR 6733 —— EAGL

WILL BRADLEY
THIS LITTLE ICKY (NEW) CO —— —— BANO
JIMTOWN BLUES (NEW) CO —— —— BANO
HENRY BROWN
(ANY) — —— —— WALL
WILLIE BRYANT
LIZA, STEAKS AND POTATOES VI 25160 —— BOWE
CANNON'S JUG STOMPERS
(MANY) VI —— —— WALL
MUTT CAREY
(ANY) — —— —— SCHU
CHAMPION JACK DUPREE
—— OK 05656,05769,05823,06068 —— —— WALL
KING COLE TRIO
(ANY ESPECIALLY AMMOR AND VARSITY LABELS) —— —— ERWI
RUSS COLUMBO
YOU CALL IT MADNESS BB 6503 —— EAGL
SWEET AND LOVELY BB 7118 —— EACL
ALL OF ME BB 10859 —— EACL
STREET OF DREAMS VI 24194 —— EAGL
MAKE LOVE THE KING VI 24195 —— EAGL
WILTON CRAWLEY
TALL TILLIE'S TOO TIGHT (N) OK 8619 2.50 MAOI
BING CROSBY
GEMS FROM GEORGE WHITE (12") BR 20102 —— EACL
STARLIGHT (E+) BR 6259 3.00 EACL
BOB CROSBY BOB CATS
DA DA STRAIN/TIN ROOF BLUES — —— —— MAOI
PACK UP YOUR TROUBLES/WHERE DO WE — —— —— MAOI
FIDGETY FEET/STUMBLING DE 1593 —— KOBI
YOU'RE DRIVING ME CRAZY DE 1680 —— KOBI
PALESTEENA DE 2011 —— KOBI
HINDOUSTAN/MOURNIN' BLUES DE 2482 —— KOBI
THE LOVE NEST DE 2825 —— KOBI
JAZZ ME BLUES DE 3040 —— KOBI
DON'T CALL ME BOY DE 3431 —— KOBI
SWEETHEARTS ON PARADE DE 18355 —— KOBI
WAY DOWN YONDER IN NEW ORLEANS DE 4403 —— KOBI
HONKY TONK TRAIN DE —— —— NIET
PANAMA/OLD SPINNING WHEEL DE —— —— NIET
DALLAS STRING BAND
SWEET MAMA BLUES(E+) CO 14290 —— MCKU
PUTNEY DANDRIDGE
SHINE/NAGASAKI VO 3024 —— BOWE
DUKE ELLINGTON
DUSK/BLUE GOOSE VI 26677 —— MEYE
SEPIA PANORAMA/HARLEM VI 26731 —— MEYE
WARM VALLEY/FLAMING VI 26796 —— MEYE
AFTER ALL/JOHN HARDY'S VI 27434 —— MEYE
IN A SENTIMENTAL/SHOWBOAT CO 36112 —— MEYE
IN A JAM/UPTOWN DOWNBEAT BR 7734 —— MEYE

DUKE ELLINGTON (CONTINUED)
THE GAL FROM JOE'S/I LET A SONG BR 8108 —— MEYE
CRESCENDO/DIM. IN BLUE BR 8004 —— MEYE
SOPHISTICATED LADY/STORMY WEATHER CO 35556 —— YATE
CARAVAN — —— —— MATL
EBONY RHAPSODY — —— —— MATL
ACCENT ON YOUTH/TRUCKIN' BR 7514 —— AIRE
SADDEST TALE/SUMPIN' ABOUT BR 7310 —— AIRE
TROUBLED WATERS/MY OLD FLAME VI 24651 —— AIRE
CHATTERBOX/DUSK IN THE DESERT BR 8029 —— AIRE
DEAR OLD SOUTHLAND/DAYBREAK VI 24501 —— AIRE
JAN GARBER
STARDUST BR 8039 —— MORT
DIZZY GILLESPIE
(ANY) — —— —— SCHU
BENNY GOODMAN
BOY MEETS GOY CO —— —— BANO
JUMPIN' AT THE WOODSIDE — —— —— BANO
THE EARL/LET'S DO IT
HOUR OR PARTING/COCOANUT GROVE CO 35527 1.50 HOER
SGAREGROW/TIME ON MY HANDS CO 36180 —— HOER
KALAMAZOO/SERENADE IN BLUE CO 36622 —— HOER
BLUES IN NIGHT/WHERE OR WHEN OK 6553 —— HOER
BOBBY HACKETT
(ANY) — —— —— SCHU
ERSKINE HAWKINS
BECAUSE OF YOU/DO YOU WANT BB —— —— YATE
WOODY HERMAN
BLUES ON PARADE — —— —— NIET
CHIPS BOOGIE WOOGIE — —— —— NIET
BLUE FLAME/FOR TRAPPER'S BALL DE —— —— DELS
MILT HERTH
(MANY; STATE PRICE AND CONDITION) — —— —— ZIMM
BERTHA CHIPPIE HILL
PLEADIN' FOR THE BLUES OK 8420 —— HURN
RICHARD HIMBER
(MANY BY ESSEX HOUSE ORCH.) VI —— —— NEWT
JOHNNY HODGES
I LET A SONG/IF YOU WERE IN VO 4046 —— AIRE
HOOGE POOGE/WANDERLUST VO 4573 —— AIRE
HUDSON DE LANGE
BREAK IT UP BR 8222 —— COCH
CROSS COUNTRY HOP BR 7743 —— COCH
HANGOVER IN HONG KONG BR 8177 —— COCH
MIDNITE AT THE ONYX BR 7795 —— COCH
HOBO ON PARK AVENUE BR 7618 —— COCH
MINT JULEP BR 7715 —— COCH
ORGAN GRINDERS SWING BR 7656 —— COCH
HARRY JAMES
TEMPO DE LUXE/EXACTLY LIKE YOU VS 8411 2.75 COX
SUPER CHIEF/OUT OF THE MOOD VS 8419 2.75 COX

WANTED

HARRY JAMES (CONTINUED)
TEXAS CHATTER/SONG OF WANDERER — BR 8067 3.00 COX
LITTLE WHITE LIES/WRAP TROUBLES — BR 8178 3.00 COX
JEFFRIE'S BLUES — CO 36190 — KOHL
DUKE'S MIXTURE — CO 36339 — KOHL
SHARP AS TACK/JEFFRIE'S BLUES — CO 36190 — HOER

HARRY JAMES
MY BUDDY/WILLOW WEEP FOR ME — CO — 1.25 BRYM

FRANKIE (HALF-PINT) JAXON
(ANY) — BP — 2.50 MADI
(MANY; VO OR DE) — — 1.25 MADI

BUNK JOHNSON
BUNK'S BLUES/STORYVILLE BLUES — JM 10 2.00 MADI
TALKING RECORDS, 1 & 2 — JM 1&2 6.50 MADI
(ANY) — — SCHU

ELIJAH JONES
MEAN ACTING MAMA (E+) — BB 7616 1.50 MCKU

SPIKE JONES
DER FURHER'S FACE — BB — NIET

LOUIS JORDAN
(MANY; N TO E; STATE PRICES) — DE — PARR

SAMMY KAYE
STARDUST — VO 4433 — MORT

STAN KENTON
REED RAPTURE/EL CHOCLE(E) — DE. 4319 — JOOS
CONCERTO FOR DOGHOUSE/LAMENTO — DE 4254 — HOER
GAMBLER'S BLUES — DE — HOER

ALLEN LOGAN
OH DEAR DEAR WHAT CAN THE MATTER BE — — NIET

JIMMY LUNCEFORD
BLUE AFTERGLOW/MIXUP — CO 35919 — YATE
CHOPIN PRELUDE #7/BUG'S PARADE — CO 35547 — YATE

WINGY MANNONE
TRYIN TO STOP MY CRYIN' — HRS 3 — KOBI
ROYAL GARDEN BLUES — DK 41570 — KOBI
I'VE GOT A NOTE — VO 3070 — KOBI
SWEET LORRAINE — BB 6816 — KOBI
I AIN'T GOT NOBODY/JAZZ ME — BB 7198 — KOBI
BEALE ST. BLUES/FAREWELL — BB 10401 — KOBI
SUDAN/SAINTS — BB 10560 — KOBI

PAUL MARES FRIARS SOCIETY ORCH.
MAPLE LEAF RAG — CO 35686 — SALZ

CLYDE MCCOY
SUGAR BLUES — — NIET
MAMA YO QUERRO — — NIET

REV. F. W. MCGEE
FIFTY MILES OF ELBOW ROOM — — WALL

MEMPHIS MINNIE
(MANY ON VO AND DECCA) — — WALL

MEMPHIS NIGHTHAWKS
(ANY) — — WALL

METRONOME ALL STARS
ROYAL FLUSH/I GOT RHYTHM — CO 36499 1.50 HOER

GLENN MILLER
I GOT RHYTHM/SLEEPY TIME — VO 5051 — VALE
DIPPER MOUTH BLUES/DOIN' THE — VO 5131 — VALE
TIME ON MY HANDS/I GOT — BR 7915 — VALE
COMMUNITY SWING/SLEEPY (E) — BR 7123 — VALE
SWEET STRANGER/EVERY DAY (E) — BR 8041 — VALE
HUMORESQUE/DOIN' THE (E) — BR 8062 — VALE
WHY'D YOU MAKE ME FALL IN LOVE — BR 8152 — VALE
DIPPER MOUTH BLUES/SOLO — BR 8173 — VALE
MY FINE FEATHERED FRIEND — BR — VALE
BLUES SERENADE/MOONLIGHT ON — CO 3051 — VALE
SOLO HOP/IN LITTLE SPANISH — CO 3058 — VALE
ANVIL CHORUS, 1 & 2 — BB 10982 — HOER
WATERS OF MINNETONKA, 1 & 2 — BB 7870 — HOER
SPIRIT IS WILLING/AIR MINDED — BB 11135 — HOER

RUSS MORGAN
(MANY; SEND LISTS) — DE — DEVO

JELLY ROLL MORTON
MOURNFUL SERENADE — BB 8515 — SALZ
HIGH SOCIETY — BB 10434 — SALZ

RED NICHOLS
WHO'S SORRY NOW — BR 4243 — GALB
CHINATOWN — BR 4363 — GALB
MOAN MOANERS — BR 6149 — GALB
LIME HOUSE — BR 20070 — GALB
AFTER YOU'VE GONE — BR 4839 — GALB

NEW ORLEANS WANDERERS
TOO TIGHT/PAPA DIG — CO 735 — WALL

NEW ORLEANS RHYTHM KINGS
THAT DA DA STRAIN — GE 5106 4.00 HURN
SWEET LOVIN' MAN — GE 5104 3.50 HURN
WEARY BLUES — GE 5102 3.50 HURN
GOLDEN LEAF STRUT — OK 40327 7.00 HURN
PANAMA/JAZZ ME BLUES — DE 162 — KOBI
TIN ROOF BLUES/SAN ANTONIO — DE 161 — KOBI
BLUIN' THE BLUES/SENSATION — DE 464 — KOBI
OSTRICH WALK — DE 229 — KOBI
DA DA STRAIN — GE 5106 6.00 MACL

NEW ORLEANS BOOTBLACKS
MIXED SALAD/I CAN'T SAY — CO 14465 — WALL

JELLY ROLL MORTON
GEORGIA SWING — VI 38024 — GALB
JUNGLE BLUES — VI 21345 — GALB
DR. JAZZ STOMP — VI 20415 — GALB
OH DION'T HE RAMBLE — BB — 1.50 NIET
DOCTOR JAZZ — BB — NIET
BLACK BOTTOM STOMP — BB — NIET

RED NICHOLS
LIMEHOUSE BLUES — — MATL

RAY NOBLE
WITH ALL MY/SAILING ON ROBT. — VI 24128 — HOLL
BUTTERFLIES/ROLL ALONG (E+) — VI 24296 — HOLL
BRIGHTER THAN/WHAT MORE (E+) — VI 24314 — HOLL
LOVE LOCKED/ON THE OTHER(E+) — VI 24485 — HOLL
LADY OF SPAIN/(ISHAM JONES,REV.) — VI 24499 — HOLL
THERE'S SOMETHING ABOUT (E+) — VI 24513 — HOLL
YOU OUGHT TO/ON A STEAMER — VI 24575 — HOLL
ALLAH'S HOLIDAY/RELICARIO — VI 24891 — HOLL

RED NORVO
BLUES IN E FLAT — BR 8280 — BOWE
HONEYSUCKLE ROSE — CO 3059 — BOWE
RUSSIAN LULLABY — BR 7975 — COCH
IN A MIST — BR 8236 — COCH
LIZA — BR 7868 — COCH

KING OLIVER'S JAZZ BAND
HIGH SOCIETY — OK 4933 — SALZ
CANAL STREET BLUES — — SALZ
(ANY) — — SCHU

ORIGINAL DIXIELAND JAZZ BAND
(ANY) — AE — 5.00 MAOI
TIGER RAG — — SALZ

HOT LIPS PAGE
(ANY) — — SCHU

TONY PASTOR
YOU'RE NEAREST/I WANT TO LIVE — BB 10880 1.50 HOER
ADIOS/PARADIDDLE JOE — BB 11008 — HOER

SIDNEY PHILLIPS
ANNIE LAURIE — VO 3841 — COCH
MY SWEETIE WENT AWAY — VO 3391 — COCH
SWING PATROL — VO 3934 — COCH

BEN POLLACK
ALICE BLUE GOWN — DE — MATL

LILY PONS
I DREAM TOO MUCH(PRE-WAR ONLY) — VI — NEWT

DICK POWELL
LONELY LANE — BR 6685 — EAGL

TEDDY POWELL
BOOGIE WAR DANCE — — BAND
STRAIGHT 8 BOOGIE (NEW) — BB 11092 — BAND

ARMANDA RANDOLPH
(ANY) — — MATL

KID RENA
DELTA ALBUM — — 7.50 MAOI

KID RENE (CONTINUED)
DELTA ALBUM (OR PARTS) — DELTA — — SALZ

TOMMY REYNOLDS (VO OR OK)
DEEP NIGHT/MARCHETA — OK 5339 — KNIO
PIPE DREAMS/NOW YOU KNOW — OK 5418 — KNIO
SIERRA SUE/I CAN'T LOVE YOU — OK 5521 — KNIG
MISSOURI SCRIMBLER/I'LL WAIT — OK 5554 — KNIG
DOLLY DOOLITTLE/TWO GUITARS — OK 5594 — KNIG

IKE ROGERS
(ANY) — — WALL

RAYMOND SCOTT QUINTET
TOY TRUMPET/POWER HOUSE — — NIET

ARTIE SHAW
SOBBIN' BLUES — BR — NEWT
STREAMLINE — BR — NEWT
JAPANESE SANDMAN — BR — NEWT
(AND OTHERS FEATURING STRING QUARTET; SEND LISTS AND PRICES) — BR — NEWT

OMER SIMEON
SMOKEHOUSE BLUES — BR 7109 — SALZ

BESSIE SMITH
(ANY; STATE PRICES) — — EDIC

TRIXIE SMITH
(ANY; STATE PRICES) — — EDIC

MUGGSY SPANIER
TWO O'CLOCK JUMP — DE 4336 1.00 NIET
(ANY) — — SCHU

REX STEWART
(ANY) — — SCHU

SLAM STEWART & SLAM
(ANY) — — ERWI

JACK TEAGARDEN
I GOT RIGHT TO SING BLUES — — NIET

BESSIE TUCKER
(ANY) — VI — WALL

ETHEL WATERS
AM I BLUE — — NEWT

TED WEEMS
HEARTACHES — — NIET

DICKIE WELLS
DICKY WELLS BLUES(B.COLEMAN) — VI 27318 — MEYE
I'M FER IT/I GOT RHYTHM — SIG 90002 — MEYE

BUKKA WHITE
GOOD GIN BLUES — OK 05625 — WALL

CLARENCE WILLIAMS
PICKIN' ON YOUR BABY — OK 40330 — HURN
COAL CART BLUES — HRS 6 2.50 HURN

TEDDY WILSON
I'M COMIN' VIRGINIA — BR 7893 2.50 BOWE

ANY MALE QUARTET (UNACCOMPANIED)
(MANY TITLES; NEW) — — RITZ

V-DISCS
(ANY V-DISC BY HEP BANDS) — VD — JOOS
STARDUST (GLEEN MILLER) — VD 65 — JOOS

CLARINET SOLOS
(ANY) — — MAOI

WOODWIND ENSEMBLES AND SOLOS
HORN, OBOE, CLARINET, BASSOON, FLUTE — — BROW

ELECTRIC ORGAN RECORDS
SEND LIST OF ARTISTS, TITLES, PRICES — — WHAL

CATALOGS
EDISON CYLINDER CATALOG — — RITZ
ODEON (ENGLISH OR GERMAN) — — RITZ
EARLY VICTOR OR COLUMBIA CATALOGS — — RITZ

LISTS
SEND SALE LISTS AND PRICES — — SALZ

AUCTION

GEORGE W. CLEARY
16 Williams St., New London, Conn.

AUCTION

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COUNT BASIE
GLORY OF LOVE/BOO HOO — OE 1228 N
MORE THAN YOU KNOW/OOWN FOR DOUBLE — OK 6584 N
JUMPIN'AT WOODSIDE/DARK RAPTURE — OE 2212 N
OUPREE BLUES/RED WAGON — OE 3071 N
TAXI WAR DANCE/IF I COULD BE WITH — VO 4748 E

WILL BRADLEY
BREAK IT TO ME GENTLY/THIS LITTLE — CO 35922 N
BEAT ME DADDY 8 TO BAR, 1 & 2 — CO 35530 N
SHADOWS IN NITE/CALL ME A TAXI — CO 36082 N
THINK OF ME/TEA FOR TWO/ — CO 36101 N
WHO CAN I TURN TO/SLEEPY TIME GAL — CO 36470 N
GUESS I'LL BE ON MY WAY/SEEING YOU — CO 36547 N
FLAMINGO/SWINGING DOWN THE LANE — CO 36147 N
THE THREE B'S/I THINK OF YOU — CO 36444 N

CLEO BROWN
I'LL TAKE THE SOUTH/HERE COMES COOK — OE 409 N

BING CROSBY
FROM MONDAY ON/WHAT PRICE LYRICS — VI 21302 N
SOME OF THESE DAYS/LET'S SPEND AN — VO 2869 N
LAST ROUNDUP/SOMEONE STOLE GABRIEL — OK 2879 N
SONG OF THE ISLANDS/ALOHA OE — DE 880 N
AND THE ANGELS SING/SPOSIN' — OE 2413 E
MISSISSIPPI MUD/FROM MONDAY ON — VI 21274 E

JIMMY OORSEY
DROSEY STOMP/I'M A GAMBLER — OE 607 N
SLAP THAT BASS/THEY CAN'T TAKE THAT — OE 1203 N

TOMMY OORSEY
SERENADE TO SPOT/ANOTHER ONE OF — VI 27374 N
CALL OF CANYON/LOVE LIES — VI 26678 N
NOW IT CAN BE TOLO/MY WALKIN' STICK — VI 25856 N
LET'S GET AWAY FROM IT ALL,1 & 2 — VI 27377 N
TIN ROOF BLUES/SWEET SUE — VI 26105 N
HOW AM I TO KNOW/GUESS I'LL GO BACK — VI 26294 N
LONESOME ROAO, 1 & 2 — VI 26508 N
OEEP NIGHT/STARLITE HOUR — VI 26445 N
DAWN ON THE DESERT/WHY BEGIN AGAIN — VI 26246 N
STOMP IT OFF/NITE GLOW — VI 26376 N
OUR LOVE/ONLY WHEN YOU'RE IN ARMS — VI 26202 N
MENOELSOHN'S SPRING SONG/LIEBESTRAU — VI 25539 N
OEEP RIVER/WITHOUT A SONG — VI 36396 N
SHOOT THE SHERBET TO ME HERBERT — VI 26370 N
I'LL SEE YOU IN MY OREAMS — VI 26012 N
YOU AND I/FREE FOR ALL — VI 27532 N

OUKE ELLINGTON
SEPIA PANORAMA/HARLEM AIR SHAFT — VI 26731 N
MR. J. B. BLUES/BOOY ANO SOUL — VI 27406 N
SOPHISTICATED LAOY/PITTER PANTHER — VI 27221 N
RUMPUS IN RICHMONO/IN MELLOTONE — VI 26788 N
MORNING GLORY/JACK THE BEAR — VI 26536 N
5 O'CLOCK ORAG/CLEMENTINE — VI 27700 N
BLUE GOOSE/OUSK — VI 26677 N
CLARINET LAMENT/ECHOES OF HARLEM — COC 6059 N
ACROSS THE TRACKS BLUES/CHLOE — VI 27235 N

ELLA FITZGERALO'S SAVOY EIGHT
BEI MIR BIST OU SHON/IT'S MY TURN — OE 1596 N
WISHFUL THINKING/HE MA I OONE IT — OE 3612 N

BENNY GOODMAN
KING PORTER STOMP/SOMETIMES I'M — VI 25090 N
YOU'RE LOVELY MADAME/WHAT HAVE YOU — VI 26053 N
ANO ANGELS SING/SENT FOR YOU YEST — VI 26170 N
SUGARFOOT STOMP/I CAN'T GIVE YOU — VI 25678 N
I NEVER KNEW/SWEET SUE — VI 26089 N
WHISPERING/TIGER RAG (QUART./TRIO) — VI 25481 N
MY MELANCHOLY BABY/SWEET SUE(QUART.) — VI 25473 N
BLUE ROOM/MAKE BELIEVE — VI 26088 N
ALWAYS/WALK JENNIE WALK — BB 10799 N
AS LONG I LIVE/WANG WANG BLUES — COC 6202 N
CHLOE/IOA — VI 25531 N
CAMEL HOP/LOCH LOMONO — VI 25717 N
SOMEBODY STOLE MY GAL/I'M ALWAYS CH — CO 35916 N
FAREWELL BLUES/MARGIE — BB 10973 N
GOOO EVENING GOOO LOOKIN'/FOUND A — CO 36136 N
I GOT IT BAO/POUND RIOGE — CO 36421 N

GENE KRUPA
PASS THE BOUNCE/ME ANO MY MELINOA — OK 6619 N
HE'S GONE/THE SGT. WAS SHY — OK 5985 N
GREEN EYES/THROWING PEBBLES IN MILL — OK 6222 N

GLEN GREY
WHEN BUDOAH SMILES/COROL SEA — OE 3261 N
CHANT OF JUNGLE/COTTON — OE 463 N
SOPHISTICATED LADY/LAZY BONES — VI 24338 N
YOU'RE A BUILDER UPPER/JUDY — OE 193 N
NO NAME JIVE, 1 & 2 — OE 3089 N

HARRY JAMES
CROSS COUNTRY JUMP/EVERY OAY OF — OO 35531 N
PELMS OF PARADISE/TUXEDO JUNCTION — VS 8194 N
TRUMPET RHAPSODY, 1 & 2 — CO 36160 N
OLO MAN RIVER/ANSWER MAN — CO 36023 N
MY MELANCHOLY BABY/MY SILENT LOVE — CO 36434 N
BRAGGIN'/FOR WANT OF A STAR — CO 36081 N
MISIRLOU/MINKA — CO 36390 N
LITTLE BIT OF HEAVEN/ELI ELI — CO 35979 N
J.P. OOOLEY III/JUGHEAD — CO 36487 N
MAKE LOVE TO ME/YOU DON'T KNOW — CO 36446 N
OOLORES/WALKING BY THE RIVER — CO 36069 N
FANNY MAY/I FOUNO A NEW BABY — BR 8406 N
THE CLIPPER/SKYLARK — CO 36533 N
RECORD SESSION/NOTHIN' — CO 36399 N
AURORA/DADDY — CO 36171 N
CHIRIBIRIBIN/AVALON — CO 35316 N
HERE COMES THE NITE/FEET ORAGGIN' — CO 35227 N
LITTLE WHITE LIES/WRAP YOUR TROUB. — BR 8178 N
OUKE'S MIXTURE/DON'T TAKE YOUR LOVE — CO 36339 N
MAN WITH LOLLYPOP SONG/RANCHO — CO 36430 N
SLEEPY LAGOON/TRUMPET BLUES — CO 36549 N
ONE OOZEN ROSES/YOU'RE TOO GOOD — CO 36566 E
STRICTLY INSTRUMENTAL/WHEN YOU'RE — CO 36579 N
FLIGHT OF BUMBLE BEE/CARNIVAL OF — CO 36004 N
LAST NITE I SAIO A PRAYER/I REMEMB — CO 36518 N
ALL FOR LOVE/BLUES IN THE NITE — CO 36500 N

JIMMIE LUNCEFORO
LUNCEFORO SPECIAL/WHAM — OK 5326 N
ANNIE LAURIE/FRISCO FOG — OE 1569 N
MY BLUE HEAVEN/MEDITATION — OE 3520 N
SWINGIN' ON C/LET'S TRY AGAIN — CO 35725 N
WHATCHA KNOW JOE/PLEASE SAY WORO — CO 35625 N

GLENN MILLER
CALL OF CANYON/OUR LOVE AFFAIR — BB 10845 N
MY MELANCHOLY BABY/STAR OUST — BB 10665 N
TUXEDO JUNCTION/DANNY BOY — BB 10612 N
MOONLITE COCKTAIL/HAPPY IN LOVE — BB 11401 N
YOURS IS MY HEART ALONE/FOOLS RUSH — BB 10728 N
MY BLUE HEAVEN/FRENESI — BB 10994 N
ANVIL CHORUS, 1 & 2 — BB 10982 N
SHAKE OOWN THE STARS/BOOG IT — BB 10689 N
MY MEAOOWLARK/THE NEARNESS OF YOU — BB 10745 N
A CABANA IN HAVANA/WHEN SWALLOWS — BB 10776 N
TAKE THE A TRAIN/GUESS I'LL HAVE — BB 11187 N
SLOW FREIGHT/BUGLE CALL RAG — BB 10740 N
THREE LITTLE FISHES/WISHING — BB 10219 N
OAY OREAMING/A STRING OF PEARLS — BB 11382 N
OING OONG THE WITCH IS OEAO/OVER — BB 10366 N
ANGEL CHILO/BE HAPPY — BB 10796 N
SONG OF VOLGA BOATMAN — BB 11029 N
RUNNIN' WILO/IT DION'T MEAN A THING — BB 10269 N
GOTTA GET SOME SHUT EYE — BB 10139 N

RAY NOBLE
SLEEPY TIME GAL/SEMINOLE — CO 35557 N
CHEROKEE/WATERS OF MINNETONKA — CO 36116 N
SIOUX SUE/FAR AWAY — CO 35850 N
I'LL FOLLOW MY SECRET HEART/NEVER — VI 24749 N
BUGLE CALL RAG/OINAH — VI 25223 N
WAY OOWN YONDER IN N.O./ST.LOUIS BL — VI 25082 N
IRISQUOIS/COMANCHE WAR DANCE — CO 35258 N
OLO SPINNING WHEEL/HANG OUT STARS — VI 24357 N
OVER MY SHOULOER/LITTLE SPRINGTIME — VI 24720 E

REX STEWART
MOBILE BAY/LINGER A WHILE — BB 11057 N

JOHNNY HOOGES
JUNIOR HOP/DAY DREAM — BB 11021 N

PAUL WHITEMAN
RAMONA/UNOER A MELLOW MOON — VI 25436 N
IF I LOVE AGAIN/WAGON WHEELS — VI 24517 N
GLOOMY SUNOAY/SALTZ WAS BORN IN — VI 25274 N
CHEERIE BEERIE BEE/JUST A MEMORY — VI 20881 N

CHARLIE BARNET
OUKE'S IOEA/COUNT'S IDEA — BB 10453 N
SCOTCH ANO SODA/ECHOES OF HARLEM — BB 10210 N
ISOLA BELLA/WHATCHA KNOW JOE — BB 10918 N
NOW YOU KNOW/NITE AFTER NITE — BB 10549 N
CONSIDER YOURSELF KISSED/LITTLE — BB 11165 N
MERRY GO ROUND/YOU TALK TOO MUCH — BB 11153 N
PHYLLYSSE/LUMPY — BB 11014 N
BUFFY BOY/HAUNTED TOWN — BB 11093 N
HE WALKED RIGHT IN/SAILBOAT IN MOON — BB 6967 N

CHICK WEBB AND ELLA FITZGERALD
I'LL CHASE THE BLUES AWAY/I MAY BE — OE 640 N
I LOVE EVERY MOVE YOU MAKE/FOR JONES — OE 2105 N
LITTLE WHITE LIES — OE 2556 N
TISKET A TASKET/LIZA — OE 1840 N

QUINTET OF THE HOT CLUB OF FRANCE
VIPER'S DREAM/MONOR'S SWING — VI 26218 N
EXACTLY LIKE YOU/YOU'RE DRIVING ME — VI 26733 N

AORIAN ROLLINI
SWING LOW/STUFF INC. — DE 807 N
RIVERBOAT SHUFFLE/SUGAR — OE 265 N
MOONGLOW/PAVANNE — VO 5200 N
SOMEBODY LOVES ME/SATANIC BLUES — OE 3525 N

SIONEY BECHET NEW ORLEANS FEETWARMERS
OH LAOY BE GOOD/ROSE ROOM — VI 27707 N
WHEN IT'S SLEEPY TIME OOWN SOUTH — VI 27447 N
EGYPTIAN FANTASY/SLIPPIN' ANO — VI 27337 N
ONE O'CLOCK JUMP/BLUES IN THIROS — VI 27204 N
GEORGIA CABIN/I'M COMING VIRGINIA — VI 27904 N

ALL STAR BANO
THE BLUES/BLUE LOU — VI 26144 N

TEDOY WILSON
WHAM/MOON RAY — CO 35354 N
OH LADY BE GOOO/BUT NOT FOR ME — CO 36084 N

EDDY HOWARO ANO ALL STAR BANO
EXACTLY LIKE YOU/WRAP YOUR TROUBLES — CO 35915 N
OLO FASHIONEO LOVE/STAR OUST — CO 35771 N

RAYMONO SCOTT
PETITE/WHEN COOTIE LEFT THE DUKE — CO 35940 N
WAR OANCE FOR WOOOEN INOIANS/PENGUIN — CO 36316 N

MILOREO BAILEY ANO OXFORO GREYS
THERE'LL BE SOME CHANGES MAOE/ — CO 35943 N

ALBUMS
SHAKESPERE IN SWING; BOBCATS — OE 217 N
CONTRASTING MUSIC; JIMMY OORSEY — OE 135 N
GEMS OF JAZZ, VOLUME #5 — OE 324 N

BOB CROSBY
HONKY TONK TRAIN/BIG NOSE FROM W. — OE 2208 N
OOGTOWN BLUES/SOUTH RAMPART ST. — OE 15038 N
LOOPIN' THE LOOP/MY INSPIRATION — OE 2209 N

COLEMAN HAWKINS
NETCHA'S OREAM/HONEYSUCKLE ROSE — OE 3881 N
MEET DR. FOO/SHE'S FUNNY THAT WAY — BB 10477 N
BLUE HEAVEN/THE SHEIK OF ARABY — BB 10770 N

JOHNNY OODDS ANO JIMMIE NOONE
WILDMAN BLUES/BUMP IT — OE 3519 N

FATS WALLER
AFRICAN RIPPLES/BASIN ST. BLUES — BB 10115 N
KEEPIN' OUT OF MISCHEIF NOW/STAROUST — BB 10099 N
SUGAR BLUES/SOMEBOOY STOLE MY GAL — VI 25194 N

ARTIE SHAW
OEEP PURPLE/PASTEL BLUE — BB 10178 N
COPENHAGEN/SOFTLY AS IN MORNING SUN — BB 10054 N
MOONLITE ANO SHAOOWS/I'M YOURS — OK 4865 N
ROSALIE/LOVER COME BACK TO ME — BB 10126 N
I SURRENOER OEAR/LAOY BE GOOO — BB 10430 N
ZIGEUNER/SUPPERTIME — BB 10127 N
VILIA/THE MAN I LOVE — BB 10128 N
I CAN'T AFFORO TO DREAM/COMES LOVE — BB 10324 N

BENNY CARTER
ALL OF ME/VERY THOUGHT OF YOU — BB 10962 N
BACK BAY BOOGIE/SUNOAY — BB 11341 N

ZIGGY ELMAN
YOU'RE MINE YOU/ZAGGIN' WITH ZIG — BB 10316 N

ERSKINE HAWKINS
AFTER HOURS/SONG OF WANDERER — BB 10879 N

ALEC WILDER OCTET
NEUROTIC GOLOFISH/DEBUTANTE'S OAIRY — CO 35319 N

AUCTION

SANFORD M. EDELSTEIN
975 Walton Ave., Bronx 52, N. Y.

AUCTION

ALABAMA RASCALS
STOMP THAT THING/JOCKEY STOMP ME 12669 N

LOUIS ARMSTRONG
ORY'S CREOLE TROMBONE/FOR THE LAST PAE 2793 E
SUGAR FOOT STOMP/GOT NO BLUES PAE 2449 N
MELANCHOLY/WILDMAN BLUES PAE 2162 E
WEARY BLUES/WILLIE THE WEEPER PAE 2393 E
ALLIGATOR BLUES PAE 2185 E
STRUTTIN WITH SOME BARBECUE PAE 2829 E
THAT'S WHEN I'LL COME BACK TO YOU PAE 2127 N
ONCE IN A WHILE PAE 2242 N
KNEE DROPS/SKIP THE GUTTER PAE 2438 N
WILD MAN BLUES/GULLY LOW BLUES VO 3193 E+
MELANCHOLY BLUES/KEYHOLE BLUES VO 3137 E+
WILLIE THE WEEPER/SAVE IT PRETTY VO 3381 E+
HOTTER THAN THAT/I'M NOT ROUGH VO 3237 N
GOT NO BLUES/WEST END BLUES VO 3204 N
ORIENTAL STRUT/YOU'RE NEXT OK 8299 E
MUSKRAT RAMBLE/HEEBIE JEEBIES OK 8300 V
WEST END BLUES/FIREWORKS OK 8597 G+
BIG FAT MA/SWEET LITTLE PAPA OK 8379 V
GOT NO BLUES/I'M NOT ROUGH OK 8551 E
ORIENTAL STRUT/YOU'RE NEXT OK 8299 E
MUSKRAT RAMBLE/HEEBIE JEEBIES OK 8300 V
WEST END BLUES/FIREWORKS OK 8597 G+
BIG FAT MA/SWEET LITTLE PAPA OK 8379 V
GOT NO BLUES/I'M NOT ROUGH OK 8551 E
JAZZ LIPS OK 8436 G
KING OF ZULUS/LONESOME BLUES OK 8396 G+
GONNA GITCHA/DON'T FORGET TO MESS OK 8343 V+
DROPPIN' SHUCKS/WHO'S IT OK 8357 G
STRUTTIN WITH SOME BARBECUE OK 8566 V
WEARY BLUES/I'LL COME BACK TO YOU OK 8519 V
WILLIE THE WEEPER/ALLIGATOR BLUES OK 8482 V
GEORGIA GRIND/COME BACK SWEET PAPA OK 8318 N
BIG BUTTER AND EGG MAN/SUNSET CAFE OK 8423 V
PEANUT VENDOR/DRIVING ME CRAZY OK 41478 V
WEATHERBIRD/DEAR OLD SOUTHLAND OK 41454 G
KID MAN(CHIPPIE HILL) OK 8273 F+
GEORGIA MAN(CHIPPIE HILL) OK 8312 V
MESS KATIE MESS(C.HILL;2 AUD.LAM.CR) OK 8437 V+
BRIDEWELL BLUES(NOLAN WELSH) OK 8372 G
JACK O DIAMONDS(SIPPI WALLACE) OK 8328 G+
DIRTY MISTREATER(GRANT-WILSON;CATCH) PARA 12324 N
IF I LOSE (MAGGIE JONES) CO 14059 N
COURT HOUSE BLUES(CLARA SMITH) CO 14073 V
GOOD OLE WAGON(BESSIE SMITH) CO 14079 E
ST.LOUIS BLUES(BESSIE SMITH;LAM.CR) CO 14064 N

BEALE STREET WASHBOARD BAND
PIGGLY WIGGLY/40 AND TIGHT VO 1403 N

JIMMY BERTRAND
IDLE HOUR/47TH STREET STOMP VO 1060 V+
LITTLE BITS/STRUGGLIN' VO 1045 V+
BLUES STAMPEDE/EASY COME EASY COME VO 1100 V+

BUCKTOWN FIVE
HOT MITTENS CLAX 40353 N

CHICAGO FOOTWARMERS
ORIENTAL MAN/MY BABY OK 8548 V+
BALLIN' THE JACK/GRANDPA'S BALL OK 8533 G+
BRUSH STOMP/GET 'EM AGAIN BLUES OK 8599 E+

CHICAGO RHYTHM KINGS
WHO STOLE THE LOCK/GABRIEL'S HORN PAE 2812 E
FOUND A NEW BABY/CHANGES MADE BRE 03413 E

GARNET CLARK
STARDUST HMV 4593 E

JUNIE C. COBB (PUNCH MILLER)
SMOKE SHOP DRAG/BOOT THAT THING VO 1269 E+

EDDIE CONDON
OH BABY/INDIANA PAE 2932 E
EEL/HOME COOKING PAE 2807 N
TENN. TWILIGHT/MADAME DYNAMITE PAE 2938 N
MAKIN' FRIENDS PAE 2031 N

JOHNNY DODDS
SWEET LORRAINE/PENCIL PAPA VI 38038 V+
LITTLE ISABEL/HEAH ME TALKIN VI 38541 E+
BULL FIDDLE BLUES/BLUE WASHBOARD VI 21552 E

JOHNNY DUNN (MORTON)
BUFFALO BLUES/BUGLE CALL BLUES CO 14306 N

CLARENCE WILLIAMS
COAL CART BLUES/SANTA CLAUS OK 8245 V+
EVERYBODY LOVES BY BABY OK 8181 V
SANTA CLAUS/SQUEEZE ME OK 8254 V+

LOVIE AUSTIN
FROG TONGUE STOMP/JACKASS BLUES PARA 12361 E

DUKE ELLINGTON
BUNDLE OF BLUES/SADDEST TALE PAE 2880 E
DOIN' NEW LOWDOWN PAE 2550 E
JUBILE STOMP/TAKE IT EASY PAE 2550 E
ROCKY MOUNTAIN BLUES PAE 1449 E
BLACK AND TAN FANTASY PAE 2211 E
KISSIN' MY BABY/BABY MAYBE BRE 02268 E
TUCKIN'/COTTON BRE 02050 E
WORLD ON A STRING/CAROLINA LANE COE 625 E

BENNY GOODMAN
TEXAS TEA PARTY/HECKE & JIBE COE 712 E
RIGHT TO SING BLUES/AINTCHA GLAD COE 692 E
JUNKMAN/OL PAPPY COE 730 E
MUSKRAT RAMBLE/AFTER A WHILE BR 4968 N

COLEMAN HAWKINS
WANT TO GO BACK TO HARLEM PAE 6502 E
HEARTBREAK BLUES PAE 1766 E
JAMAICA SHOUT/DAY YOU CAME PAE 1685 E

EARL HINES
57 VARIETIES/I AIN'T GOT NOBODY OK 8653 N

RICHARD M. JONES
12TH ST. RAG/JAZZIN' BABIES GE 5174 E

MCKENZIE-CONDON
SUGAR/CHINA BOY (CATCH) OK 41011 V+
NOBODY'S SWEETHEART/LIZA(CATCH) OK 40971 V+

JELLY ROLL MORTON
KING PORTER/PEARLS (VO 1020) BRE 03564 N
FAT MEAT & GREENS/SWEETHEART VO 1019 V
PERFECT RAG(10 GROOVE CHIP) GE 5486 E
K.C. STOMPS/GRANDPA'S SPELLS GE 5218 V+
WOLVERINE BLUES/(FAINT ½" CRACK) GE 5289 V
BUCKTOWN BLUES/TOM CAT GE 5515 G
PEARLS GE 5323 E
GEORGIA SWING/MOURNFUL SERENADE HMV 9221 E
SHREVEPORT HMV 9220 E
BIG FAT HAM/MUDDY WATER(V/E) PARA 12050 V
DOCTOR JAZZ VI 20415 E
JUNGLE BLUES VI 21345 E+
LITTLE DIXIE HOME/THINGS WHAT VI 38601 E
STEAMBOAT STOMP/SMOKEHOUSE VI 20296 E
FRANCES/PEP VI 38627 E
ORIGINAL JELLY-ROLL BLUES/SOMEDAY VI 20405 E
BILLY GOAT/HYENA STOMP VI 20772 N
SHREVEPORT/SHOE SHINER'S DRAG VI 21658 N
MOURNFUL SERENADE/GEORGIA SWING VI 38024 V+

NEW ORLEANS BOOTBLACKS
I CAN'T SAY/MIXED SALAD CO 14465 E

NEW ORLEANS WANDERERS
GATEMOUTH/PERDIDO STREET BLUES CO 698 V
TOO TIGHT/PAPA DIP CO 735 V+

NEW ORLEANS RHYTHM KINGS
ECCENTRIC GE 5009 E
MILENBERG JOYS/MARGUERITE GE 5217 V
FAREWELL BLUES/ECCENTRIC BRE 02211 E
BUGLE CALL RAG BRE 02213 N
WEARY BLUES/WOLVERINE BLUES GE 5102 V+
MAPLE LEAF RAG/SWEET LOVIN' RAG GE 5104 V+
ORIENTAL/FAREWELLL GE 4966 V
SHE'S CRYING FOR ME OK 40327 V

KING OLIVER
RIVERSIDE BLUES/WORKING MAN BLUES OK 40034 G+
JAZZIN' BABIES BLUES(ROUGH START) OK 4975 V+
SOBBIN' BLUES/SWEET LOVIN' MAN OK 4906 G
WHERE YOU STAY(RIM CHIP)/DIPPERM. OK 4918 V
SNAKE RAG/HIGH SOCIETY OK 4933 V
CHATTANOOGA STOMP/NEW ORLEANS STOMP CO 13003 E
LONDON BLUES/CAMP MEETING BLUES CO 14003 V+
SNAKE RAG GE 5184 V

ARTHUR SIMS
SOAPSTICK BLUES/HOW DO YOU LIKE OK 8373 V

ALBERT WYNN
THAT CREOLE BAND OK 8350 V

AUCTION

SESSION RECORD SHOP
125 North Wells St., Chicago 6, Ill.

AUCTION

LOUIS ARMSTRONG
WEST END BLUES/FIREWORKS OK 8597 V
I'M GONNA GITCHA/DON'T FORGET OK 8343 G+
DROPPING SHUCKS/WHOSIT OK 8357 G
YOU CAN DEPEND/LONESOME ROAD OK 41538 V
I COVER THE WATERFRONT/LONG AGO DE 3700 E+

CHICAGO FOOTWARMERS
BALLIN' THE JACK/GRANDMA'S SPELLS OK 8533 E+

PUTNEY DANDRIDGE
MR. BLUEBIRD/YOU'RE A HEAVENLY VO 2935 E

DORSEY BROTHERS
SHIM SHAM/MOOD HOLLYWOOD BR 6537 V

DUKE ELLINGTON
MOOD INDIGO/MOOCHE (ORIG.LABEL) VI 24486 V

FRIARS SOCIETY ORCHESTRA
TIGER RAG/PANAMA GE 4968 V

BENNY GOODMAN (TEAGARDEN)
AS LONG AS I LIVE/AIN'T LAZY CO 2923 E

ROSA HENDERSON
MEAT MAN PETE/12TH ST. BLUES AJ 17081 V

CHIPPIE HILL
PRATT CITY/I AIN'T GONNA VO 1406 V

EARL HINES
BLUE/JULIA BR 6872 G

MAGGIE JONES
SOUTH ST. BLUES/DALLAS BLUES CO 14114 F+
YOU CAN'T DO/DON'T NEVER TELL PE 12075 G

MCKENZIE-CONDON CHICAGOANS
CHINA BOY/SUGAR OK 41011 F+

MCKINNEY'S COTTON PICKERS
MILENBERG JOYS/SHIM-ME-SHA-WABBLE VI 21611 E
BABY WON'T YOU/HULLABALOO VI 22511 E

MORTON'S RED HOT PEPPERS
THE CHANT/BLACK BOTTOM STOMP VI 20221 V
MOURNFUL SERENADE/GEORGIA GRIND VI 38024 G

BENNIE MOTEN
SOUTH/SHE'S NO TROUBLE(ORIG.LABEL) VI 38021 V
K.C. SHUFFLE/YAZOO BLUES VI 20485 G
MOTEN STOMP/BLUE GUITAR STOMP VI 20995 V

MOUND CITY BLUE BLOWERS
INDIANA/YOU'VE BEEN VO 2973 E

KING OLIVER
WEST END/TIN ROOF VO 1189 V
GOT EVERYTHING/4 OR 5 TIMES BR 4028 F

MA RAINEY
DREAM BLUES/LOST WANDERING PARA 12098 F

BESSIE SMITH
GULF COAST/DOWNHEARTED CC 3844 V
OH DADDY/BABY WON'T YOU CO 3888 V
MIDNIGHT BLUES/BLEEDING HEARTED CO 3936 G
YODLING BLUES/LADY LUCK CO 3939 E+
WHOA TILLIE/SWEETIE CO 13000 G
I WANT/WHAT'S THE MATTER CO 14129 F
MONEY BLUES/HARD DRIVING PAPA CO 14137 V
LOST YOUR HEAD/GIN HOUSE CO 14158 F
TROMBONE CHOLLY/LOCK & KEY CO 14232 G

PINE TOP SMITH
PINE TOP BLUES/BOOGIE WOOGIE VO 1245 E

VICTORIA SPIVEY
BLACK SNAKE/NO MORE JELLY OK 8338 G

ELZADIE ROBINSON(ACC.WILL EZELL)
BACK DOOR BLUES/WHISKEY BLUES PARA 12509 G
HOUR BEHIND THE SUN/TICK TOCK(CHIP) PARA 12544 F
IT'S TOO LATE/WICKED DADDY PARA 12689 V

JOE VENUTI
FIDDLESTICKS/PHANTOM RHAPSODY ELEC 2164 G

SIPPIE WALLACE
HE'S THE CAUSE/LET MY MAN OK 8190 G

FATS WALLER
LOOKIN' GOOD/I NEED SOMEONE VI 38086 E+

NEW ORLEANS WANDERERS
PAPA DIP/TOO TIGHT CO 735 G

ETHEL WATERS
SHAKE THAT THING/NO MAN'S CO 14116 V

CLARENCE WILLIAMS WASHBOARD BAND
STEAMBOAT DAYS/MISSISSIPPI BLUES OK 8672 G

WOLVERINES
OH BABY/COPENHAGEN(4 GROOVE CHIP) GE 5453 G

AUCTION

DUKE DUFFIELD

16 Charles St., New York 14, N. Y.

No minimum bid If you want to bid 15c on any item, go ahead. No shipments under $3.00. All winners notified.
Auction closes November 30, 1945. Shipments Railway Express, C.O.D.

AUCTION

ALABAMA RASCALS
NANCY JANE/DIRTY DOZEN'S COUSINS ME 70163 E
ALLEN-HAWKINS ORCH.
STRINGIN' ALONG/SHADOWS ON SWANEE ME 12759 E
GALVESTON GAL/GONNA LOSE ME 12842 N
HENRY RED ALLEN
KITCHEN IN HEAVEN/GOODNIGHT VO 3490 N
LOST/I'LL BET YOU TELL VO 3214 V+
I ADORE YOU/LET'S PUT VO 3422 V+
BORN TO SWING/AFTER LAST NIGHT VO 3524 G
HOW'S ABOUT/PARDON MY SOUTHERN PE 15970 V
CHLOE/ROSETTA CO 35954 N
ARCADIAN SERENADERS
ORIGINAL DIXIELAND/YES SUH OK 40562 V
ARKANSAS TRAVELERS
BONEYARD SHUFFLE/WASHBOARD HA 332 G
I AIN'T GOT/BIRMINGHAM HA 505 E+
LOUIS ARMSTRONG
DEAR OLD SOUTHLAND (ALLEN) CO 36282 N
SWEET SUE/ST. LOUIS BLUES BB 5280 N
MAHOGANY HALL/SON OF THE SOUTH BB 5086 E+
HIGH SOCIETY/GOTTA RIGHT BB 6771 V
CORNET CHOP SUEY/MY HEART OK 8320 V
SOME SWEET DAY/DON'T PLAY ME BB 10237 E+
DIPPERMOUTH/I'M IN THE MOOD DE 3796 E
CABIN IN THE PINES/HONEY DON'T VI 24335 V
CONFESSIN'/STRUTTIN' WITH SOME DE 3795 V+
LIL'S HOT SHOTS
GEORGIA BO BO/DROP THAT SACK VO 1037 V
LOVIE AUSTIN
TRAVELIN' BLUES/STEPPIN' ON GAS PARA 12255 G
BUSTER BAILEY
CALL OF THE DELTA/SHANGHAI SHUFFLE CO 35677 N
BILLIE BANKS & ORCH.
DON'T MEAN A THING/SWEET THING VI 24148 V
BLUE LU BARKER
GEORGIA GRIND/NIX ON THOSE DE 7588 V
GEORGIA BARNES
BLOWING BUBBLES/I CAN'T BELIEVE DK 05798 N
BIX & WOLVERINES
FIDGETY FEET/DAVENPORT BLUES HRS 22 N
BUNNY BERIGAN
BUT DEFINITELY/WHEN I'M WITH VO 3253 V
MILES APART/STRANGE LONELINESS VI 25690 V
RUSSIAN LULLABY VI 26001 E
MOONSHINE OVER KY./GOT A GUY VI 25833 E
JELLY-ROLL BLUES/DEED I DO VI 26113 E
WHY DOESN'T/WHEN A PRINCE VI 26055 G
PIANO TUNER/HEIGH HO VI 25776 V
JIMMY BERTRAND
BLUES STAMPEDE/EASY COME VO 1100 G
BARNEY BIGARD
CARAVAN/STOMPY JONES VO 3809 E+
HONEY HUSH/JUST ANOTHER DREAM OK 5663 E+
RUBE BLOOM'S BAYOU BOYS
ON REVIVAL DAY/WAH WAH GAL CO 2218 V
BLUE RIBBON SYNCOPATORS
BLUE RIBBON BLUES/WHALE DIP CO 14235 V+
JIMMY BLYTHE'S BLUE BOYS
PLEASURE MAD/SOME DO DE 7225 V+
MY BABY/BROWN SKIN MAMA OE 7240 V
WEARY WAY BLUES/THERE'LL COME CH 15344 G
MIDNIGHT ROUNDERS
SHAKE YOUR SHIMMY/(ALBERT WYNN) VO 1218 F+
BULL FIDDLE RAG/(TAMPA RED) VO 1237 N
BUCKTOWN FIVE
HOT MITTENS/(HITCH'S HAPPY HARMON.) GE 5518 V
ERSKINE BUTTERFIELD
BECAUSE OF YOU/YOU MIGHT OE 8551 E
ST. LOUIS BLUES/CHOCOLATE DE 3356 E
MONDAY'S WASH/BLACKBERRY JAM DE 8543 E+
EMILIO CACERES
JIG IN G/RUNNIN' WILD VI 26109 V
CALIFORNIA RAMBLERS
I'M NEEDIN' YOU/WAHING THE BLUES CO 2208 V+
CAB CALLOWAY
WILLOW WEEP FOR ME/JONAH JOINS OK 6109 N
BENNY CARTER
ALL OF ME/VERY THOUGHT BB 10962 V
BEALE ST. BLUES/JOE TURNER OK 6001 N

FRANKIE CARLE
STUMBLING/ESTELLE CO 35571 N
CELESTIN'S TUXEDO JAZZ ORCH.
AS YOU LIKE IT/JUST FOR YOU CO 14259 V
CHARLESTON CHASERS
DAVENPORT BLUES/WABASH BLUES CO 909 E
LOUD SPEAKIN' PAPA/RED HOT CO 446 G
SING YOU SINNERS/CINDERELLA CO 2133 G
MY GAL SAL/FAREWELL BLUES CO 1539 N
CHICAGO HOT FIVE
WAKE 'EM UP/JUST ONE MORE VI 23300 G
CHICAGO RHYTHM KINGS
MADAM DYNAMITE/TENN. TWILIGHT UHCA 63 N
CHOCOLATE DANDIES
LOVELESS LOVE/ONE MORE TIME VO 1610 N
BUGLE CALL RAG/DEE BLUES CO 2543 V
EDDIE CONDON
STRUT MISS LIZZIE/IT'S RIGHT COM 530 E
FRIAR'S POINT/NOBODY'S SWEETHEART OE 18040 E
SERIOUS THING/STOMP HENRY LEE BB 10168 N
MAKIN' FRIENDS/I'M SORRY OK 41142 G
PRETTY DOLL/OH SISTER COM 535 E
SOMEDAY SWEETHEART/CHANGES DE 18041 E
COOK'S DREAMLAND ORCH.
HOT TAMALE MAN/SPANISH MAMA CO 727 E
HUM AND STRUM/I GOT WORRY CO 1430 V
COOKIE'S GINGERSNAPS
MESSIN' AROUND/(R.M.JONES) OK 8390 G
COON-SANDERS ORCH.
AIN'T GOT NOBODY/ROODLES VI 20758 G
DEEP HENDERSON VI 20081 N
MARTHA COPELAND
I AIN'T YOUR HEN/MAMA'S WELL CO 14377 N
DYIN' CRAPSHOOTER/MR. BRAKEMAN CO 14227 N
COTTON CLUB ORCH.
RIVERBLAT SHUFFLE/TWO TIME MAN CO 374 G
CHARLESTON BALL/EVERYBODY CO 14113 V
COTTON PICKERS
SWEET IDA JOY/SUGAR IS BACK BR 4404 N
ST. LOUIS GAL/NO PARKING BR 4440 E
PRINCE OF WAILS/JIMTOWN BR 2766 G
MILENBURG JOYS/IF YOU HADN'T BR 2937 G
IDA COX (LOVIE AUSTIN & LADNIER)
MOANIN' GROANIN'/LAWDY LAWDY PARA 12064 G
BOB CROSBY
PRAYIN' HUMBLE/SWINGIN(HAIR CRACK) DE 2210 E
TEARS ON MY PILLOW/YOU'LL BE OE 18373 G
MY INSPIRATION/LOOPIN' DE 2209 E
CALL ME A TAXI/I HEAR YOU DE 2207 E
BEALE ST. BLUES/DIXIELAND DE 479 V
MILK COW/SQUEEZE ME OE 1962 V
VULTEE SPECIAL/RUSSIAN DE 4397 V
LOUIS DE VRIES
ST. LOUIS BLUES/I COVER CH 40083 V
CARROL DICKERSON
BLACK MARIA/MISSOURI SQUABBLE BR 3990 V+
JOHNNY DODDS
INDIGO STOMP/BLUE PIANO BB 10238 E+
SAN/CLARINET WOBBLE BR 3574 E
TOMMY DORSEY
CANADIAN CAPERS/BARCAROLLE VI 25887 V
SONG OF INDIA/MARIE VI 25523 V
DUKE ELLINGTON
BLACK AND TAN/CREOLE LOVE CALL VI 24861 E
EDDIE & SUGAR LOU'S HOTEL TYLER ORCH.
YO YO BLUES/ K.W.K.H. BLUES VO 1445 G
BUD FREEMAN
FOUND A NEW BABY/EASY TO GET BB 10370 E
AS LONG AS I LIVE DE 3885 G
THE EEL/CHINA BOY BB 10386 E
SAILFISH/SATANIC BLUES DE 2781 N
PRINCE OF WAILS/JAZZ BAND BALL CO 35853 E
WHAT'S THE USE/LIFE SPEARS COM 507 E
SHIM-ME-SHA WABBLE/AFTER CO 35856 E
MEMORIES OF YOU/TAPPIN' COM 508 E
TILLIE'S DOWNTOWN/BUZZARD DE 18112 E
JEAN GOLDKETTE
MY PRETTY GIRL/COVER ME UP VI 20588 E
SLOW RIVER VI 20926 E
HOOSIER SWEETHEART VI 20471 E

BENNY GOODMAN
MELANCHOLY BABY/WARPPIN' VI 25880 E
CLARINET A LA KING/HOW LONG OK 6544 N
BOBBY GORDON
LOVELESS LOVE/LADY FROM VO 2926 V
LIONEL HAMPTON
HIGH SOCIETY/SWEETHEARTS VI 26209 E
SAVE IT PRETTY MAMA/FLYIN' HOME VI 26595 E+
12TH ST. RAG/AINTCHA COMIN' VI 26362 E+
COLEMAN HAWKINS
THE SHEIK/MY BLUE HEAVEN BB 10770 E
WHEN DAY IS DONE/BOUNCING WITH BB 10693 E+
MEDITATION/WHAT HARLEM IS TO ME OE 742 F+
CHICAGO/NETCHA'S DREAM (V/N) DE 661 -
CRAZY RHYTHM/HONEYSUCKLE ROSE VI 26219 E
CLIFFORD HAYES' LOUISVILLE STOMPERS
CLEF CLUB STOMP/BLUE TROMBONE BB 6248 N
EDGAR HAYES
I KNOW NOW/WHEN YOU AND I DE 1509 V+
OLD KING COLE/QUEEN ISABELLA DE 1527 G
FLETCHER HENDERSON
STAR DUST/AFTER YOU'VE GONE CR 3093 V
BYE AND BYE/PLAY ME SLOW CO 292 V+
NAUGHTY MAN/MEANEST KIND OF BLUES CO 249 G
STAMPEDE/JACKASS BLUES CO 654 N
VARIETY STOMP/ST. LOUIS BB 10246 N
MILENBERG JOYS/12TH ST. RAG VS 8042 N
CHRISTOPHER COLUMBUS/BLUE LOU VO 3211 N
OH MALINDA/LINDBERGH HOP HA 439 G
WOODY HERMAN
BLUE PRELUDE/THE SKY FELL DE 3017 V+
PALEFACE/THE SHEIK OE 2539 V
TWIN CITY/LAUGHING BOY DE 1801 V
PEACHTREE STREET/BLUES ON PARADE DE 3501 V
CHIP'S BLUES/CHIP'S BOOGIE DE 3577 E
JAM SESSION AT VICTOR
BLUES/HONEYSUCKLE ROSE VI 25559 V
BUDDY JOHNSON
SOUTHERN EXPOSURE/TROYON SWING OE 8562 V
BUNK JOHNSON
ANECDOTES (AUTOGRAPHED) JM LTD.ED. N
PANAMA/DOWN BY THE RIVER JM 8 N
MOOSE MARCH/WEARY BLUES JM 9 E
PETE JOHNSON
LOVIN' MAMA/CAFE SOCIETY RAG VO 5186 E
CLARENCE JONES WONDER ORCH.
ARM BREAKER/(ST.LOUIS LEVEE BAND) OK 8404 V
MAGGIE JONES
CHEATIN' ON ME/MAMA WON'T YOU CO 14074 G+
NORTHBOUND/UNDERTAKER'S BLUES CO 14092 G
RICHARD JONES JAZZ WIZARDS
BLUE REEFER/BRING IT HOME OE 7051 G+
JUNGLE KINGS
FRIARS' POINT/DARKTOWN UHCA 3/4 V
KANSAS CITY FIVE
DARK GAL/GET IT FIXED PE 14516 V
KANSAS CITY SIX
COUNTLESS BLUES/WANT A LITTLE COM 509 E
KANSAS CITY STOMPERS
SHANGHAI HONEYMOON/GOOD FEELIN' BR 7091 V
FREDDIE KEPPARD
SALTY DOG/STOCKYARD STRUT UHCA 73/74 N
JOHN KIRBY
IMPROMPTU/LITTLE BROWN JUG VO 5570 E
TED LEWIS
LONESOME ROAD/DINAH CO 2181 N
LEWISADA BLUES/I LOVE YOU CO 1916 N
DONALD LINDLEY
SLIDIN' AROUND/NOTHIN' DOIN' CO 1443 N
LITTLE RAMBLERS
PRINCE OF WAILS/PANAMA MAMMAS CO 284 V
MELANCHOLY LOU/DEEP ELM CO 423 E
SEXTET OF LONDON
MIGHTY LIKE BLUES/CALLING ALL BB 10529 V+
JIMMY McPARTLAND
CHINA BOY/JAZZ ME BLUES DE 18042 N
SUGAR/WORLD IS WAITING OE 18043 V
WINGY MANNONE
SHE'S CRYING FOR ME/JUST ONE DK 41569 E
NICKEL IN THE SLOT/SWING OK 41573 V

DUKE DUFFIELD
16 Charles St., New York 14, N. Y.

PAUL MARES
MAPLE LEAF RAG/REINCARNATION Co 35686 N
MEZZ MEZZROW
APOLOGIES/SENDIN' VIPERS BB 10250 N
ROYAL GARDEN/IF YOU SEE ME BB 10087 V
OLD FASHIONED LOVE/35TH & CALUMET BB 10251 N
COMIN' ON WITH THE COME ON, 1 & 2 BB 10085 E
JELLY ROLL/EVERYBODY LOVES BB 10090 V
GETTIN' TOGETHER/REVOLUTIONARY BB 10088 V
BRIAN LAWRENCE QUARTET
AIN'T SHE SWEET/SOMEBODY STOLE CH 40034 E+
JIMMIE LUNCEFORD
MARGIE/LIKE A SHIP AT SEA De 1617 E
WHITE HEAT/JAZZNOCRACY BB 5713 E
RED McKENZIE
DOUBLE TROUBLE/THAT'S WHAT YOU DE 521 E
MURDER IN MOONLIGHT/LET'S SWING De 507 N
MIDWAY DANCE ORCHESTRA
BUDDY'S HABITS/COTTON PICKER'S BALL Co 51 G
GLENN MILLER
IDA/IT'S ALWAYS YOU BB 11079 E+
STRING OF PEARLS/DAY DREAMING BB 11382 N
SPIRIT IS WILLING/AIR MINDED EXEC. BB 11135 E
ANVIL CHORUS, 1 & 2 (V+ & N) BB 10982 –
BY THE WATERS OF MINNETONKA BB 7870 E
TOOTS MONDELLO
LOUISIANA/ST. LOUIS GAL Vs 8118 N
BURNIN' STICKS/HERE'S CHANGE Roy 1817 N
SHADES OF JADE/SUNSET LULLABY Roy 1823 N
BENNIE MOTEN
TOBY/MOTEN SWING BB 10259 N
NEW ORLEANS/LAFAYETTE BB 10955 N
DEAR HEART/SUGAR Vi 20855 V
MOUND CITY BLUE BLOWERS
ONE HOUR/HELLO LOLA BB 10037 N
MUSKRAT RAMBLE/HIGH SOCIETY De 1274 V
TAILSPIN/NEVER HAD A REASON BB 10209 N
RED NICHOLS
EVERYBODY LOVES MY BABY/I'M SORRY Br 6461 E
DARDANELLA/WHEN YOU AND I Br 7358 N
MEAN DOG BLUES/CORNFED Br 3597 E
ALABAMA STOMP/HURRICANE Br 3550 V
DIXIELAND ONE STEP/GET CANNIBAL Vs 6005 N
SHINE/RUNNIN' WILD BB 5553 N
SUGAR/MAKE MY COT WHERE THE COTTON Vi 21056 E
BUDDY'S HABITS/BONEYARD SHUFFLE Vo 15573 G
FIVE PENNIES/HARLEM TWIST Vi 21560 G+
RED NORVO
LADY BE GOOD/I GOT RHYTHM De 779 N
GRAMERCY SQUARE/DECCA STOMP De 691 E+
JACK PETTIS
FRESHMAN HOP/BAG O'BLUES VIC 21793 G
CANDIED SWEETS Re 8463 V
SPANISH DREAM/NEW LOW DOWN Vi 21559 V
LES PAUL TRIO
OUT OF NOWHERE/GOODBYE LOVER Vo 5447 N
STEW PLETCHER (NORVO)
TOUCH OF YOUR LIPS/I HOPE GABRIEL BB 6345 G
CLARENCE PROFIT TRIO
TIMES SQUARE/HOT & BOTHERED De 8503 N
BEN POLLACK (TEAGARDEN)
SWEET FORGET-ME-NOTS Vi 22106 V+
SONG OF THE BLUES Vi 22147 N
DON REDMAN
LAZY WEATHER/MOONRISE Ba 60709 E
ADRIAN ROLLINI
RIVERBOAT SHUFFLE/SUGAR De 265 E+
VIBROLLINI/JITTERS De 1132 N
TRUE CONFESSION/NITCHED MY WAGON De 1654 E
STUFF, ETC.,/SWING LOW De 807 N
LITTLE RAMBLERS
MUSIC GOES 'ROUND/I'M SHOOTING BB 6220 V
GIL RODIN & BOYS
IT'S SO GOOD Ba 6483 F
ARTIE SHAW
DANCING IN THE DARK/SMOKE GETS Vi 27335 N
TEMPTATION/STARDUST Vi 27230 E
WILLIE (THE LION) SMITH
I'LL FOLLOW YOU/STORMY WEATHER Com 519 E+
THREE KEYBOARDS/LION & LAMB Com 520 N

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BOB CROSBY'S BAND
A LITTLE BIT INDEPENDENT De 629 .75 V
EENY MEENY MINEY MO/NIGHT IN De 633 .75 E
GOODY GOODY/WHAT'S NAME SONG De 727 .75 V
I DON'T WANT TO MAKE HISTORY De 728 1.00 N
MY KINGDOM FOR A KISS De 903 .75 N
SAVOY BLUES/SUGAR FOOT STRUT De 1094 .75 V
GIN MILL BLUES/IF I HAD YOU De 1170 .75 V
DEVIL AND THE DARK BLUE SEA De 1196 1.00 E
NICE WORK/FOGGY DAY De 1539 .75 N
STRANGE NEW RHYTHM/WHY SHOULD De 1555 .75 E
PANAMA/BIG APPLE DANCE De 1615 1.25 E
SHADE OF NEW APPLE TREE De 1658 .75 E
JEZEBEL/YOU'RE AN EDUCATION De 1713 .75 E
YANCEY SPECIAL/JAZZ BAND BALL De 1747 1.00 E
YOU'RE LOVELY MADAME De 2142 1.00 E
MUST HAVE BEEN/BEAUTIFUL(BING) De 2147 1.00 E
TWO SLEEPY PEOPLE/HEART FINDS De 2150 .75 N
SKATERS WALTZ/EYE OPENER De 2282 1.00 E
IF I DIDN'T CARE/HOT DOG STAND De 2401 .75 N
ROSE OF WASHINGTON SQUARE/HEAVEN De 2464 .75 E
RED RED ROBIN/THEM THERE EYES De 2537 .75 E
SMOKEY MARY/SOUTH RAMPART ST. De 2569 1.00 E
WORLD IS WAITING FOR SUNRISE De 2734 1.15 E
YOU AND YOUR LOVE De 2657 .75 E
LILACS IN RAIN/USED TO WAS De 2763 .75 E
ANGEL/STARLIT HOUR De 2978 .75 E
GOT MY EYES ON YOU/GOTTA GET De 2991 .75 E
MY MY/SAY IT De 3079 .75 V
NOBODY'S BABY/SPEAK EASY De 3179 .75 E
SYMPATHY/FOOLS RUSH IN De 3154 .75 E
DIXIELAND BAND/DEVIL, SEA De 3335 .75 V
SUGAR FOOT STRUT/JAZZ BAND De 3337 .75 V
MUSKRAT RAMBLE/DIXIELAND SHUF De 3338 1.00 E
DO YOU KNOW WHY/JUST LIKE LOVE De 3445 .75 E
COW COW BLUES/DRY BONES De 3488 1.00 E
FLAMINGO/FAR AWAY MUSIC De 3752 .75 E
SOMETHING I DREAMED NO DOUBT Ce 3815 .75 N
DO YOU CARE/WILL STILL BE De 3860 .75 E
BARRELHOUSE BESSIE/ZOOT SUIT De 4169 1.00 E
DARLIN DEVIL/DEAR OLD DONEGAL De 4305 .75 E
SMILE SMILE SMILE/OVER THERE De 4368 1.00 E
MARINE'S HYMN/WHERE DO WE GO De 4385 1.00 E
VULTEE SPECIAL/RUSSIAN SAIL. De 4397 .75 V
BRASS BOOGIE, 1 & 2 De 18359 1.00 E
JAVA JUNCTION/COME WITH ME Ara 103 .75 E
ALBUM: DIXIELAND JAZZ; 12 SIDES De 132 6.00 N
BOB CROSBY'S BOBCATS
BIG CRASH FROM CHINA/COQUETTE De 1756 1.25 E
CALL ME TAXI/I HEAR YOU TALK. De 2207 1.50 E
TECH TRIUMPH/V.M.I. SPIRIT De 3080 1.00 N
I'LL COME BACK(MUGGSY) De 3576 1.25 E
I'LL KEEP THINKING OF YOU De 3808 1.00 E
NEVER CRY OVER YOU/MAKES NO De 4402 1.00 E
WAY DOWN NEW ORLEANS/BIG TOM De 4403 1.00 E
HEART ON HICKORY TREE/SONG OF De 2416 1.00 E
I TOLD YOU SO/BROKE MY HEART De 4422 1.00 E
TRUE TO ONE I LOVE De 4357 1.00 E
THINGS I CAN'T FORGET/PRECIOUS De 4398 1.00 E
LONG WAY TO TIPPERARY/SWEET De 18355 1.25 E
DREAM BOAT COMES HOME (BING) De 18371 1.25
BING CROSBY
SWEET LEILANI/BLUE HAWAII De 1175 .75 V
BOOTS AND SADDLES/RED SAILS De 616 .75 V
LONESOME ROAD/KID NAMED JOE De 2257 .75 V
APPLE FOR TEACHER/BLUE(BOSWELL) De 2640 1.00 E
SIERRA SUE/MARCHETA De 3133 .75 V
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ALWAYS YOU/YOU LUCKY PEOPLE De 3636 .75 V
DE CAMPTOWN RACES/DOLORES De 3644 .75 V
MOMENT OF LIFETIME/IMPORTE De 3965 .75 V
LAMPLIGHTER'S SERENADE/MANDY 2 De 4249 1.00 E
DRIFTING BACK TO DREAMLAND De 4339 1.00 E
YOU ARE MY SUNSHINE/RIDIN' De 3952 1.00 E
MUGGSY SPANIER
HESITATING BLUES/LITTLE DAVID De 4271 1.25 E
DIPPERMOUTH/SISTER KATE BB 10506 1.00 N
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EDDIE SOUTH
THAT'S WHAT I CALL KEEN/(REV.ALL STARS) Vi 21605
FLETCHER HENDERSON
WRAPPIN' IT UP/LIMEHOUSE BLUES De 157
AFTER THE STORM Pa 036083
EDGAR HAYES
STAR DUST/IN THE MOOD De 1882
ETHEL WATERS
DINAH/GOING TO (¼" INAUD.CR IN CENTER) De 234
LOCKE BROTHERS
SILLS STOMP/SWING BB 6288
CAB CALLOWAY
BEALE ST. MAMMA/STRANGE AS IT SEEMS Me 12554
ZAZ ZHU ZAZ/HARLEM CAMP MEETING BB 5677
DOC WHEELER
KEEP JUMPIN/WHO THREW WHISKEY BB 11559
SEXTET LONDON(P.BROWN,D.POLO,H.SCOTT)
YOU GAVE ME THE GO-BY/WILLIAM TELL BB 10557
ZIGGY ELMAN
ZAGGIN' WITH ZIG/YOU'RE MINE BB 10316
HOT CLUB OF FRANCE(DJANGO,GRAPPELLY)
THEM THERE EYES/SWING 39 De 23262
PARAMOUNT STOMP/SWINGING WITH DJANGO Vi 27272
FRANK TANNER/WILLIE BRYANT
TEXAS TEASER/A VIPERS MOAN BB 6750
ELLA FITZGERALD
NOT COMPLAININ'/WHAT'S MATTER WITH De 3005
SNOOKS & MEMPHIS RAMBLERS
SWEET GEORGIA BROWN/SOME(¼" INAUD.CR.) Vi 22779
SPUD MURPHY
QUAKER CITY JAZZ/CHEROKEE De 2040
JUSTIN RING (SEGER ELLIS)
WHAT'LL YOU DO/TOGETHER WE TWO
(FINE BIX LIKE HORN BOTH SIDES) OK 40919
N. MITCHELL (RUBE BLOOM SOLO)
BECAUSE MY BABY/OLD MAN SUNSHINE DK 41084
HAL KEMP
HOI-POLLOI/BLUE MOONLIGHT Vi 26179
DICK ROBERTSON
SHANTY IN OLD SHANTY TOWN/WHO'S KIS De 1512
BING CROSBY
A BLUES SERENADE/POCKETFUL OF DREAMS De 1933

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BENNY GOODMAN
JUNK MAN/OL' PAPPY Co 2892
GEORGIA JUBILEE/EMALINE Co 2907
FESS WILLIAMS
SNAG NASTY/BIG SHOT Vi 38126
PAUL WHITEMAN
NEVER BE THE SAME/WE JUST COULDN'T Vi 24088
TEDDY WILSON
JUST A MOOD, 1 & 2 Br 7973
MILDRED BAILEY
GEORGIA ON MY MIND Vi 22891
ROCKIN' CHAIR/SUNDAY MONDAY ALWAYS V-DISC 105
SCRAP YOUR FAT V-DISC 135
FRANKIE TRUMBAUER
I LIKE TO DO THINGS FOR YOU OK 41421
RED NORVO
1 2 3 4 JUMP/IN A MELLOW TONE V-DISC 85
SOME THING FOR BOYS/ABRAHAM/EMBRAC V-DISC 87
TOO MARVELOUS FOR WORDS/SGT. ON F. V-DISC 110
N.R.C. JUMP V-DISC 143
(ANY AIR SHOT ON M.BAILEY SHOW WITH HOT HALF DOZEN; ANY ARMY BROADCAST, AIR SHOT WITH BENNY GOODMAN, ETC., ANY DUB OF RED NORVO WORLD BROADCASTING TRANSCRIPTIONS) — ——

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FIESTA IN BLUES/I CAN'T GIVE	CO	36755	N .53
EV'RY TIME/SWEETHEART OF ALL MY	CO	36790	N .53
MY OLD FLAME/HOW DEEP IS OCEAN	CO	36754	N .53
CLOSE AS PAGES IN BOOK/YOU	CO	36787	N .53
GOTTA BE THIS OR THAT, 1 & 2	CO	36813	N .53
LET'S DANCE/BOY MEETS HORN	CO	35301	N .53
SOLO FLIGHT/WORLD IS WAITING	CO	36684	N .53
MISSION TO MOSCOW/IT'S ALWAYS	CO	36680	N .53
AFTER YOU'VE GONE/AT DARKTOWN	CO	36699	N .53
STRING OF PEARLS/JERSEY BOUNCE	OK	6590	N .37
AFTER YOU'VE GONE/BODY & SOUL	CO	36781	N .53
EV'RY TIME WE SAY GOODBYE/ONLY	CO	36767	N .53
MARGIE/FAREWELL BLUES	BB	10973	N .37
AND THE ANGELS SING/SENT FOR YOU	VI	26170	N .53
SANDMAN/GOODBYE	VI	25215	N .53
STOMPIN' AT SAVOY/BREAKIN'	VI	25247	N .53
ALEXANDER'S RAGTIME BAND/RIFFIN	VI	25445	N .53
EXACTLY LIKE YOU/LOVE ME OR	VI	25406	N .53
BUGLE CALL RAG/AFTER YOU'VE	VI	25467	N .53
ONE O'CLOCK JUMP/DON'T BE THAT	VI	25792	N .53
SING SING SING, 1 & 2	VI	25796	N .53
SWING TIME IN ROCKIES/I'VE	VI	25355	N .53
BODY AND SOUL/AFTER YOU'VE GONE	VI	25115	N .53
SUGAR FOOT STOMP/I CAN'T GIVE	VI	25678	N .53

TOMMY DORSEY

HAWAIIAN WAR CHANT/MIDNIGHT ON	VI	26126	N .53
ALWAYS YOU/IN BLUE OF EVENING	VI	201530	N .53
MANDY MAKE UP MIND/I STARTED	VI	201522	N .53
ANY OLD TIME/IN SUNNY SIDE	VI	201648	N .53
OPUS NO. 1/I DREAM OF YOU	VI	201608	N .53
MORE AND MORE/YOU'RE DRIVIN'	VI	201614	N .53
BOOGIE WOOGIE/THERE YOU GO	VI	201715	N .53
NEVADA/THAT'S IT	VI	201710	N .53
STREET OF DREAMS/JUST AS THOU	VI	27903	N .53
WELL GIT IT/SOMEWHERE A VOICE	VI	27887	N .53
LOOSE LID SPECIAL/GUESS I'LL	VI	27526	N .53
STAR DUST/SWANEE RIVER	VI	27233	N .53
I'LL TAKE TALLULAH/NOT SO QUIET	VI	27869	N .53
DARK EYES/BLUE DANUBE	VI	25556	N .53
JADA/ROYAL GARDEN BLUES	VI	25326	N .53
I'VE GOT A NOTE/I'M GETTIN	VI	25236	N .53
SONG OF INDIA/MARIE	VI	25523	N .53
NIGHT AND DAY/SMOKE GETS IN	VI	25657	N .53

DUKE ELLINGTON

DELTA SERENADE/STOMPY JONES	VI	201533	N .53
THE MOOCHE/E.ST.LOUIS TOODLEOO	VI	201531	N .53
CHLO-E/DO NOTHIN' TILL YOU	VI	201547	N .53
MY HEART SINGS/CARNEGIE BLUES	VI	201644	N .53
MOOD TO BE WOOED/KISSING BUG	VI	201670	N .53
WARM VALLEY/DUSK	VI	201534	N .53
SOMEONE/MY LITTLE BROWN BOOK	VI	201584	N .53
MOOD INDIGO/RING DEM BELLS	VI	201532	N .53
EVERYTHING BUT YOU/RIFF STAC	VI	201697	N .53
DON'T YOU KNOW I CARE	VI	201618	N .53
TIME'S A WASTIN/EVERY HOUR	VI	201718	N .53
SENTIMENTAL LADY/SLIP OF LIP	VI	201528	N .53
MAIN STEM/JOHNNY COME LATELY	VI	201556	N .53
TAKE THE A TRAIN/THE SIDEWALKS	VI	27380	N .53
RAINCHECK/PERDIDO	VI	27880	N .53
CHOCOLATE SHAKE/I GOT IT BAD	VI	27531	N .53
FLAMINGO/THE GIRL IN DREAMS	VI	27326	N .53
MOOD INDIGO/THE MOOCHE	VI	24486	N .53
DELTA SERENADE/SOLITUDE	VI	24755	N .53
THE MINOR GOES MUGGIN(DORSEY,REV)	VI	450002	N .79
COTTON TAIL/DON'T GET AROUND	VI	26610	N .53
MOOD INDIGO/WALL STREET WAIL	BR	80003	N .79
12TH STREET RAG/ROCKIN' IN	BR	80001	N .79

DAVID ROSE

POINCIANA/DANCING IN THE DARK	VI	201554	N .53

CAB CALLOWAY

NOBODY'S SWEETHEART/ST.JEMES	BR	80018	N .79
SOME OF THESE DAYS/YOU RASCAL	BR	80017	N .79
ST. LOUIS BLUES/BUGLE CALL RAG	BR	80016	N .79
ALL AT ONCE/DAWN TIME	CO	36816	N .53
FOO A LITTLE BALLY-HOO/LET'S	CO	36786	N .53

HARRY JAMES

JUMP TOWN/CHERRY	CO	36683	N .53
MOONLIGHT BECOMES YOU/I'VE HEARD	CO	36668	N .53
POEM SET TO MUSIC/HAD CRAZIEST	CO	36659	N .53
I CRIED FOR YOU/LET ME UP	CO	36623	N .53
I'LL GET BY/FLATBUSH FLANAGAN	CO	36698	N .53
PRINCE CHARMING/VELVET MOON	CO	36672	N .53
JAMES SESSION/HEARD YOU CRIED	CO	36677	N .53
IF I LOVED YOU/OH BROTHER	CO	36806	N .53
CARNIVAL/11;60 PM	CO	36827	N .53
AUTUMN SERENADE/IT'S BEEN LONG	CO	36838	N .53
I'LL BUY THAT DREAM/MEMPHIS IN	CO	36833	N .53
I WISH I KNEW/THE MORE I SEE	CO	36794	N .53
ALL OF MY LIFE/YAH TA TA	CO	36788	N .53
ESTRELLITA/MY BELOVED IS RUGGED	CO	36729	N .53
I'M CONFESSIN/WHEN YOUR LOVER	CO	36773	N .53
SLEEPY TIME GAL/MEMPHIS BLUES	CO	36713	N .53
LOVE I LONG FOR/I'M BEGINNING	CO	36758	N .53
DON'T CARE WHO KNOWS IT	CO	36778	N .53
YOU MADE ME LOVE YOU/SINNER	CO	36296	N .53
ONE O'CLOCK JUMP/TWO O'CLOCK	CO	36232	N .53
CIRIBIRIBIN/AVALON	CO	35316	N .53
FLASH/ALL OR NOTHING AT ALL	CO	35587	N .53

ARTIE SHAW

LADY DAY/LET'S TAKE LONG	VI	201620	N .53
ACCENTCHUATE THE POSTIVE	VI	201612	N .53
'S WONDERFUL/I'LL NEVER BE	VI	201638	N .53
THE SAD SACK/THE GRABTOWN GRAP	VI	201647	N .53
BEDFORD DRIVE/TABU	VI	201696	N .53
SEPTEMBER SONG/LITTLE JAZZ	VI	201668	N .53
DANCING IN DARK/SMOKE GETS	VI	27335	N .53
MY BLUE HEAVEN/MOONGLOW	VI	27405	N .53
JUST KIDDIN AROUND/SOMETIMES I	VI	27806	N .53
MARINELA/I COVER WATERFRONT	VI	27362	N .53
POINCIANA/DANCING IN DARK	VI	201554	N .53
FRENESI/ADOIS MARIQUITA LINDA	VI	26542	N .53
PASTEL BLUE/DEEP PURPLE	BB	10178	N .37
NON-STOP FLIGHT/NIGHT MARE	BB	7875	N .37
BEGIN THE BEGUINE/INDIAN LOVE	BB	7746	N .37
OCTOROON/ALL I REMEMBER IS YOU	BB	10319	N .37

JIMMIE LUNCEFORD

JAZZNOCRACY/WHITE HEAT	BB	5713	N .37
I'M GONNA SEE MY BABY/THAT	DE	18655	N .53
JEEP RHYTHM/I DREAM A LOT ABOUT	DE	18618	N .53

LES BROWN

BIZET HAS HIS DAY/A GOOD MAN	CO	36688	N .53
'TAIN'T ME/I'LL ALWAYS BE WITH	CO	36804	N .53
OUT OF NOWHERE/SUNDAY	CO	36724	N .53
BARBARA ALLEN/BROOM STREET	OK	6049	N .37
DIG IT/WHILE THE MUSIC PLAYS	OK	5964	N .37

GLENN MILLER

SUNRISE SERENADE/MOONLIGHT	BB	10214	N .37
TUXEDO JUNCTION/DANNY BOY	BB	10612	N .37
IN THE MOOD/I WANT TO BE HAPPY	BB	10416	N .37
JUKE BOX SATURDAY NIGHT	VI	201509	N .53
OH FRENCHY/IT'S A SIN TO TELL	VI	201595	N .53
SUGAR BLUES/SOMEBODY STOLE	VI	25194	N .53

WOODY HERMAN

NORTHWEST PASSAGE/JUNE COMES	CO	36835	N .53
BIJOU/PUT THAT RING ON FINGER	CO	36861	N .53
APPLE HONEY/OUT OF THIS WORLD	CO	36803	N .53
MUSIC STOPPED/COULDN'T SLEEP	DE	18577	N .53
IRRESISTIBLE YOU/MILK MAN KEEP	DE	18603	N .53

GLEN GRAY

JUST FRIENDS/I'M THROUGH WITH	DE	18546	N .53
MY SHINING HOUR/MY HEART TELLS	DE	18567	N .53
DON'T TAKE YOUR LOVE FROM ME	DE	18615	N .53

COUNT BASIE

RED BANK BOOGIE/I DIDN'T KNOW	CO	36766	N .53
TIME ON MY HANDS/FOR GOOD OF THE	CO	36685	N .53
THAT OLD FEELING/THIS HEART OF	CO	36795	N .53

KING OLIVER DIXIE SYNCOPATORS

SNAG IT/CAPITOL BLUES	BR	80039	N .79

BIG BILL

BAD ACTING WOMAN/I'M WOKE UP	OK	6724	N .37
HARD HEARTED WOMAN/I'M GONNA	OK	6651	N .37

COLEMAN HAWKINS

MY BLUE HEAVEN/THE SHEIK OF	BB	10770	N .37
WHEN DAY IS DONE/BOUNCING WITH	BB	10693	N .37

STAN KENTON

TAMPICO/SOUTHERN SCANDAL	CAP	202	N .53
ARE YOU LIVIN' OLD MAN	CAP	187	N .53

JIMMY DORSEY

MY FIRST LOVE/WHEN THEY ASK	DE	18582	N .53
EL RANCHO VEGAS/OH WHAT A	DE	18664	N .53
MURDER HE SAYS/LET'S GET LOST	DE	18532	N .53
BRAZIL/DAY BREAK	DE	18460	N .53

RUDY VALLEE

THE OLD SOW SONG/WITH HER HEAD	BB	7078	N .37

GENE KRUPA

I WALKED IN/I'LL REMEMBER SUZAN	CO	36768	N .53
I SHOULD CARE/CRY AND YOU CRY	CO	36784	N .53

ERSKINE HAWKINS

FIFTEEN YEARS/NO BABY	VI	201685	N .53
KING PORTER STOMP/LUCKY SEVEN	BB	300830	N .37
TIPPIN' IN/REMEMBER	VI	201639	N .53

JUDY GARLAND

NO LOVE NO NOTHING/JOURNEY	DE	18584	N .53
FOR ME AND MY GAL/WHEN YOU	DE	18480	N .53

TAMPA RED

SURE ENOUGH I DO/DETROIT BL	BB	340731	N .37
THE WOMAN I LOVE/LULA MAE	BB	340724	N .37

DELTA RHYTHM BOYS

TRAV'LIN' LIGHT/DO NOTHING	DE	4440	N .37
GEE AIN'T I GOOD TO YOU/IS	DE	18650	N .53

FREDDIE SLACK

CUBAN SUGAR MILL/SMALL BATCH	CAP	172	N .53
RIFFETTE/(REV.,MERCER)	CAP	129	N .53
THAT OLD BLACK MAGIC/HIT THE	CAP	126	N .53

DON REDMAN

SHAKIN' THE AFRICAN/CHANT OF	BR	80036	N .79

CONNIE BOSWELL

JUST A LETTER FROM HOME/WHY	DE	18483	N .53

JOHNNY GREEN

FROM OUT OF NOWHERE/STEAM IS	DE	23435	N .79

MARY LOU WILLIAMS

NIGHT LIFE/DRAG 'EM	BR	80033	N .53

BIG JOE AND RHYTHM

I'M ALL RIGHT NOW/YOUR MONEY	BB	340723	N .37

EDDIE MILLER

YESTERDAYS/STOMP MR HENRY LEE	CAP	170	N .53

LARRY ADLER

HAND TO MOUTH BOOGIE/BEGIN THE	DE	23319	N .79

GUY LOMBARDO

COLLEGE MEDLEY, 1 & 2	CO	35738	N .53

ABE LYMAN & CALIFORNIANS

AMEN/HE WEARS A PAIR OF SILVER	BB	11542	N .37

TEDDY POWELL

LET'S GET LOST/MURDER HE SAYS	BB	300809	N .37

BURL IVES

RODGER YOUNG/FOGGY FOGGY DEW	DE	23405	N .79

JIMMY LYTELL ALL STAR SEVEN

FAT MEAT IS GOOD MEAT	BEA	104	N .53

TED WEEMS

GAMBLER'S BLUES/POOR PINOCCH	DE	2408	N .37

DERYCK SAMPSON

CHINESE BOOGIE WOOGIE	BEA	7005	N .53

FRANK SINATRA

NIGHT AND DAY/LAMPLIGHTER'S	VI	201589	N .53

WALTER THOMAS JUMP CATS

JUMPIN'WITH JUDY/BLUES ON	GL	8126	N .79

JAN SAVITT TOP HATTERS

QUAKER CITY JAZZ/SUGAR FOOT	BB	10005	N .37

TAB SMITH

YOU LOVELY YOU/I'LL LIVE TRUE	DE	8661	N .37

KING COLE TRIO

BRING ANOTHER DRINK/IF YOU CAN'T	CAP	192	N .53
I'M A SHY GUY/I THOT YOU OUGHT	CAP	208	N .53

ROOSEVELT SYKES

MELLOW QUEEN/I WONDER	BB	340721	N .37
JIVING THE JIVE/HONEYSUCKLE	BB	340729	N .37
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STROLLIN'/SITTIN' HOME WAITIN DE 18585 N .53
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JACK THE BELLBOY/CENTRAL AVE. VI 26652 N .53
I KNOW THAT YOU KNOW/ON SUNNY VI 25592 N .53
FLYING HOME/SAVE IT PRETTY VI 26595 N .53

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JUST ONE MORE CHANCE/NOW THAT BR 80044 N .79
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I APOLOGIZE/SWEET AND LOVELY BR 80057 N .79
THE EAGLE AND ME/EVELINA DE 18635 N .53
STRANGE MUSIC/MORE AND MORE DE 18649 N .53
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MY BABY SAID YES/YOU SOCKS DE 23417 N .79
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ALOHA OE/SONG OF ISLANDS DE 880 N .37
DEEP PURPLE/STAR DUST DE 2374 N .37
I CRIED FOR YOU/MY MELANCHOLY DE 3542 N .37

BENNY GOODMAN
SHIRT TAIL STOMP/BLUE BR 80030 N .79
A JAZZ HOLIDAY/WOLVERINE BL BR 80027 N .79

FLETCHER HENDERSON
JUST BLUES/RADIO RHYTHM BR 80037 N .79

BOB ZURKE
FAITHFUL FOREVER/IT'S HAP HAP VI 26395 N .53
PINCH ME/BETWEEN 18TH & 19TH VI 26450 N .53
HOLY SMOKE/SOMEBODY TOLD ME VI 26446 N .53
I'M LOSING MY MIND/BOUGHT WOOD VI 26607 N .53

FRANKIE TRUMBAUER
I'M COMING VIRGINIA/ALEXANDER CO 36280 N .53

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WE'LL MEET AGAIN/I NEVER MENT. OK 6715 N .37

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MEMPHIS,TENN./ANYBODY HERE(E/V+) VI 19111 -

CLARENCE WILLIAMS BLUE FIVE (BECHET)
KANSAS CITY MAN BLUES(F+)/WILDCAT BLUES (1ST CHORUS F+,REST V) OK 4925 -

GROUP B

DIXIE WASHBOARD BAND (G.MITCHELL)
MY OWN BLUES/YOU FOR ME CO 14141 V+

RED NICHOLS & FIVE PENNIES
FEELIN' NO PAIN/IDA (N/E+) BR 3626 -

CLARENCE WILLIAMS JAZZ KINGS
ANYTIME/SWEET EMMALINA(G/V) CO 14314

GROUP C

BIX BEIDERBECKE & GANG
SORRY/SINCE BEST GAL(E+/E) VO 3149 -

DIXIELAND JUG BLOWERS
FLORIDA BLUES/LOUISVILLE STOMP VI 20403 V

SEVEN LITTLE POLAR BEARS
HORSES/SOMEONE LOWIN' SUSAN(E/V+) CA 915 -

GROUP D

WOLVERINE ORCHESTRA (Bix)
COPENHAGEN/OH BABY(E/E+) GE 5453 -

HARLEM HOT CHOCOLATES (DUKE)
ST. JAMES INFIRMARY HOW 1046 E+

WHOOPEE MAKERS (DUKE)
MORE OVER/THE MOOCHE PE 15080 E

GROUP E

BUNNY BERIGAN
DOWN STREAM/SOPH. SWING VI 25811 N

FATS WALLER (ORGAN SOLO)
GEECHEE/DIGAH'S STOMP VI 21358 E

HARLEM FOOTWARMERS (DUKE)
SNAKE HIP DANCE/JUNGLE JAMBOREE OK 8720 V

GROUP F

KING OLIVER ORCH.
ST. JAMES INF./WHEN YOU'RE(N/E) VI 22298 -

COOTIE WILLIAMS & RUG CUTTERS
HAVE A HEART/ECHOES OF HARLEM VO 3960 N

BIX BEIDERBECKE & GANG
JAZZ ME BLUES/JAZZ BAND (E/V+) VO 3042 -

GROUP G

SISSLE'S SIZZLING SYNCOPATORS
LONG GONE/LOW DOWN BLUES EM 10365 V

WINGY MANONE
SUDAN/WHEN SAINTS (N/E+) BB 10560 -

LUIS RUSSELL (HENRY ALLEN)
NEW CALL FREAKS/JERSEY LIGHTN(E/V+) OK 8734 -

GROUP H

DUKE ELLINGTON
THREE LITTLE WORDS/RING DEM VI 22528 E

FRANKIE TRUMBAUER (Bix)
WAY DOWN YONDER/CLAR. MARMALACE VO 4412 E

BENNIE MOTEN K.C. ORCH.
MOTEN STOMP/(REV.,C. HAYES;E/N) VI 20955 -

GROUP I

SHARKEY & SHARKS OF RHYTHM
MUDHOLE BLUES/SWING OUT VO 3353 E+

FLETCHER HENDERSON
MEANEST KIND BLUES/NEW KIND MAN SI 3026 N

JEAN GOLDKETTE (Bix)
SLOW RIVER/REV.SHILKRET; E/N) VI 20926 -

GROUP J

BUNNY BERIGAN
WACKY DUST/WEARING OF GREEN VI 25872 N

JOHNNY HODGES
SWINGIN CAMPUS/SHIP IN NIGHT(E+/N) VO 4710 -

LOUISIANA RHYTHMAKERS
12TH ST. RAG/ROCKIN RHYTHM (E/N; RIM CHIP 7 GROOVES) PE 15650 -

GROUP K

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DAVENPORT BLUES/DELIRIUM VI 20778 N

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CLARINETTIS/THAT'S(½" HR.CR.) ME 12073 E+4.75
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HOT COPY

By

Orin Blackstone

An intriguing item for this column comes from Robert Waller of San Francisco. He writes that he and several of his friends recently viewed a revival of the old gangster movie, "Scarface," starring Paul Muni. Of particular interest to hot jazz fans is that night club scene about midway through the picture. Waller and his group are convinced that Frank Teschemacher's clarinet is in the soundtrack. They admit that their chief interest is in New Orleans jazz and do not claim to be experts on Chicago, but they would be interested to know what some Tesch specialists think about this possibility—and so would a lot of other followers of hot jazz.

Bob also reports the discovery of Henry Brown as the piano accompaniment to Mary Johnson on the following:

Decca 7014
Black Gal Blues (9336)
Deceitful Woman Blues (9326).

The recent query about how to unscramble the Billy Banks-Baron Lee (Blue Rhythm Band) items on the dime store labels brought in a great deal of mail. It all tended to confuse the issue still further, or at least to indicate that the names of Banks and Lee were used rather haphazardly on the same titles, depending upon the label. For instance, Fred Ramsey, Jr., has this one under the name of Billy Banks and the Blue Rhythm Boys:

Perfect 15605
Cabin in the Cotton (11751-1)
The Scat Song (11360-1)

The same titles, however, are in the writer's possession on Melotone 12381 and 12366, respectively, under Baron Lee's name. The master number 11651a is stamped in the wax of *The Scat Song*, though. The coupling as reported for the Perfect also appeared on Oriole 2464 as a Banks number, according to Sigmund Schechter. Ramsey also has the following under Billy Banks' name on Romeo 1842:

Minnie the Moocher's Wedding Day (11752-1)
Heat Waves (11363-1)

While I have the first side under Lee's name on Melotone 12366, coupled with the *Scat Song* above. Baron Lee and the Blue Rhythm Boys get the full credit for the following, according to M. J. Hall and Sigmund Schechter:

Perfect 15621
Mighty Sweet (11788-1)
The Growl (11767-1)

This was reissued on Oriole 2489. Arthur Appelbaum reports that he has the following Baron Lee on Conqueror 8030:

You Gave Me Everything But Love (12182-1)
Sentimental Gentleman from Georgia (12181-1)

As a final headache, Bill Sturrup reveals that the Melotone 12515 version of *Jazz Cocktail* and *Smoke Rings* is credited only to the Blue Rhythm Band, with not a mention of Baron Lee or Billy Banks. So it is just a matter of "name your choice."

In a recent column the up-to-date personnel for the Johnny Dunn Columbias with Jelly Roll Morton was incorrectly attributed. This information came from Herman Rosenberg, along with a batch of other data with which he will be credited later. The writer promises to try to keep his notes straight, but asks that all those who have forwarded material to bear with him until he can dig out from under the snowstorm.

(Continued on page 30.)

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ON THE LABELS

by

Roger Pryor Dodge

Songs by Lead Belly
Accompanied by Sonny Terry
Asch Album A343

Good Morning Blues	343-1
How Long	
Ain't You Glad	343-2
Irene	
On A Monday	343-3
John Henry	

Lead Belly keeps adding to his rich store of American folk music. Folk anthology is growing but it is such men as Lead Belly who give it any point at all for being presented to the public at large. Only with the folk singer himself do the words and music make any sense when repeated many times, unless, of course, we personally go in for folk singing ourselves. Lead Belly's attack of the lyrics is quite foreign to accepted singing. It is this folk quality which, without detracting from their meaning, removes them from mere repetition of their literal content.

Of the two sides on the first record I find *Good Morning Blues* the most interesting. Sonny Terry on his harmonica plays one introductory chorus that makes his simple material strong and striking. Lead Belly has a good attack on *Ain't You Glad*. Terry is very good on this side and shows great variety in his accompanying material. As each verse comes up it has renewed vigor because of Lead Belly's new interest in it. This is not usually evident on most of his records. It has a spirited jump to it.

In the waltz, *Irene*, Lead Belly shows more sympathy with the words than on any other of these sides. The repeated chorus of

Irene good night
Irene good night

is far from monotonous. In the last verse he has great feeling. I would like to see more of this in Lead Belly. *On A Monday* is a lively tune. Terry plays very rhythmically on it while Lead Belly sings better than usual. What I miss on all these sides is more of Lead Belly's guitar. More of it would have added immensely to them. In Lead Belly's singing there runs a certain monotony. Although he is prolific in genre, he does not give to any one piece great variety. Except where I have pointed out, we get the whole piece in the first chorus.

Folk singing is rightly, an expression of a people, a people singing themselves. It is the exceptional singer who so raises this art that it has constant interest when *listened* to. We have only a few folk singers of this calibre while the ranks of blues singers would be very easily swelled immensely if the demand warranted it. There is a wonderful stark quality in Lead Belly's voice which might be termed 'bottom' but if it is to be 'bottom' I would like to hear a little moving around on this 'bottom.' Bessie Smith was stark sometimes, such as in the middle of *Work House Blues* but wherever she placed her interest she continually moved her inflection hither and yon.

Although Lead Belly has been 'built up' a little he nevertheless holds his own amongst the mass of blues and folk singers to be considered after the Bessie Smiths and Ma Raineys. Probably it would be more just to term Lead Belly as a folk rather than a blues singer. It is in the fast tunes that he warms up to the music most readily. Each one gathers momentum under his hand and their tunefulness runs through one's head long after. As with all singing, the knowledge of the words contributes greatly to the enjoyment of the singing. The folk delivery of lyrics is so mannered that it is hard to understand the words, especially in the fast numbers. I do not say this in reproach as I certainly would not want them articulated. On the other hand, however, I would like to see a printed text issued along with singing records. The one very beautiful verse in *John Henry* printed in the notes contribues interest to the record, especially so, as at this point of the record Lead Belly is not so clear. The album is representative of Lead Belly and does his voice and folk spirit justice.

Variations on a Theme
Harpsichord Improvisations by Mead Lux Lewis
Art Hodes' Blue Five

19 Ways of Playing a Chorus	Blue Note 19
Self-Portrait	
School of Rhythm	Blue Note 20
"Feelin' Tomorrow Like I Feel Today . . ."	
Shake That Thing	Blue Note 45
Apex Blues	

Alfred Lion is again pressing the Mead Lux Lewis harpsichord sides which were never well reecived in the past. Mead Lux, *Honky Tonk* and boogie woogie are all closely related in the public's mind. The music is so highly charged in its own way that, like Bach's fugues, no individual side stands out separate from the group. Because there is nothing of a popular vein on Mead's records, one or two of his records are for the average listener representative enough.

When we add to the "non-popular" aspect of this music the fact that the instrument on which it is played is itself a "non-popular" instrument, and is relegated to the field of novelty in jazz, we have little that attracts the jazz fan. This is unfortunate because the instrument has a richness that the piano has never attained. In ensemble, especially a jazz ensemble, the harpsichord lacks sufficient strength to stand out. There is too much dynamic disparity between it and the other instruments. Over a microphone it can take its place with the other instruments and in the recording studio its variety and richness are unmistakable.

There is no reason why the harpsichord should not be accepted as an instrument for the playing of jazz. The reason that it has not been accepted is that the jazz public has been conditioned to certain other instruments. Naturally the jazz musicians choose their instruments from among those at hand and popularized these instruments. Any lesser known instruments seem exotic and are therefore shunned as bizarre by the average listener. There is no valid reason why we cannot use other instruments, if by so doing we improve the music. The unorthodox use of instruments such as the kazoo, washboard, jug and the like, found themselves supplanted by instruments of greater possibilities, so why not further experiment?

Mead Lux's *Self-Portrait* is an excellent example of a very melodic blues transcribed to a keyboard. I hardly know of another piece which is such a perfect balance of singing blues and keyboard rhythmic design. Amongst the many different treatments of music on the keyboard the richest lies somewhere between the straight playing of a song and inventive design with no apparent song continuity. Most pianists fall into playing either one way or the other; they rarely hit the rich mixture of the two.

After Mead Lux's bold introduction consisting of two groups of vigorous triplets and a termination of the blues structure, we are given two choruses of keyboard blues exposition. Following these melodically rich

choruses Mead introduces a polyrhythmic chorus and from here keeps to the lower section of the keyboard. The fifth is a light airy polyrhythmic chorus that he has used more than once. There is no other boogie woogie player that has anything like it. After this airy chorus Mead plays more of this melodically-rich material further down on the bass, making this side a sober but rich piece. One of the many devices of the harpsichord is the *jeu de luth* pedal. The use of this pedal gives a fine effect to one of Mead's choruses. It makes the notes sound extremely muffled while the plucking mechanism of the instrument is quite audible. The last chorus is divided up in phrases of five or more chords each. Against the boogie woogie left hand it makes a stirring final. At the end of this chorus the blues is also evident.

A fast boogie, *19 Ways To Play A Chorus* and a little slower side *School Of Rhythm* are both extraordinary pieces. Each chorus on these sides is packed with ideas and the silhouettes of each are clearly outlined in the composition. There is a sweep to both these pieces that comes up to the best of Mead Lux's creations.

Feeling Tomorrow Like I Feel Today has about as many surprises as *Self-Portrait*. There are two outstanding choruses on this side. One is the sixth where he has an extraordinary passage in dotted quarters. Nowhere else will we find anything like this. The other is the ninth where he has a series of bold utterances every four bars. The chorus ends with a rhapsodic flight of the right hand.

On these four sides Mead Lux has shown his richest imagination. Except for such set pieces as *Honky Tonk* and *Yancey Special* the material here shows him to have the greatest imagination of any keyboard artist. Add to this the timbre and earthy quality of the harpsichord with all its accompanying devices for variety, and we have a keyboard music which can at last compare with the complete musical statement of the wind instruments.

Apex Blues is a very quiet record, in fact a little too quiet. The duet of Kaminsky and Mezzrow is straight but nice. After this Mezzrow takes two very simple but gratifying choruses. The music in the ninth bar has exceptional blues quality. Hodes takes the next chorus holding our attention more in the beginning than at the end. There is another duet section and a return to the first theme for a final. The record is nice but too repetitive. Everything is repeated 'as is' which makes it drag in places.

Shake That Thing is an excellent record. The choruses are well planned, Hodes taking the first, last and one in the middle. It gives good balance. Max leads the second chorus while in the next Mezzrow becomes more pronounced. Max has a sharp way of playing the tune that gives it a pronounced down beat. Mezz's chorus is mellow and low, and I wish he had gone on up into the high register for a second chorus. There is a simple one-bar riff chorus. Hodes plays against this riff which is very effective. Riffs have their place in jazz if done simply. Riffs are about the easiest type of music to assimilate and for this very reason become obnoxious when they are "overloaded." After this chorus Kaminsky plays still sharper and more pointedly. This is a very fine chorus of his. One of the best I have ever heard him take in this sharply attacking vein. In the ensemble chorus Mezz plays very beautifully. His tone is warm and clear.

I like Hodes' blues playing and although I like his delicate trill tracery I believe he is beginning to rely on it too much. Once accepted, it does not have great interest in itself. I feel he goes into a chorus waiting for inspiration and when it does not come he substitutes the device of trill tracery. *Today,* in the recording studio, a player need not be always ready with a spot improvisation. If he is ready, that is fine and good, but if he is not, then he can always borrow some successful device out of his past playing. What comes out on a record is what we judge by, not how it came about. The prolific Mead *remembers* a great deal but on a record we are little concerned with whether he remembered or someone was whispering in his ear.

These comments about Hodes' playing are not specifically directed towards *Shake That Thing* but are general in nature. As a matter of fact *Shake That Thing* is played just right and is on the whole finely conceived.

Bunk Johnson's Band

Panama American Music V-255
When You Wore a Tulip
Walk Thru The Streets Of the City
American Music V-256
Darktown Strutters' Ball

Without even hearing Bunk in the flesh it is quite evident by now how such a band as his functions. They have a pattern which encloses anything they touch. The pattern has qualities of its own that we can abstract from the performance as heard. Whatever they touch melts immediately into this pattern and in addition there is the pure quality of the sound itself. So long as the piece is not too slow it never becomes cheap in their interpretation. With a proper balance of counterpoint and tonal qualities the sentiment and sweetness vanishes from music. This goes for all music. Bunk's variations on a tune are inventive but most of the time very close to the tune. The twists he does give are fragmentary and are a vehicle through which to hear Bunk himself although they do not transcend the music as heard. Bunk represents a most critical period between playing straight and the more definite examples of a later jazz.

Lewis does not have such a wide variety as Bunk but his variations are more concise and can transcend the actual performance. The beauty of his figurations, the inventiveness of an ascending passage and the variety given the descending counterpart is so exquisite that they stand out from the whole band in unmistakable fashion. Lewis with much less of this definiteness of thought would still be a great ensemble player because of his constant musical presence both in figuration and the richest high notes I have ever heard.

The way Jim Robinson kicks himself and the whole band along makes for a more important trombone than I ever heard on the older records. His long notes against the terrific jamming sing out, and at all times he is heard. He has invention but he needs the right moment of excitement to bring it forth.

Baby Dodds plays the most normal drum I can think of. Not by overstressing the rhythm, nor by solo playing, nor by an exaggerated primitive tom-tom does he achieve his effects. Here we have a player who achieves solo variety without playing solo and a true primitive effect without giving the impression that he is imitating African drumming.

Panama has a steady drive all the way through. The end of the record

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has the greatest variety. Lewis's clarinet has that staccato rhythm that the Chicago school's 'all out' used. Bunk plays his low tone wails in the last two choruses. *Walk Thru The Streets Of The City* is pretty even. Bunk does some very nice playing after Lewis's solo.

When You Wore A Tulip is the most inventive side of the group. Bunk varies the second chorus just enough. George Lewis's solo is beautiful especially as he takes the melody down on his low register. Robinson has a few rightly placed tailgate slides in this chorus. The next chorus of Bunk's is very inventive. Jim takes a staccato but very rhythmic chorus with Lewis taking the second half. It is a fine side.

Darktown Strutters' Ball is the most successful side. A fine tune and Bunk plays each of his first four choruses quite differently. Lewis has a very beautiful spot in the second half of his chorus. He plays three of his high notes but in a strict rhythm of two to a bar. To hear his clear tone coming out in this fashion is very stirring. Jim has a fine rhythmic solo and then in the next we can hear his wonderful long note work behind Bunk. Bunk plays a descending passage in this chorus that we do not often hear him do. I am continually finding new material in this and the *Tulip* side.

Bunk's band is now in New York City. It is probably the first time that real New Orleans music has been available to a New York audience. It is a fine experience to hear them. We all came to jazz in various ways. The usual introduction is accidental, since we either hear it as the background in some such place as a bar or dance to it. In this sense it becomes a pattern of sound behind other activities. Discrimination can start then, either for good or bad. Even the most undiscriminating can understand and fully enjoy Bunk and this enjoyment may very easily lead into a discrimination both from hearing Bunk in person and listening to his records.

Bunk is old and *sometimes* on off nights, when he gets up to play, the remembrances of the past lead him into what his lips may not be able to execute. If this was the rule no amount of past glory would make me still praise him in the same breath as the younger George Lewis and Jim Robinson. But it is not the rule, and Bunk Johnson brings forth in his own way and in his own time a music equal in its single fashion to the collective feeling of the band.

QUESTIONS

(Continued from page 9)

cal and dynamic punctuation as well as for variations of tone color.

The blues has later been adapted for instrumental performance by jazz musicians. In nucleus, the blues form contains all the characteristics of jazz, and must therefore be considered as the fundamental and most characteristic material of jazz — melodically, harmonically, rhythmically and tonally.

I have changed your Afro-American here, you will see, to American Negro. After all, the blues is 100% Negro, and ragtime is 75% white, in their origins; and it isn't consistent to describe both as just Afro-American, unless you're going to define the term very carefully.

Boogie-woogie has gone badly off the rails. The "at least half a century" is, I'm afraid, ridiculous. That would take us back to 1875, and I suggest that there is no evidence of its existence before 1923. And you go on to say that it incorporates secondary rag, which was a late ragtime feature—1910! I know nothing of turpentine camps bar the legends in Jazzmen, but whatever their place in *history*, they can be omitted from a *definition*. Is boarding-house pianists a misprint for bordelhouse, or what? The phrase conjures up visions of Guildford Street W. C., not a lumber camp. Is "the bottom blues" another misprint, or are you being rude?[10] The reference to "a treble bass with the melody in the left hand" is confusing, and I can't line it up with anything I know in boogie-woogie bar Yancey's breaks in Yancey Stomp.[11]

More important than these quibbles is that it is definitely *not* correct to say that boogie-woogie is in 8/8 time. Merely doubling the bass notes does not alter the time-signature. The test is how many beats (stresses) there are in each bar, or in other words, how many times you tap your foot. Try tapping eight times to the bar of any b-w record, and you'll see the point. Anyway, if the bass is in dotted eighths and sixteenths (Honky Tonk Train), each of the four beats in the bass is not divided into equal halves, but into two notes of which the first is twice as long as the second (for dotted eighths and sixteenths are never played exactly in jazz, but always turned into triplets). So if you did want to enumerate each bass note separately, you would have to divide the bar into 12, not 8.[12]

Finally, on the harmonic side, there is no chromaticism (not "chromatism", as you or your printer has it) in boogie-woogie, or in any American or European folk music, or in any jazz before Ellington. Nor is chromaticism a "gay" characteristic anyway. It is chromaticism that gives Sophisticated Lady that curiously jaded atmosphere.[13]

I think we'd better start afresh in the search for a definition of boogie-woogie. Here goes:

> Boogie-woogie is an onomatopoeic term first applied in the mid-twenties by Clarence "Pinetop" Smith to a distinctive form of piano playing which originated among self-taught Negro pianists as an adaptation to the piano of the vocal blues. The *form* and *harmony* are identical with the blues, and almost invariably a twelve-bar theme is chosen. In boogie-woogie playing the right hand performs a free improvisation, sometimes consisting of melodic phrases imitative of blues singing, sometimes of syncopated rhythmic patterns derived from ragtime; the left hand provides a steady "walking" or "rolling" rhythm as an accompaniment. The left-hand part continues unvarying from the beginning of the piece till the end, changing neither in rhythm or pattern, but only in position on the keyboard, to comply with the harmonies of the composition; the rhythms used are reminiscent of the traditional strummed or arpeggioed guitar accompaniments to blues singers, in imitation of which it is probable that piano boogie-woogie had its origin. The technique of the boogie-woogie pianists is strongly percussive, and the appeal of the music lies in the conflict between the turbulent right-hand rhythms and the steady left-hand rhythm.

That "probable" is bad, isn't it—after I told you off for using indefinite language. But the guitar origin is only a suggestion, though it seems to me very likely.. If you agree, the "probably" clause can be cut in due course. Here, anyway, is something to be working on."

* * *

[10] See point 7. The bottom land of the Red River valley is the original "blues country" Rolling bass blues go back further than 1875.

[11] That's it

[12] An elegant piece of theory. In practice, however, all boogie is written out in 8/8 time. Look at the sheet music.

[13] Nevertheless, it's the chromatic treble, made up of passing notes, grace notes and all kinds of neighboring tones which gives the bright coloring to the boogie. Again, just look at the sheet music if your ear doesn't tell you what goes on.

Mr. Pflug-Felder writes:

"In the past The Record Changer has devoted considerable space to the semantics of jazz. In the June issue, a laudable attempt was made to clarify issues by a series of definitions which appeared in your column. On the whole these definitions were clear and valid.

However, the first definition—that of Jazz—didn't quite satisfy me. It would be presumptious of me to say you were wrong, in the light of your remark that the definitions were the result of six months consideration and meditation on your part. Therefore, let us say that I would appreciate further clarification on one vital point.

Dr. Exner says, "If a definition of jazz is to mean anything, it must be *definite*. To be definite, it must be based on *objectively demonstrable* characteristics of the music rather than on the emotional response that the music arouses. (Italics mine!) Bravo, Doctor! No let us examine your definition of Jazz. In particular, let us examine the very first sentence for, in my opinion, there lies the trouble. You say, "Jazz music is a type of vocal or instrumental *improvization* (over a regular unaccented bass with an even time signature), as first played by New Orleans Negroes. . . ."

The word improvization was italicized in your article and that is the very word I am objecting to. Improvization means extemporaneous creation. By making it an integral part of your definition of jazz you have placed the critic and the listener in a hopeless position. How is one to know that the music one is listening to is jazz? Your definition presupposes that (1) the listener can distinguish improvized music from other music *merely by the sound of it* or (2) that he has access to additional facts outside of the music itself or (3) that he is clairvoyant. Otherwise how is he to know that the music he is listening to is improvised?[14]

Let us take a far-fetched, but striking, example of what I mean. Those records made in the '20's by Louis Armstrong and his Hot Five are, in my opinion, perhaps the greatest examples of jazz we have in permanent form. I have been given to understand that they are improvised performances, which they undoubtedly are: but, if tomorrow, we were to discover unimpeachable evidence that they are not improvised by arranged performances (even to a degree not possible under the present system of musical notation), would they cease to be jazz because they were not improvised? They would fail to conform with your definition of jazz but would conform in part to your definition of swing. Yet, definitions be damned, they would still be jazz regardless of the means used to produce the sounds engraved on those discs. Of course, the obvious answer to that is that they are improvised performances, that such music could only have been created through improvisation. Such an answer would only prove to me that, *up to the present*, no one has succeeded in producing such music through notation but would not conclusively prove that it can not be done provided a man with genius enough tackled it. And when such a thing comes to pass (and I think it will) the results would still be jazz improvized or notated.[15]

No, Mr. Borneman, your definition is grand as far as it goes but I think it goes too far. It implies that jazz is a *method* of producing music rather than the music itself—i.e., the result. Perhaps the substitution of a phrase such as "generally improvised" or "creating the impression of improvization or sponteneity" might help. What do you think?"[16]

[14] See point 2. No definition can be established for producer *or* consumer usage, i.e., you can't learn to *play* jazz from a definition of it, nor can you *recognize* it from a definition. The definition merely *describes* a particular kind of music as opposed to all other kinds of music, but has no practical use beyond that.

[15] Mr. Pflug-Felder is on the defensive here, I suspect, because he thinks that I am attaching some kind of evaluation to my definitions of jazz and swing. If the Hot Fives are called swing, that doesn't necessarily take away from their value as music.

[16] All definitions are removed from practice to the extent they sharpen and heighten the lesson of the latter until they reach a kind of ideal status to which the practice of music can never attain. The music, therefore, can never represent more than an approximation to the ideal of the definition. Far from being a "method of producing music", the definition recognizes that no creative music can ever be produced by means of a "method". Creative practice is largely spontaneous; it is the analytic aspect of the theory which follows a "method". And so it must if it is to raise itself above the freaks and accidents of creative practice.

London NEWSLETTER

By ALBERT J. McCARTHY

Introduction:

Most of the news in this letter will deal with countries other than England, as I am informed that several collectors who were stationed over here during the war have prepared articles covering the English jazz scene.

The mail service to the Continent is improving, and it is now possible to keep in touch with the European jazz fans in a manner that has been impossible for the past six years.

England:

Under the title of *Ragtime Revival*, a very interesting concert was held in London on July 8th. The highspot of this concert was the playing of the ex-O. D. J. B. pianist Billy Jones. He treated the audience to some fine rags, including Scott Joplin's *Fig Leaf Rag* and *Maple Leaf Rag*, and his own *Pork and Greens* and *Just Hot*. It was very pleasing to hear these rags played in the authentic manner—Jones having been out of the music business for twenty years has not "progressed" to playing in the Wilson maner. Of particular interest was his version of *Memphis Blues* which he claimed to have been playing in 1911, for he used a most pronounced boogie bass.

Other artists in the show were the George Webb band. As usual they rendered the old classic jazz tunes well, but I am not so enthusiastic as some of the critics over here about the band. It is essential to keep in mind that they are *copyists*, and while it is good to hear a group not influenced by jump and jive, they cannot be considered as creative artists in any sense of the word. After their opening we were treated to a calypso group that were inaudible six feet from the stage, and a trio led by West Indian guitarist Lauderic Caton who rendered some Ellington tunes including some of the worst collection of riffs masquerading as "compositions" that it has been my misfortune to endure. For a while I thought that Leonard Feather was back with us. Duncan White gave a goodish Louis impersonation of *St. Louis Blues*, but the backing was dreadful for his other numbers. Lowspot of the show was some hysterical compering by Denis Preston which was embarrassing to behold. On the whole, the concert, sponsored by him and John Rowe, was deserving of a greater success.

France:

Charles Delaunay is editing the revived *Hot Jazz* magazine, the first number of which should be out before this letter is printed. Immediately after the liberation it appeared as the *Bulletin of the Hot Club of France*,

dealing mainly with local news and record issues. Now it is Delaunay's intention to make it a collectors magazine once again. He is also hard at work on another edition of *Hot Discography*, which he hopes to have in the hands of the printers by the end of the year. It may be published in Switzerland this time.

Hugues Panassié is still in the south of France working on his book. A copy of his *La Musique de Jazz et le Swing* has reached me. It is in the form of a dialogue and should be of great use in presenting the jazz viewpoint to the swing elements. Symptomatic of the state of the book trade in France is the fact that although it is priced at forty francs, it actually sells at 180 francs. Panassié will have *The Real Jazz* published in this country in a few months, and if business arrangements are satisfactorily settled, his *Douze Annees de Jazz* is likely to receive first publication in this country.

Great plans for an ambitious reissue policy and for the development of the programme of the Hot Club de France are under way, and the first step was the setting up of an International Department to make worldwide contacts for the advancement of jazz appreciation.

Belgium:

Since the Germans were driven out a review called *Jazz* has been started. Edited by Carlos de Radzitzky and Albert Bettonville it has now reached its eleventh number, and while it has to make concessions to commercialism to make the printing bill payable, it has considerable interest. The two editors are keen New Orleans fans, and would like to produce a completely non-commercial paper—their hope is that gradually the Belgian public will come around to discarding their interest in the jump bands. Carlos de Radzitzky is a poet of considerable talent, and has had several volumes published.

Robert Goffin has returned to Belgium and went on a lecture tour recently. He plans to write a book on New Orleans shortly.

A book called *Apologie de Jazz* has reached me. It was published in Belgium soon after the liberation and was in the nature of a reply to the lovers of classical music who had condemned jazz. It has little interest to the jazz fan who has passed beyond the formative stage, and while not hilariously bad in the sense that the Paul Edward book reviewed in my last letter was, has little to recommend itself to the discerning student.

It was hoped that Sidney Bechet and Muggsy Spanier would be able to visit Belgium with small groups, but subsequent developments render this impossible for the next few months at least.

An interesting article in *Jazz* by a returned prisoner of war, René Flohimont, gives particulars of a hot band which played at a Stalag camp in Germany.

Holland:

News has been received that both Henk Niesen and J. P. Von Blarkom are alive and well. Readers of the old *Hot News* and *Swing Music* will recall their articles. It is feared that the most prominent European critic after Panassié, Joost Van Praag, was murdered by the Germans. He was deported as a Jew, and no news has been received of him for a long time. Van Praag was a brilliant and academic critic who wrote regularly in most of the jazz papers before the war—his long article in *Hot News* (1935) dealing with the decline of Duke Ellington was notable for a discernment shared by few jazz fans at that period. If indeed he is dead, it is tragic loss to the jazz world in general.

Switzerland:

The well organized Hot Club movement continues to be very active in the sphere of recitals, radio programmes and pressing the companies to reissue classic jazz records. The Swiss catalogue is amazingly good considering the size of the country. It is hoped shortly to revive *Jazz News*, the excellent paper formerly edited by Jonny Simmen.

A very complete discography of all available records, compiled by the Swiss collector Kurt Mohr has recently been published. In a very handy format, produced on good paper, it has an interest to collectors who hope to trade with Switzerland in the Utopian future when controls will be lifted.

Some Notes in Passing:

Many of you will have heard a tune called *I Came, I Saw, I Conga'd*. For some time I have had a record of a West African traditional number titled *Kameroon*. It is the former tune note for note, and the "composer" had better run if he has his name on the label.

While on the subject of Africa—a friend of mine who is a Zulu dancer, claims that in the early twenties the native boys used to use a piano style at dances which was akin to boogie-woogie. How correct this is I am unable to say, but it holds interesting possibilities.

Since Ralph Gleasan's letter about Rudi Blesh's beard I have held my breath—was I too to be an outcast if I came to the States in a year or two? Came the reprieve. Marili Morden says that "a beard is a personal thing." As well as being the spiritual descendant of King Oliver, to quote Mr. Nesuhi Ertugun, she can now claim to be a spiritual descendant of the great fighters for the liberty of the individual.

I love Jazzbo Brown—he is so beautifully chauvinistic. To hell with all them "furriners." If he were not nearly always right about jazz he could be the centre of an international jazz "incident."

HOT COPY

(Continued from page 25.)

As a parting note, I would like to hear from someone as to the presence of Bill Coleman and Coleman Hawkins on the Billie Holiday Okeh 6064, titles of which are:

St. Louis Blues (28874)
Loveless Love (28875)

These master numbers line up with the Benny Carter Okeh 6001, on which the two Colemans do appear.

ST. LOUIS

(Continued from page 5.)

plying up and down the Mississippi from Cape Girardeau to St. Louis. You can get a pretty good idea of Dewey's playing from the Brunswick River Boat Jazz Album. Jackson was a marvelous trumpet player on the blues and always seemed to have a very good aggregation following him. With Dewey at this time were Albert Snaer, trumpet, Willie Luper, trombone, Thornton Blue, cornet, Cliff Cochrane and Willie Humphry, saxes, Burroughs Lovingood, piano, Pete Robinson, banjo, Pops Foster, bass, Floyd Campbell, drums. Sometimes Joe Thomas played trumpet. Walter Thomas and Eugene Cedric also played saxes in the band.

(Mr. Simms account of white jazz musicians in St. Louis will follow in a later issue . . .Ed.)

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LEMME TAKE THIS CHORUS

Last month, in order to impress my colleague, Mr. Borneman with my learning, I added a note to his *Chronology of Ragtime Tunes*, pointing out that Sol Bloom, the publisher of Tom Turpin's *St. Louis Rag* was "now U. S. Senator from New York." Since then I have learned that he is a U. S. Congressman from New York. All I have to say is that Sol Bloom certainly looks like a Senator.

* * *

Orin Blackstone has quit as City Editor of the New Orleans Times-Picayune to open his own record shop at 439 Baronne Street in New Orleans. Lots of luck to you man

* * *

Anyone who wants to know how real ragtime music sounds should send for a copy of the *Maple Leaf Rag* by S. Brunson Campbell who was taught the composition by its composer Scott Joplin. Campbell is trying to raise money for a memorial to Joplin and is selling shellac pressings of this record for $2. That's pretty high for just one side, but it's just about worth it. Campbell's address is 711 Venice Blvd., Venice, California.

* * *

L. B. Fischer, Inc., the publishers of Clifton Cuthbert's novel *The Robbed Heart* just off the press, have sent me an advance copy for my review. And although I am not exactly a towering figure on the horizon of contemporary literature (the last thing I remember reading was Capt. Billy's *Smokehouse Monthly*), I am happy to oblige. If it is a review they want, a review they will get.

Well, this book, *The Robbed Heart* is pretty good. It tells all about an earnest young man, Denis Sloane (1) who is not in the Army due to a slight heart ailment; (2) who lives all alone in a great big sound-proofed apartment in Manhattan; (3) who is a great jazz authority knocking himself out promoting recording sessions, finding jobs for obscure musicians, and writing jazz for the Amsterdam News and large and small jazz publications; and (4) whose family is high society out on Long Island.

You have a feeling right away that if the story is to have any basis in reality, a young man of this sort is in for some hard times when he goes poking around with jazz and jazz musicians. And sure enough, in the course of the book he persuades a Brooklyn night club owner to hire a small Harlem band he likes. After a couple weeks the trumpet player gets to drinking gin and smoking herbs and hits the proprietor on the nose, putting an end to this project. The trumpet player winds up forsaking his instrument for a more lucrative career in the merchandising field—peddling marijuana.

Against this background of jazz plans going haywire, the author spins a nice yarn of the Romeo and Juliet shade, showing what can happen when a scion of Long Island's best gets chummy with a young light colored lady from Harlem's proud West Indian upper crust.

They get to liking each other very much and often. It is a beautiful story. Then all of a sudden both their families get wise and very excited. The young lady is put on the first train to Washington, and Denis' mother tells him to stop besmirching the family name. And that's about the end of it.

If there is a Robbed Heart connected with this book it is my own, for as a result of these circumstances I would like to have seen the young man take poison and the young lady stab herself in the Shakespearean tradition.

Or what would take still more guts, I would like to see the young people kiss off the old folks and go to housekeeping on their own hook.

But we must remember the upper class in this country does not breed this sort of guts. The story does not deal with characters of heroic stature and could not possibly have been told differently. Clifton Cuthbert has written of truth and reality. *The Robbed Heart* is approximately ten times better than any novel ever written about jazz music. (The Robbed Heart, $2.50, L. B. Fischer Publ. Corp., New York.)

* * *

FORMER RECORD CHANGER WRITER MAKES GOOD. Sterling Brown, one of Washington's struggling young writers, has finally received a well-deserved break. He has been called to Vassar College to lecture during the first term, after which he will rejoin the faculty at Howard University here.

The reader will recall that the turning point in Mr. Brown's career occurred upon his submitting to the editor of the Record Changer one of his manuscripts on American music. The editor, immediately discerning the merit of the piece, slapped his thigh and, between hiccoughs, remarked to an associate, "Here is a boy who will make his mark in the world," and he forthwith published *Farewell to Basin Street* in the December 1944 issue of the Record Changer. Mr. Brown can now look wistfully back to his earlier successes and say of the Record Changer, "That's where I got my start."

* * *

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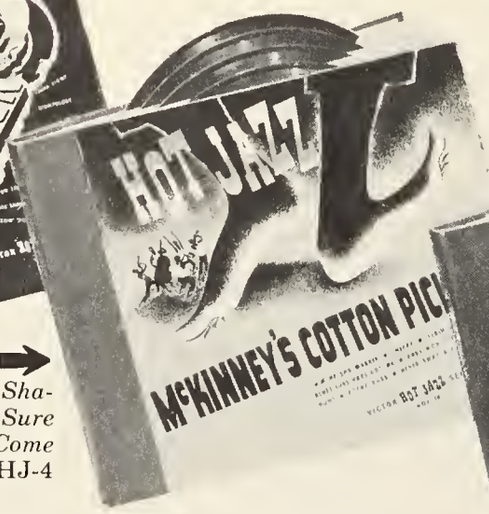

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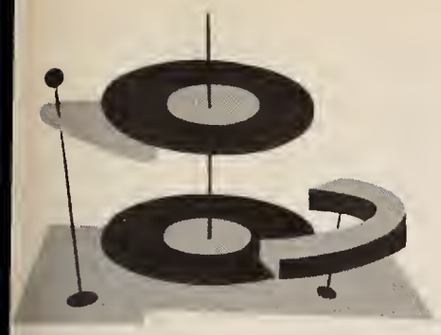

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HOW THE RECORD CHANGER WORKS:

Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. 1, Record Label:

Ae	Aeolian Vocalion	Jl	Jazz Information
Aj	Ajax	JM	Jazz Man
AM	American Music	Key	Keynote
Ap	Apex	KP	Keith Prowse
As	Asch	Li	Lincoln
Au	Autograph	Mas	Master
Ba	Banner	Mad	Madison
BB	Bluebird	Max	Maxsa
Bea	Beacon	Me	Melotone
BN	Blue Note	MW	Montgomery Ward
Br	Brunswick	Nor	Nordskog
BrE	English Brunswick	OdF	French Odeon
BrF	French Brunswick	OdG	German Odeon
BS	Black Swan	OK	Okeh
Bu	Buddy	Or	Oriole
Bwy	Broadway	OrE	English Oriole
Ca	Cameo	PaE	English Parlophone
Cap	Capitol	PaF	French Parlophone
Ch	Champion	Pana	Panachord
Cl	Collectors Item	Para	Paramount
Cl	Clarion	Pat	Pathe
Clax	Claxtonola	PatA	Pathe Actuelle
Co	Columbia	PatF	French Pathe
Com	Commodore	Pe	Perfect
Cq	Conqueror	Ph	Philharmonic
Cr	Crown	Pu	Puritan
Cs	Crescent	Qrs	Qrs
De	Decca	Re	Regal
DeE	English Decca	Ro	Romeo
DeF	French Decca	Roy	Royale
Di	Diva	RZ	Regal Zonophone
Do	Domino	Sa	Salabert
Ed	Edison	SA	Solo Art
El	Elite	SD	Steiner-Davis
Elec	Electradisk	Se	Session
Em	Emerson	Sil	Silvertone
Ex	Excelsior	Sig	Signature
Ge	Gennett	Su	Sunshine
GG	Grey Gull	Sw	Swing
Gl	General	Tele	Telefunken
GrF	French Gramophone	Tri	Triangle
Ha	Harmony	UHCA	United Hot Clubs
Harmo	Harmograph	Ul	Ultraphone
Her	Herwin	VD	Van Dyke
HMV	His Master's Voice	Ve	Velvet Tone
HoW	Hit of Week	Vi	Victor
HRS	Hot Record Society	Vo	Vocalion
Hy	Hytone	VoE	English Vocalion
Im	Imperial	Vr	Variety
Je	Jewel	Vs	Varsity

In the "For Disposition" section the condition of the record is indicated by these abbreviations:

N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.

E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling. Easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "For Disposition" section shows the method by which each record is to be disposed:

"SAL": The record is for sale at the price indicated.

"AUC": The record is at auction. The highest bid takes the record. Bid only what the record is worth to you.

"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "Wanted" and "For Disposition" sections shows the first four letters of the advertiser's name. His address is shown in the adjoining columns of this page.

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CLOSING DATE FOR BIDS
On all Records advertised for auction in this issue will be JAN. 12. 1946
UNLESS OTHERWISE STATED.

LEMME TAKE THIS CHORUS

To this country character, twenty-four hours in New York is worth two weeks any place else.

Off the steam cars, I go into a diner around 7th Ave. and 12th St. to use the phone, and I hear an eater mentioning the name of Bunk Johnson. At the Commodore Music Shop the next day I find Bill Grauer, our new advertising manager, and across the way we have a big business conference. An hour later at Eugene Williams' Decca office, I shake hands with George Rosenthal and Brother Zachary of *Jazzways*. Down the street to Jack Caiden's Collectors Record Shop (the first of this year he will press 500 copies of any record for 50c each). Then down to Julius' for some down-to-earth talk with Charles Edward Smith, the master of ceremonies there. "SAM! SAM! ANOTHER RYE AND BEER HERE!" Mr. Smith is in my opinion the world's greatest jazz authority. Over to 2nd Ave. for fine food at the Cafe Royal and up a block to the Stuyvesant Casino.

To those who have not heard Bunk Johnson's Band play at the Stuyvesant Casino, it may appear that the Record Changer is slicing the Bunk balony pretty thick. Those who have heard this band at the Casino must take exactly the opposite view.

The night I was there was cold, windy, rainy, miserable and Wednesday, not fit out for man nor beast. I found all tables occupied, beer flowing like the Grand Coulee, every type of customer jumping on the dance floor, and enough music to lay you low. Williams and Russell have done a fine job of promotion. They must have felt that you couldn't lead New York to New Orleans music by a lot of empty headed advance publicity; they put New Orleans music down there on 2nd Ave. and, after three or four jumpy weeks, New Yorkers have really come and got it. I think Williams and Russell are flooded with currency, and hope so.

Accounts of the music have been printed in *PM, New Yorker, Time,* and even *Metronome*.

Now I want to thank Fred Ramsey, one fine boy, who put me up in New York and who had considerably less beer when I left than when I arrived. And also greetings to Alfred and Mrs. Lion and Frank Wolfe of Blue Note, Bill Davidson, Lew Eaton, Bill Colburn, Ralph and Jean Gleason, Dale Curran and Bill Russell. Let's all get together again at an early date.

LET THAT FOUL AIR OUT!

This is our Letters Department. All communications are printed, provided they are submitted on post cards and are confined to 100 words.

Why should we have to buy Metronome and take its insults to get information (and only partial at that) about all the current record releases? What the Record Changer should have is not detailed criticisms of a few outstanding records that everyone buys anyway, but complete listings of ALL jazz or nearly jazz records with personnels, master numbers, recording dates and brief comments about overall quality and solos.—A. L. S., Toronto, Ontario.

* * *

Sorry to see the Record Changer allowing their writer from Los Angeles to give a one sided picture of jazz in this city. Suggest that you head Mr. Montgomery's column, "Kid Ory's Jazz Band in Los Angeles."—B. C., Burbank, Calif.

* * *

Collectors would be interested in knowing what the highest bids are on rare records. Any items that are sold for $10.00 or more deserve mention in the Record Changer. One of my recent dispositions went to a bidder for $10.10—Johnny Dodds' *Sweet Lorraine,* VI 38038, new.—F. A. R., Garfield, New Jersey.

* * *

Vainly searched that monumental masterpiece *Index to Jazz,* for listings of Meyer Davis and Guy Lombardo. Shades of Dodds and Bix. What a golden opportunity for that master of the poison pen, "Jazzbo Brown from Memphis Town." How about it, Jazzbo?—F. H., St. Louis, Missouri.

* * *

This character in the August issue of the Record Changer, R. W. of San Francisco—his suggestion to cut out of recording in process such persons as Goodman, Barnet, Boswell, Art Tatum and numerous others. What knowledge of jazz does he have? What does he think it is composed of? R. W. sounds like one of those Kid Ory fiends. Oh, yes, I second the motion on R. E. L.'s idea in the September issue. Let's have more guys like J. M., M. K., and less of R. W.—J. C. C., Los Angeles, Calif.

* * *

E. C.'s suggestion that you run more articles on jazz in the great days of St. Louis is excellent. Is there a narrator available? As far as I know, nothing much has ever been written of Creath's band, or of Dewey Jackson or Ed Allen's Whispering Gold Orchestra, and but little more about Marable's Band and Mannone's Arcadian Serenaders—J. P. M., Brooklyn, New York.

* * *

Come on, fellers, let's call a spade a spade. If it's an "F" record don't list it as "E." If it's got a crack, say so; don't keep it a secret, ship the record and hope the buyer will take it and say nothing thinking the Express Company busted it. If it's been smeared with black shoe polish to kill the noise, say so. Hey, Changer, how about "M" for records in "Mint" condition?—M. B., Albany, New York.

* * *

I have read many opinions as to what records constitute New Orleans music, but have yet to find an appraisal of the following: ORIGINAL TUXEDO JAZZ ORCHESTRA, *Black Rag/Careless Love,* OK 8198 and *Original Tuxedo Rag,* OK 8215. In my opinion they are the finest and most authentic examples of New Orleans music ever recorded. For any collector who appreciates the real stuff (such as Oliver's Okeh version of *Snake Rag*), these items are a must.—N. H. P., Madison, Wisconsin.

* * *

Re suggestion in August issue by J. M. of San Francisco to set up non-profit organization for exchanging dubs of unavailable items. Swell, but what's wrong with the Record Changer conducting a department of this type as a reader service, at a slight profit of course?—W. F. T., New York, N. Y.

(The law prohibits reproduction of copyrighted material without consent of copyright owner.—Ed.)

* * *

As a protest against the bigoted comments of our arch enemy (by his own proclamation), Leonard Feather, I should like to organize a "Moldy Fig" movement for the elimination of all such enemies of the real jazz. How about it, collectors? United we stand, divided we'll have to listen to Feather play the piano and like it.—W. G., St. Albans, New York.

We Shall Walk Through the Streets of the City

by FREDERIC RAMSEY, JR.

It would take a Barnum barker to do justice to what one dollar (only the tenth part of a sawbuck) buys at an East Side dance hall in New York known as the Stuyvesant Casino. And although there aren't any pitchmen to shout for "the Eighth Wonder of the Modern World, Bunk Johnson and His New Orleans Band," nor gaudy canvas posters, nor red-and-gilt wagons, the carnival flavor is there just the same. And so are the eager faces.

The opening night was one of those typical, late-summer evenings that should be cool but are insufferably hot. The seven men in the band kicked off promptly at 8:30; by 8:31 they were playing with a fire which most bands reserve for late-hour requests. The doors were open and simmering waves of hot jazz from New Orleans surged across Second Avenue in the vicinity of the Casino. The Weather Bureau's timid "warmer this evening" was understatement.

The Casino is a rambling, old-fashioned dance hall not far from sedate St. Mark's-of-the-Bouwerie, the old-world church in whose cemetery Peter Stuyvesant lies buried. Like a tight-curled prostitute of an age beyond uncertainty, the Casino has taken its last stand on the avenue. In the protective shadow of the dignified church, it is now swaggering through its latter days in blowsy dignity.

The large dance hall on the second floor is high-ceilinged, with a mezzanine balcony. The walls are a flamboyant chartreuse, with a simulated wood dado painted up to chest-level. An ornate crystal chandelier hangs from the ceiling. Next to the chandelier is a mirrored globe of the style and period of the globe which turned over the dance-floor of the Lincoln Gardens in Chicago. When a spotlight was directed to the globe's surface, its thousands of tiny mirrors threw bright buttons of light on the dancers below.

The band sits on a raised platform which shakes with the rhythm of their music. Four music stands are placed in a row in front of the band and are used exclusively as a rest for cigarette butts.

When they play, Bunk stomps twice on the floor to give the beat. The piano picks up the melody and is followed by the rhythm section. Bunk usually plays the lead while Lewis and Robinson play in and around his part. Bunk in action is a formidable player. His style is not that of Oliver, nor Keppard, nor Collins. It is most like Armstrong's, but perhaps that is getting the order mixed up. There is no doubt that Bunk's is the most subtle of all. The trick of listening to Bunk is to realize, as one musician put it, that "he plays like he was missing all the time." Bunk hesitates before coming in on the beat, and by the time he's "driven it down," an element of suspense has been created. Superficial listeners say he's missing, but this is a trick which is a part of Bunk's playing. To miss it is to miss his intent.

Bunk shifts easily from lead to support in the quickly moving patterns woven by the band. His solos, often played very low, are most remarkable of all. They show a degree of melodic invention which places him in the lonely genius class of jazz improvisers. They are so direct that they sound easy. Yet they possess that high degree of art whose achievement is always expressed in classic simplicity. Bunk never blasts—his most beautiful expressions are created at medium volume.

Bunk plays a variation on *High Society* which is incredible for subtlety and musical perfection. On slow blues, like *See See Rider,* he "drives down" more on the rhythm—each note is percussion as well as part of a melodic line. Here his tone is broad and powerful, and can easily be heard over a roomful of shuffling feet. He leads stomps like *Willie the Weeper* with flash and fire. For parade numbers like *Moose March* and *Maryland, My Maryland,* he gives out enough sparkle and lift to pace the band right up through the golden streets of the Eternal City.

Bunk's sensitivity and imagination are such that he adapts his playing to each selection. Any thorough analysis of his style would have to investigate his forty or fifty different ways of playing. A simpler way to describe Bunk's music is to shake your head and remark, as did Miff Mole when he heard Bunk, "The old man sure knows his way around."

Jim Robinson, the trombone in the band, sits at Bunk's right. He usually holds back during the early part of an evening, taking very few solos. He goes along with Bunk, furnishing a rich counterpoint and a constantly varied background. Occasionally, they play a "response" duet together, with Bunk tossing a phrase at Robinson, and getting it right back from the bell of that long slide-horn. The mouthpiece of Jim's trombone looks like a special job. It resembles a bartender's conical jigger-glass measure of stainless steel more than the lip-end of a piece of musical plumbing. He uses no mute whatsoever, but produces shattering tonal effects by cupping his hand in the bell of the trombone, or spreading it wide across the mouth.

More than any of the others who play melody instruments, Jim "talks" with his trombone. Sometimes he growls—sometimes he yells—then he makes a short speech, or converses with George Lewis' clarinet. Jim also slips and slides with ease in and out of earthy tailgate runs. When he does take a solo, he stands up and blows out full, round phrases modified by mute inflections that are subtle and forceful at the same time. His tone is broad and brassy. His phrasing is direct, and his straightforward ideas are expressed with great economy.

On Bunk's left, George Lewis sits and plays a clarinet. The temptation is to say that he plays like Johnny Dodds, or Noone, or Simeon, just as it's a temptation to state that Bunk reminds one of Armstrong, or Robinson or Ory. But that isn't fair to anyone. Actually, George has a style of his own, like Bunk and Jim Robinson. Although it has the stamp of New Orleans, the common denominator which links all these men, it is nevertheless clarinet by George Lewis, and George alone. In ensemble, it's restrained but audible throughout; in blues, it's slow-moving, gentle and sad. In marches, the treble notes slash through the pattern woven by the band like brilliant flickerings of color in a rich tapestry. In lower register, it is mellow and woody.

This broad, full tone in the low register is a characteristic of New Orleans clarinet-playing; Dodds and Noone had it, and so does Omer Simeon. It is all the more remarkable for the ease with which players like Lewis can shift from its broad inflections to the clear, piercing treble. This makes possible execution of such difficult passages as the classic *High So-*

ciety chorus, which Lewis plays with the perfection of a master. George blends excellent tonal quality and control with exciting melodic invention. And like everyone else in this remarkable band, he combines inspired solos with neatly integrated ensemble backing.

The rhythm section consists of Alcide Slow Drag Pavageau, bass; Lawrence Marrero, banjo; Baby Dodds, drums. Alton Purnell, a comparative unknown who plays piano, surprises everyone who hears him for the first time. No one bothers to argue whether a piano belongs in a New Orleans band or not, because Purnell is a demonstrably good part of the band. He takes very few solos, but when he does, he knits them together closely, playing few notes and paying strict attention to breaks. He is more like Joseph Robichaux, who played with the Jones-Collins Astoria Hot Eight, than anyone else on record. Purnell has played dates with Robichaux, and admits liking the pianist of the Hot Eight recording session. Incidentally, it was Alton's brother Theodore who played alto sax on the Victor records that were cut in New Orleans in 1929 and re-issued as Bluebirds 8168 and 10952.

Slow Drag plucks his bass to produce a full, insistent tone. The section couldn't go without him. Over the solid foundation laid down by the string-bass, Marrero's banjo clips out a sharp, bouncy punch. The two blend like tangy juice mixed with rum.

Seated in the rhythm section between Slow Drag and Marrero, Baby Dodds keeps it all together. When Baby sits down to play his drums, he should be placed on a throne built of solid gold, with red plush trimmings. At his side, beautiful, angelic, winged handmaidens should come and go in response to his royal requests. As it is, any old folding chair from the hall is good enough for Baby.

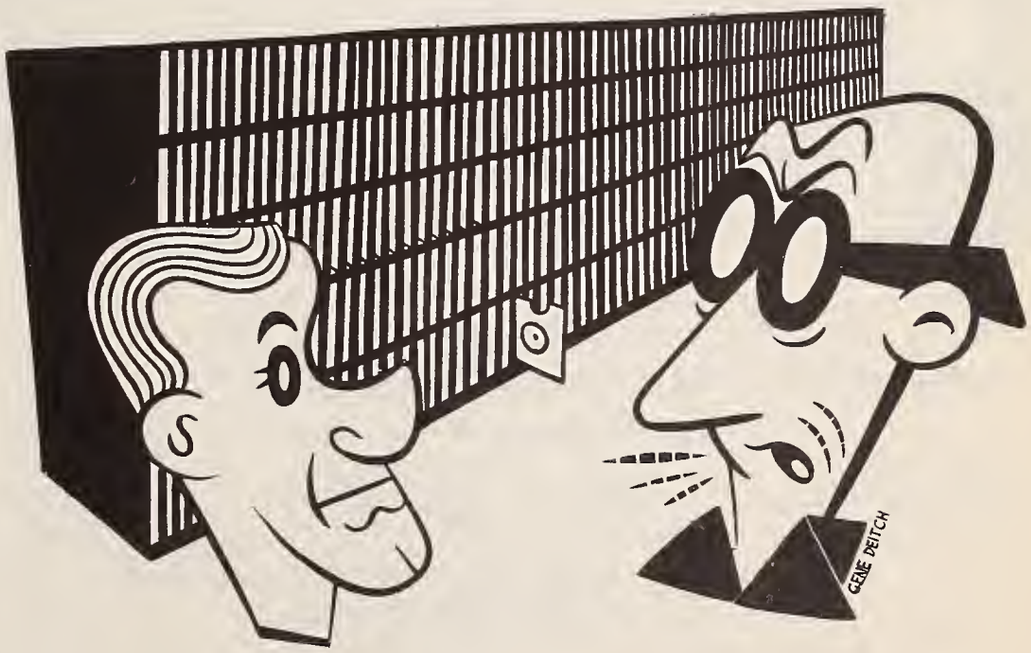
This drummer in action is the greatest thing I have ever seen or heard in jazz. Dodds never misses a nuance of tone or a shade of rhythm. His outfit consists of a big bass drum, a tom-tom, and two other drums graduated in size. On the bass-drum, he's fixed up two cymbals. Unlike most drummers who depend on the mechanized high-hat cymbal, Baby hits his by hand, using either the thin or butt end of his sticks. Also mounted on the bass-drum are a woodblock, a ratchet, and a small " tim-tim " cymbal. The " tim-tim," a small metallic disc not over three inches in diameter, is often used by Spanish dancers, and occurs in Oriental music as well. Completing the tally of royal trappings is the set of four cow-bells held over from the days when his majesty drummed in King Oliver's historic Creole Jazz Band. The bells were especially designed for sacred cows.

With this combination, Baby sits and drums. And when he drums, he shakes, as it says in *Sister Kate*, " just like jelly on the plate." There's not an ounce of Baby's plentiful poundage that doesn't move. He's all over those drums at once; he beats the big ones hard when the band is playing a loud ensemble, then softens down on the smaller drums behind a solo; in marches, he works up furious rolls on the snares, while he saves up an alternating pattern of large-to-small-and-back-to-large again for his complex breaks. George Lewis likes cymbals behind his solos; so it's cymbals for George, although Baby himself prefers a softer backing for a clarinet. Dodds also likes to play tunes on the rims of his drums; and he does *play* them, hitting tones with wood on wood to build a melodic line. For further variations, he hits the woodblock, taps his " tim-tim " or nicks the cowbells on the path he's beating between the woodblock and the small drums. And all the while, he's shaking back and borth, back and forth, while his right foot keeps up that steady, staccato beat on the big bass-drum. Throwing the sticks up in the air is old stuff with him, and he does it with verve. The whole band is livened by his work.

In action, the band is unbelievable. The general feeling on their night at the Stuyvesant Casino was that this sort of thing just couldn't be true. A part of it was due to Bunk. I overheard it said in the crowd, " A man just can't play that much trumpet when he's sixty-six years old! " But if that's the rule, Bunk is the exception. The rest of the wonderment on bemused faces of the opening-night audience came from hearing a real New Orleans band, playing together as a unit, in New York!

There never has been such ensemble playing, such brilliant solo work, all going at once, in New York jam sessions. Someone else remarked, " Well, now I see what these other guys have been *trying* to do all the time! " The crowd, incidentally, looked like a *Who's Who* of jazz *afficionados*. I spotted Bill Russell, Charles Edward Smith, Alfred Lyon, Francis Wolfe, Gene Williams, Jim Moynahan, Phil Featheringell, Bob Reynolds, Carlton Brown, Rudi Blesh, Milt Gabler, Rod Reed, Jack Crystal, Charles Payne Rogers, Moe Asch, Almet Ertegun, Ralph Gleason and Bill Riddle in the line-up of writers, record company scouts, and collectors. Jazzmen George Wettling, Max Kaminsky, Ed Condon, Pee Wee Russell and Miff Mole were on hand.

During the first week of Bunk's engagement, the Victorian Casino served as meeting-place for countless newspaper, book and magazine editors and writers. Among publications represented were *Time, Life, Vogue, Glamor, Harper's Bazaar, View, Down Beat, Jazzways, PM,* the New York



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The "professionals" and "experts" were so casually blended with the rest of the crowd, however, that they made up a sort of invisible minority in the general enthusiasm of a large and more general audience. It was a cosmopolitan crowd, ranging from painters, dancers and sculptors all the way through medical students, plumbers and steamfitters, to the casual sailors who dropped in for a drink, a dance and a pick-up.

For this patch-quilt crowd, Bunk Johnson and his Band displayed repertoire that had something for everyone. For the jitterbugs and high school kids, they played the latest hit tunes, like *Rum and Coca Cola, Bell Bottom Trousers,* and *Sentimental Journey.* On request from anyone, they ran through popular jazz classics like *The Sheik of Araby, Darktown Strutters, My Blue Heaven, Marie, Lady Be Good, Chinatown, Shina,* and *I Can't Give You Anything But Love.* They also reached into the closet and dusted up old, forgotten ones like *I Can't Escape From You, There's Yes, Yes in Your Eyes,* and a sign-off frequently used by tavern bands, *Till We Meet Again.*

The rest was an earthly selection of blues, stomps, joys, rags and marches. *High Society, Moose March,* and *Maryland, My Maryland* were marches that kept a lilting parade spirit going throughout every evening. Rags and stomps like *Thriller Rag, Dusty Rag, Tiger Rag,* and *Willie the Weeper* were rendered with spirited rhythmic background from Baby Dodds; they also played traditional New Orleans tunes like *Sister Kate, Muskrat Ramble,* and *Milneburg Joys.* Blues were represented with *St. Louis Blues, Baby Won't You Please Come Home, Lowdown Blues, Careless Love, Drafted Blues* (held over from World War I), *Bunk's Blues* and *Burgundy Street Blues.* Spirituals rounded out the diversified program—*Down By the Riverside, When the Saints Go Marching In,* and *We Shall Walk Through the Streets of the City,* were rendered with feeling.

And if playing palled on the boys in the band, they rang in a little of the well-known New Orleans hokum. In their language, "hokum" means a joke, a gag, with an eye to catching immediate attention of the audience. On their first night, they were halfway through the evening when Baby Dodds ran off a terrific roll on his snare, beat his bass with a resounding boom, and knocked a couple of biff shots on the smaller drums. By this time everyone was expecting something tremendous to happen. Bunk rose from his chair.

"Don't mind us," he remarked, while a sly grin spread across his face, "we don't know what we're doing!" He sat down. Then the other members of the band put down their instruments and walked off the stand. It was the end of the set—not the superfinale everyone expected.

Walking Through the Streets

Bunk and Baby Dodds are the only two men who have ever visited a large northern city before. George Lewis, the clarinet player, was absolutely astounded by what he saw the first day when walking through the streets of the city. "It's really just the way it is in the movies," he remarked, "it's wonderful—bright lights, and all those tall buildings!"

Tall buildings, fast traffic, square blocks and bright lights—these are new to anyone from New Orleans. With so much that is strange around them, the men stick together, just as the first jazzmen to reach Chicago from New Orleans did over twenty-five years ago. They live in Gene Williams' roomy, old-fashioned railroad apartment on Washington Square South. Here they have worked out a communal system of living that could serve as model to more pretentious social experiments. By common consent, George Lewis is official cook—he has a real flair for Creole *cuisine* Bunk and others share the marketing. Their shelves are stocked with aromatic herbs and strange brands of packaged goods—all put up in New Orleans, whence they are exported for the benefit of gourmets and natives unfortunate enough to be far from the source of supply. There's always something cooking on the big stove, and George's offstage repertoire runs through as many variations as his solos on clarinet. It runs through spare-ribs, chittlin's, red beans and rice, piquant sauces, and full-flavored soups right on to the basic items of Creole cooking, such as fabulous crayfish bisques and rich, luscious gumbos of a thousand varieties.

The men take turns at a barber chair they've rigged up in the kitchen, trimming and cutting each other's hair with professional skill. You have to know a lot of things in the music business. When they're not out seeing the sights of New York, they sit around in the kitchen playing cards. Bunk likes to whistle when he concentrates on his cards. Perhaps that's the way he works out some of those brilliant solos for his trumpet. It's no mere coincidence that Bunk's own way of describing his initial mastery of the trumpet is to say, "I got so I could play everything I could whistle."

Because the stairs to their quarters are long and steep, and because Baby Dodds has to watch his blood pressure, he was offered a ground-floor room of his own.

"No, thank you," Baby replied, "I want to be with the band. That's my life, living with them!"

And that's the way they all feel about it—the band, and the music they make, is their life. This in spite of the fact that artists like Bunk and George Lewis have had to perform the heaviest sort of manual labor when music jobs were scarce. Bunk has driven a truck in the rice fields, and George Lewis was employed as a stevedore on the docks at New Orleans. A little over a year ago, jazz nearly lost its greatest living clarinetist when a heavy block from a chain hoist fell on Lewis. He was incapacitated for weeks. So when one of these men says, "Music is my life!" what he really means is that over and above the life that he is forced to sweat out as a truck driver or a dock worker, music is the one and only real thing for which he lives.

There is no sort of sacrifice, no sort of makeshift, which any of them won't accept in order to go on making music. This New York engagement is a bold

(*Continued on Page 40*)

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SWEET TALK/SO LONG SHORTY BB 11507 E T-A —— MEAD
MY WISH/MOONLIGHT MASQUERADE BB 11330 E T-A —— MEAD
CAN'T HELP LOVIN'THAT MAN BB 11257 E T-A —— MEAD
I'M TRYIN'/DON'T TETCH IT BB 11491 E T-A —— MEAD
HOAGY CARMICHAEL
BARNACLE BILL/BESSIE(BIX) VI 25371 E AUC 2.00 BLAC
ROCK IN CHAIR/BARNACLE BILL VI 38139 E AUC —— CHAP
CAROLINA CLUB ORCH.
MY CASTLE IN SPAIN OK 41229 N AUC —— RITZ
SOMEBODY/MISS WONDERFUL OK 41309 N AUC —— RITZ
CAROLINERS
CARITA/SOCIETY N.C. ORK CA 8335 E AUC —— EPST
BENNY CARTER
THOUGHT OF YOU/ALL OF ME BB 10962 N AUC —— NELS
BENNY CARTER (CONTINUED)
O.K. FOR BABY/NIGHT HOP DE 3294 E AUC —— DELS
POM POM/WHEN LIGHTS DE 3262 E+AUC —— PETR
BACK BAY BOOGIE/SUNDAY BB 11341 N AUC —— WEAK
CASA LOMA
CHINA GIRL/SAN SUE STRUT OK 41403 E AUC —— FOY
RAGTIME BAND/OLD GRAY BONNET OK 41476 N AUC —— FOY
BLUE JAZZ/WHITE JAZZ BR '6611 N S-A —— CORN
SID CATLETT
THERMO-DYNAMICS/BLUE SKIES DELTA 103 E+AUC —— DAVI
CHICAGO RHYTHM KINGS
BREEZE/(FRANK & JOHNNIE,REV.) BB 6564 N AUC —— DAVI
MADAME DYNAMITE/TENN. TWI. UHGA 63/64 N AUC —— STUR
I'VE FOUND NEW BABA/CHANGES BR 4001 N S-A —— CORN
CHOCOLATE DANDIES
BLUE INTERLUDE/ONCE UPON TIME DE 18255 E AUC —— DAVI
SMACK/(C.HAWKINS, REV.) COM 533 N AUC —— DAVI
I SURRENDER DEAR/CAN'T BELIE COM 1506 N AUC —— WEAK
CHUBB-STEINBERG
FROM ONE TILL TWO/WALKING OK 40106 V AUC —— CHAP
BLIND CLYDE CHURCH
PNEUMATIC BLUES/9 BLUES(1" CR) VI 23271 E AUC 1.50 HUBE
BUDDY CLARK
I WALK(FREEMAN,MARSALA,RUSSEL) VS 8233 N T-A —— ROHS
LARRY CLINTON
STUDY IN BLUE/NIGHT SHADES VI 25897 E+T-A —— KAPL
DEEP PURPLE/STUDY IN RED VI 26141 E AUC —— WEAK
COZY COLE (WITH BEN WEBSTER)
BODY AND SOUL/TALK TO ME —— 501 N AUC —— WEAK
KING COLE TRIO
PITCHIN' UP A BOOGIE/I'M LOST —— 104 E T-A —— BARN
VOM VIM VEEDLE/ALL FOR YOU —— 139 E T-A —— BARN
I LIKE TO RIFF/STOP RED LITE DE 8592 N AUC —— WEIN
COLONIAL CLUB ORCHESTRA
LONELY/FORGIVE ME BR 3506 V T-A —— MEAD
CHLOE/SOMEBODY LIED ABOUT ME BR 3700 E T-A —— MEAD
RUSS COLUMBO
POOR BUTTERFLY BR —— E AUC —— LIQU
EDDIE CONDON
HOME COOKING/THE EEL CO 35680 N AUC —— BROW
SUNDAY COM 515 N SAL .75 BROO
HOME COOKING/THE EEL BR 6743 E+AUC —— GLOT
THAT'S SERIOUS THING/STOMP BB 10168 N S-A —— CORN
COOK'S DREAMLAND ORCH.
MOANFUL MAN/LONELY WALLFLOWER GE 5373 N TRA —— TATE
SCISSOR GRINDER JOE/MEMPHIS GE 5374 N TRA —— TATE
COON-SANDERS
KEEPIN'OUT OF MISCHIEF NOW VI 22969 N T-A —— PIRA
COTTON CLUB ORCHESTRA
DOWN AND OUT BLUES/SNAD 'EM CO 287 E AUC —— DAVI
COTTON PICKERS
SHOO SHOO/HE'S GOOD MAN BR 4447 V AUC —— EPST
HE MAY BE/WHITE WAY BLUES BR 2380 V AUC —— EPST
HOT LIPS/STATE ST. BLUES BR 2292 V+AUC —— WEAK
IDA COX
WEARY WAY/GRAVEYARD(LADNIER) SIG 907 E AUC —— BROW
LAST MILE BLUES/I CAN'T QUIT OK 6405 N AUC —— WEIN
BING CROSBY
MANDY IS TWO/LAMPLIGHTER DE 4249 V T-A —— BARN
CLEMENTINE/DAY DREAMING(G/V) DE 4033 - T-A —— BARN
STARDUST/DEEP PURPLE DE 2374 E T-A —— BARN
PENNIES FROM HEAVEN(BLACK LAB) DE 15027 N T-A —— BARN
STARDUST/DEEP PURPLE DE 2374 E AUC —— WEAK
BEAUTIFUL GIRL/AFTER SUNDOWN BR 6694 V+AUC —— DEGR
ANNIVERSARY WALTZ/SHEPARDS DE 4065 E S-A —— DRGR
BLACK MOONLIGHT/SWEET GA. PE 13034 V AUC —— KELS
BLACK MOONLIGHT/SWEET GA. ME 13127 V AUC —— KELS
DUTCH MILL/BIG LOVE SCENE ME 13133 V AUC —— KELS
TAIN'T SO(WITH PAUL WHITEMAN) CO 1444 E AUC —— KELS
STARDUST/DANCING IN THE DARK BR 6169 V AUC —— LIND
OUT OF NOWHERE/IF YOU SHOULD BR 6090 V AUC —— LIND
PLEASE/WALTZING IN A DREAM BR 6394 V AUC —— LIND
GABRIEL'S HORN/STAY ON RIGHT BR 6533 E AUC —— LIND
MOONSTRUCK/LEARN TO CROON BR 6594 V AUC —— LIND
BLACK MOONLIGHT/THANKS BR 6643 G AUC —— LIND
DAY YOU CAME/I GUESS IT HAD BR 6644 G AUC —— LIND
LAST ROUNDUP/HOME ON(RIM CH) BR 6663 V AUC —— LIND
BEAUTIFUL GIRL/AFTER SUNDOWN BR 6694 V AUC —— LIND
SHADOWS OF LOVE/GOODNIGHT ME 13134 E AUC —— LIND
LOVE IN BLOOM/GUESS IT HAD BR 33198 V AUC —— LIND
MY REVERIE/OLD FOLKS DE 2123 E+T-A —— KAPL
SILENT NIGHT/ADESTES FIDELES DE 621 E+T-A —— KAPL
MY KINDA LOVE (DORSEY BROS) PAE 2475 E+STA —— STUR
WITHOUT A WOO/TAKES TWO DE 548 E AUC —— VUCI
TEMPTATION/WE'LL MAKE HAY BR 6695 V+AUC —— WEAK
LOVE IN BLOOM/I GUESS IT HAD ME 13165 N AUC —— WEIN
BOB CROSBY
DON'T CALL ME BOY/YOU'RE BOUN DE —— E T-S 1.00 FLYN
JAZZ ME BLUES/DO YOU AVER DE —— E T-S 1.00 FLYN
THE MARK HOP/BURNING CANDLE DE —— E T-S 1.00 FLYN
SONG OF W./STOMP OFF DE 2379 E AUC —— DELS
HONKY TONK TRAIN DE 2208 E SAL 1.50 BROO
—— DE 3335 N SAL 1.25 BROO
I TOLD YOU SO DE 4422 V SAL .50 BROO
PERUNA/WASHINGTON & LEE DE 2789 N AUC —— WEIN

FOR DISPOSITION

Title	Label	No.	Cond.	Sale	Price	Seller
BOB CROSBY (CONTINUEG)						
So. Rampart st/Smokey Mary	De	2569	N	auc	—	Wein
BEBE DANIELS						
You're always in my arms	Vi	22132	N	T-A	—	Pira
COW COWDAVENPORT						
Cow cow blues	Br	80022	N	sal	.60	Brdo
EDDIE OE LANDE						
You can't kiss/Copenhagen	BB	10027	E	auc	—	Foy
Livery stasle bl/Cockeyed	BB	10094	N	auc	—	Weak
JOHNNY DODDS						
Wilo man(25)/Melancholy(28)	Br	3567	N	tra	—	Tate
Brubh stomp	OK	8599	E	T-A	—	Star
Melancndly/Wilo man's blues	Br	3567	E	auc	—	Dlot
DORSEY BROTHERS						
Annie's cousin Fannie/Judy	Br	—	N	T-S	1.00	Flyn
Eccentric/You're okay	De	1304	E	auc	—	Foy
Sally of my greams/Cross	OK	41151	N	T-S	1.75	Anor
JIMMY DORSEY						
Parade of milk caps/John	De	3334	E+auc		—	Davi
You let me down/Where am I	De	602	E	auc	—	Foy
Welcome stranger/Is it true	De	768	E	auc	—	Foy
Robins & roses/Sing sino bino	De	776	E	auc	—	Foy
Moonrise on the lowlanos	De	782	E	auc	—	Foy
I love to sing/Tain't no use	De	808	E	auc	—	Foy
Stompin'at savoy/Sentimental	De	882	E	auc	—	Foy
It ain't right/The boston tea	De	901	E	auc	—	Foy
Parade of milk bottle caps	De	941	E	auc	—	Foy
Pennies from heaven/One two	De	951	E	auc	—	Foy
TOMMY DORSEY						
You started me/Rosins & roses	Vi	25284	V	auc	—	Epst
Yes indeeo/Will you still	Vi	27421	E	auc	—	Epst
Everything nappens(Sinatra)	Vi	27359	E	auc	—	Epst
Oark eyes	Vi	25556	F	sal	.70	Brod
Jezebel/Bewildereg	Vi	25795	E+T-A		—	Robe
I'll see you in greams/Stop	Vi	26012	E+T-A		—	Robe
JOHNNY DUNN						
What's use/Orig.bugle blues	Vo	1176	E	auc	—	Epst
DUKE ELLINDTON						
(Album)	Co	C-66	N	T-S	2.00	Flyn
(Album)	Co	C-38	N	T-S	2.00	Flyn
E.St.Louis toodle/Black beaut	BB	—	E	T-S	1.00	Flyn
Jubilee stomp/Country gal	Co	—	N	T-S	1.00	Flyn
Mood ingigo/Black tan fant.	Br	6682	E	auc	—	Weak
New birmingham/Skattin' at	Ma	123	N	auc	—	Weak
Black & tan fantasy/Creole	Vi	24861	N	sal	—	DeGr
Scattin' at the kit kat	Ma	123	E	auc	—	Foy
La oe oddoy dod/Stevedore	Br	8174	E	auc	—	Petr
Mood indigo/Black ang tan	Br	6682	N	sal	3.25	Mull
Down in our alley blues	Co	1076	N	sal	5.00	Mull
What good am I/Ten little	Vi	22586	E+sal		3.00	Mull
Shout em aunt Tillie/I'm so	Vi	23041	E+sal		3.00	Mull
King gooji/Boy meets horn(N/V)	Br	8306	–	auc	1.50	Blac
Love in swing/Watermeldn(E/N)	Br	8200	–	auc	1.75	Blac
Stevedore/La oe goody(N/E)	Br	8174	–	auc	1.75	Blac
Gal from Joe's/Let song(E/N)	Br	8108	–	auc	1.75	Blac
Margie/Cotton (E/N)	Br	7526	–	auc	1.75	Blac
Solituge/Moonglow	Br	6987	N	auc	1.95	Blac
Ingigo/Black & tan (E/N)	Br	6682	–	auc	1.75	Blac
Raincheck/Pergioo	Vi	27880	N	auc	1.00	Blac
(50 Br, 25 Vi & Co)	—	—	–	auc	—	Blac
Moog ingigo	Br	6682	V	sal	1.50	Broo
Jolly wog	Br	80035	–	sal	.60	Brdo
Twelfth street rag	Br	80001	E	sal	.50	Brdo
Daybreak express	Vi	24501	N	sal	.40	Brod
The mooche	Vi	201531	N	sal	.40	Brdd
Black beauty/Take it easy	Vo	15704	G	auc	—	Epst
The mooche/King Oliver	Vi	38034	V	auc	—	Epst
Blue serge/Jumpin' punkins	Vi	27356	V	auc	—	Epst
Solituge/Delta serenaoe	Vi	24755	E	auc	—	Epst
Moog ingigo/Black mans	Vi	22587	E	auc	—	Epst
Flaming youth/Voom voom	Vi	38035	V	auc	—	Epst
Warm velley/Flaming sword	Vi	26796	G	auc	—	Epst
Stevedore st/Dicty glige	Vi	38053	G	auc	—	Epst
Stompy Jones/Blue feeling	Vi	24521	D	auc	—	Epst
Clarinet lament/Echoes of	Br	7650	E	T-A	—	Mazz
Runnin' wild/Mood inoigo	BrE	01068	E	T-A	—	Mazz
I've got to be rug cutter/	Ma	101	V	auc	—	Vuci
In sentimental moog/Show boat	Br	7461	E	auc	—	Vuci
Eerie moan/Anytime any day	Br	6467	E	auc	—	Wein
Warm valley — Can	Vi	26796	N	auc	—	Wein
Creole love call/Black tan	Vi	24861	N	auc	—	Choy
Lightnin'/Baby when you	Co	35835	N	auc	—	Choy
ZIDGY ELMAN						
Am I blue/I have everythind	BB	10490	E	auc	—	Epst
Bublitchki/Fralich in swing	BB	10103	E	auc	—	Foy
Zaggin' with zig/You're mine	BB	10316	N	auc	—	Nelb
Bublitchki/Angels sing	BB	10103	E	auc	—	Weak
I'm through with love	BB	10663	N	auc	—	Roth
Sugar	BB	10096	N	auc	—	Roth
Deep night	BB	10855	N	auc	—	Roth
TED FIORITO						
In other worgs we're thru	Br	6746	N	T-A	—	Pira
ELLA FITZGERALD						
Baby won't you/What can I	BrE	03159	N	auc	—	Weak
FIVE BIRMINGHAM BABIES						
Mamie	Pe	14417	E	sal	.70	Broo
BUO FREEMAN						
Sungay/As long as I live	De	2849	E	auc	—	Weak
FRIARS SOCIETY						
Panama/Tioer rag	BrE	2212	E+T-A		—	Wint
Farewell slues/Eccentric	BrE	2211	D+T-A		—	Wint
LOUIS KIND DARCIA						
Swing Mr. Charlie/(rev.Boots)	BB	10043	N	auc	—	Roth
DOLDEN MELODY MEN						
Trombone man	Challanoe	803	E	auc	—	Cnap
JEAN DOLDKETTE						
Cover me up (Venuti)	Vi	19317	E	auc	—	Epst
Gimme little kiss (Venuti)	Vi	20031	V	auc	—	Epst
Blue river	Vi	20981	E+sal		.75	Kels
A lane in Spain	Vi	20491	N	sal	.70	Broo
Just imaoine/(rev., Masters)	Vi	21565	N	T-A	—	Meao
In the eve/Where the lazy	Vi	19308	N	T-A	—	Meag
BENNY DOODMAN						
Blues in my flat/Blues in	Vi	—	E	T-S	2.00	Flyn
Hendersdn stomp/Nosooy	PaE	2794	N	auc	—	Weak
String of pearls/Jersey boun	OK	6590	N	auc	—	Weak
La rosita/Smoke gets in eyes	Co	36284	N	auc	—	Weak
St.Louis blues/Clarinet(ODJB)	Vi	25411	N	auc	—	Weak
Benny rides again/Man I love	Co	55001	E	auc	—	Weak
I gotta right to sino blues	Co	2835	E	S-A	—	DeDr
After you've gone/Body & soul	Vi	25115	N	sal	—	DeDr
Moon glow/Dinah	Vi	25398	N	auc	—	Nels
Dodo bye/Sandman	Vi	25215	N	auc	—	Nels
Stompin' at the savoy/Break	Vi	25247	N	auc	—	Nels
Nosody's sweetneart(V+)/(N)	Vi	25345	–	sal	1.50	Jacd
Exactly like you (Orio.Lasel)	Vi	25406	E	auc	1.25	Blac
Body and soul/After you've "	Vi	25115	V	auc	1.25	Blac
More than you/Nobody's "	Vi	25345	E	auc	1.50	Blac
Liza/Smiles (N/V) "	Vi	25660	–	auc	1.50	Dlac
Sweet Sue/Melanchdly "	Vi	25473	E	auc	1.50	Blac
Ida/Chlo-e (N/E) "	Vi	25531	–	auc	1.50	Blac
Moonglow/Dinah "	Vi	25398	E	auc	1.50	Blac
Bei mir bist qu schoen "	Vi	25751	E	auc	1.60	Blac
(200 Victor and Columbia)	—	—	–	—	—	Blac
String of pearls	OK	6590	N	sal	.30	Brdd
Muskrat ramble	Br	80028	E	sal	.50	Brdo
After you've gone	Co	36699	N	sal	.40	Broo
St. Louis blues	Vi	25411	E	sal	.60	Broo
Yours/Take it	Co	36067	E	auc	—	Wate
Air mail special	Co	36254	E	auc	—	Wate
Let's oance/(rev.E.Duchin)	Co	36224	E	auc	—	Wate
(Many sextets; (E-N)	—	—	–	T-A	—	Star
Soft winds/Memories of you	Co	35320	V+T-A		—	Robe
I surrender dear/Boy meets	Co	35482	V+T-A		—	Robe
The way you look tonight	Co	36594	N	T-A	—	Robe
Blues in my/Your flat(Quart)	Vi	26049	D	T-A	—	Robe
Ti pi tin/Please be king	Vi	25814	E	T-A	—	Robe
Smiles/Liza (Quartet)	Vi	25660	G	T-A	—	Robe
I let a song/Feelin' high	Vi	25840	E	T-A	—	Robe
If I could be with you/Know	Vi	25290	E	T-A	—	Robe
Loch Lomonc/Camel hop	Vi	25717	E	T-A	—	Robe
It's oreamer in/Why'o I	Vi	25846	E+T-A		—	Robe
Lullaby in rhythm	Vi	25827	E+T-A		—	Robe
Exactly like you (trio)	Vi	25406	V	T-A	—	Robe
China boy(½" or.chip)	Vi	25333	D	sal	.75	Robe
One o'clock jump/Don't be	Vi	25792	E	T-A	—	Robe
Thanks for memory	Vi	25727	E	T-A	—	Robe
Nosody's sweet/More than(trio)	Vi	25345	D+T-A		—	Robe
Flying home/Rose room	Co	35254	E	T-S	1.50	Andr
Doddy gdooy/It's been so	Vi	25245	G	auc	—	Vuci
Take another guess/Goodnite	Vi	25461	D	auc	—	Vuci
Can't we be friends/Peckin'	Vi	25621	E	auc	—	Vuci
Loch Lomono/Camel hop	Vi	25717	V	auc	—	Vuci
Bei mir bist qu shon	Vi	25751	V	auc	—	Vuci
Big John special/Flat foot	Vi	25871	V	auc	—	Vuci
Kinda lonesome/I must see	Vi	26110	V	auc	—	Vuci
Ungecioeg/We'll never know	Vi	26134	E	auc	—	Vuci
The earl/Let's go it	OK	6474	E	auc	—	Vuci
Jersey bounce/String of pearl	OK	6590	E	auc	—	Vuci
Margie/Farewell blues	BB	10973	E+auc		—	Vuci
Rose room/Flying home	Co	35254	E	auc	—	Vuci
Boy meets horn/Let's gance	Co	35301	E	auc	—	Vuci
Honeysuckle rose/Spring song	Co	35319	E	auc	—	Vuci
The hour of parting/Cocoa	Co	35527	V+auc		—	Vuci
Taking a chance/Cabin in sky	Co	35869	V+auc		—	Vuci
On the alamo/Done with what	Co	35938	E	auc	—	Vuci
Air mail special/Tuesgay at	Co	36254	E	auc	—	Vuci
Oearly beloveo/I'm olg fash.	Co	36641	N	auc	—	Vuci
Solo flioht/The worlg is	Co	36684	E+auc		—	Vuci
At the oark town/After you	Co	36699	N	auc	—	Vuci
Fiesta in blue/Can't dive	Co	36755	E+auc		—	Vuci
Tiger rag/Whispering	Vi	25115	E	sal	1.50	Hube
Oinah/Moonglow(quartet)	Vi	25398	–	sal	1.50	Hube
After you've oone/Body & soul	Vi	25115	N	auc	1.00	Hube
Sweet Oeoroia brown/Opus ½	Vi	26091	E	auc	1.00	Hube
Booy ang soul/After you've	Co	36781	N	auc	1.00	Hube
Handful of keys/Vieni vieni	Vi	25705	E	auc	1.50	Hube
'S wongerful/Must have man	Vi	26090	E	auc	1.50	Hube
I o'clock jump/Don't be	Vi	25791	E	auc	1.00	Hube
BENNY GOODMAN						
Boy meets horn	Co	35301	N	S-A	1.50	Hube
Honeysuckle/Sprino song	Co	35319	N	auc	1.75	Hube
Whispering	Vi	26130	E	sal	1.50	Hube
Jersey bounce/String pearls	OK	6590	E	auc	.90	Hube
Found new baby/Springtime	Vi	25355	E	auc	1.25	Hube
Cabin in sky/Packin change	Co	35869	V	auc	.75	Hube
Melanchdly baby/Sweet sue	Vi	25473	E	auc	1.00	Hube
Clarinetitis/That's a plenty	Me	12073	E	auc	—	Gldt
Why couldn't it have been	Co	35839	E	auc	—	Dlot
Kino porter stomp	Vi	25090	N	auc	—	Roth
Runnin' wild (orig.label)	Vi	25529	N	auc	—	Roth
It hao to be you	BB	11056	N	auc	—	Roth
Peace brother (orig.label)	Co	35331	N	auc	—	Roth
Crazy rnythm (orig.label)	Co	35497	N	auc	—	Roth
THE DOOFUS FIVE						
Mama's grown young	OK	41110	N	auc	—	Ritz
Sweet man	OK	40474	N	auc	—	Ritz
TEDDY GRACE (TEAGAROEN)						
Downhearteo blues/Monoay(V/E)	De	2128	–	T-A	—	Wint
Crazy slues/Love me or leave	De	2050	E	T-A	—	Wint
GLEN GRAY						
Autumn nocturne/One doz	BrE	03339	N	auc	—	Weak
Nagasaki/P.S. I love	De	200	N	auc	—	Roth
Cnant of the jungle(inst.)	De	463	N	auc	—	Roth
In the mission by the sea	De	1519	N	auc	—	Roth
Bei mir bist ou schon	De	1575	N	auc	—	Roth
Washboard slues (Hoagy)	De	2394	N	auc	—	Roth
Riverboat shuffle(inst.)	De	2398	N	auc	—	Roth
Boneyarg shuffle(inst)	De	2399	N	auc	—	Roth
No name jive, 1 & 2	De	3089	N	auc	—	Roth
JIMMIE DRIER						
Out of the slue/Something	—	—	E	T-S	2.00	Flyn
BOBBY HACKETT						
Ja ga/I surrender dear	Vo	5198	E+T-A		—	Kapl
Sunrise serenade/That's how	Vo	4806	E+T-A		—	Kapl
HALFWAY HOUSE ORCH.						
Maple leaf rag/Let me call	Co	476	V	auc	—	Epst
LIONEL HAMPTON						
Stomp/Jivin'the vibres	Vi	25535	N	auc	—	Brdw
Piano stomp/I surrender gear	Vi	25666	N	auc	—	Brdw
Muskrat ramble/Rino gem sells	Vi	26017	N	auc	—	Brdw
Jumpin' jive/Memories	Vi	26304	N	auc	—	Brdw
Hamp's boogie/Chop chop	De	18613	N	auc	—	Nels
Confessin'/Drum stomp	Vi	25658	V	sal	1.00	Dels
I know that you know	Vi	25592	E	sal	.75	Brod
Central ave. breakdown	Vi	26652	N	sal	1.25	Broo
Stomp (1/8" cnip)	Vi	25535	N	sal	.80	Brdd
Big wig in wigwam/Stand by	Vi	26296	E	T-A	—	Kapl
W. C. HANOY ORCH.						
Loveless love/Way oown south	Vs	8162	N	auc	—	Brdw
THE HAPPY SIX						
Now and then/Humming	Co	3358	V	auc	—	Shdr
PHIL HARRIS						
Oarktown strutter/Between de	Vo	3565	E	auc	—	Weak
COLEMAN HAWKINS						
Sheik of Araby/My blue heaven	BB	10770	N	auc	1.00	Nels
Crazy rhythm/Honeysuckle	Vi	26219	N	T-A	—	Robe
Lullaby/Laoy be good	PaE	2007	N	sta	—	Burl
Man I love/Sweet Lorraine	Sig	90001	N	auc	—	Weak
Rainbow mist/Wooddyn you	Apollo	751	E	auc	—	Weak
Booy and soul/Meet Dr. Foo	HMV	9328	N	auc	—	Weak
Honeysuckle rose/Lost in	PaE	2041	N	auc	—	Weak
Honeysuckle rose/Crazy rhythm	Vi	26219	N	auc	—	Weak
ERSKINE HAWKINS						
Tuxeoo junction/Din mill	BB	10409	N	auc	—	Weak
FLETCHER HENOERSON						
(Album)	Co	C-30	N	T-S	2.50	Flyn
St.Louis shuffle/Variety st.	BB	10246	N	auc	—	Nels
St.Louis shuffle/Variety st.	BB	10246	N	auc	—	Wate
Want you to see/Let me	Br	3026	E	auc	—	Epst
Big John special/Happy is the	De	214	E	auc	—	Vuci
Somebody stole my gal/Low	Vs	8053	E	auc	—	Weak
Whatcha callem bl/Sugar foot	Co	395	V	S-A	—	Corn
WOODY HERMAN						
Fur trapper's ball/Blue flame	De	3643	E	auc	—	Davi
Woodchopper's ball/Big wig	De	2440	N	auc	—	Davi
Blues in nite/This time	De	4030	E	auc	—	Weak
Chips boodie/Chips blues	De	3577	E	auc	—	Wein
MILT HERTH TRIO						
Copenhagen/La oe goooy	De	1966	E	auc	—	Petr
J. C. HIGDENBOTHAM						
Higginbotham blues	Co	36011	N	sal	1.00	Broo
ALEX HILL						
Tack heao blues/Stompin'	Br	80034	V+T-A		—	Robe
BERTHA HILL						
Kig man bl/Low lang(Louis)	OK	8273	G	auc	—	Epst
Trouble in ming/Georgia(Louis)	OK	8312	D	auc	—	Epst
Lonesome all alone & blue	OK	8339	E	auc	5.00	Epst
EARL HINES						
Sweet Georgia brown/Maple L	BrE	61995	N	auc	—	Weak
Julia/Blue (G/V)	Br	6872	–	sal	1.25	Jaco
A monday gate/Memories of	PaE	1862	N	sta	—	Burl
Ann/Topsy turvy	BB	10870	V	auc	—	Epst

FOR DISPOSITION

ART HODES (PIANO SOLOS)
ORGAN GRINDER/SELECTION SIG 9001 E+SAL 3.75 MULL
JOHNNY HODGES
THINGS AIN'T/SQUATY ROO BB 11447 N AUC —— NELS
WANDERLUST/HODGE PODGE VO 4573 E AUC —— PETR
TRULY WONDERFUL/MY HEART VO 5330 E AUC —— WEAK
SQUATTY ROO/THINGS AIN'T HMV 8293 N AUC —— WEAK
BILLIE HOLIDAY
STRANGE FRUIT/FINE AND MELLOW COM —— N T-S 1.00 FLYN
SOL HOOPII'S NOVELTY TRIO
HILO/NA ALII CO 1729 N T-A —— MEAO
HUDSON DELANGE ORCH.
MAID'S NIGHT OFF/SOPHISTICA MAS 103 N AUC —— DAVI
ON THE ALAMO/THE ONE I LOVE BR 8156 E AUC —— WEAK
JACK HYLTON
ELLINGTONIA/DINAH (N/E) DE 189 - AUC —— DAVI
MY FIRST THRILL/MOANIN VI 25294 N AUC —— DAVI
ROSE ROOM/SOLITUDE VI 25555 N AUC —— DAVI
DINAH/ELLINGTONIA DE 189 N AUC —— ROTH
ST.LOUIS BLUES/HYLTON ST. DE 190 N AUC —— ROTH
BESSIE JACKSON
SUPERSTITOUS/BLUES PE 0268 E T-A —— MAZZ
CLIFF JACKSON VILLAGE CATS
CLIFF'S BOOGIE/JEEPERS CR. B&W 45/46 N AUC —— BROW
EARL JACKSON MUSICAL CHAMPIONS
RED DEVIL/MINNIE MOOCHER ME 12164 V SAL 1.25 KELS
HARRY JAMES
YOU MADE ME LOVE YOU/SINNER CO 36296 N AUC —— WEAK
NOTHIN'/RECORD SESSION CO 36399 E AUC 2.00 BACH
13-19/DON'T WANT TO WALK(E/G) CO 36478 - AUC 1.25 BACH
JAM SESSION AT VICTOR
HONEYSUCKLE/BLUES(O.L.; E/N) VI 25559 - AUC —— DAVI
THE JAZZ PILOTS
WHO WAS THE LADY OK 40856 N AUC —— RITZ
GEORGE JESSEL
MY MOTHER'S EYES VI 21852 E T-A —— PIRA
BUNK JOHNSON
TIGER RAG/SEE SEE RIDER AM 251 N AUC —— WEAK
ST.LOUIS BLUES/SAINTS GO M. AM 252 N AUC —— WEAK
LONNIE JOHNSON(V.SPIVEY & CL.WILLIAMS ACC.)
TOOTHACHE BLUES, 1 & 2 OK 8744 V+AUC —— DEGR
TOMMY JOHNSON
CANNED HEAT/BIG FAT MAMA VI 38535 E AUC —— EPST
JONES-COLLINS ASTORIA HOT EIGHT
TIP EASY BLUES/DAMP WEATHER BB 10952 N T-A —— ROHS
JUNGLE TOWN STOMPERS
AFRICAN JUNGLE/SLOW OK 8686 E T-A —— STAR
DICK JURGENS
IN QUIET AUTUMN NITE(HOWARD) DE 268 N T-A —— PIRA
KANSAS CITY KITTY & GEORGIA TOM
YOU GOT THAT STUFF/THE DOCTOR VO 1508 G T-A —— MAZZ
HAL KEMP
GO JOE GO/MARY DEAR I MISS BR —— N T-S 1.00 FLYN
POCKETFUL DREAMS/DON'T LET VI 25896 N AUC —— EPST
42ND ST./SHUFFLE OFF BUFFALO BR 6471 V S-A —— DEGR
ANDY KIRK
RIDE ON RIDE ON/UNLUCKY BL DE —— N T-S 1.00 FLYN
DEDICATED TO YOU/52ND STREET DE 1146 E SAL .75 JACO
ORVILLE KNAPP
LET'S BE THANKFUL DE 331 N T-A —— PIRA
GENE KRUPA
GREEN EYES/THROWIN' PEBBLES DK —— E T-S 1.00 FLYN
PRELUDE TO A STOMP/FARE BR 8139 V+AUC —— PETR
MY HANDS ARE TIED BR 8346 N SAL 1.00 BROO
JAZZ ME BLUES/LST ROUNDUP PAE 2268 V+T-A —— WINT
BLUES OF ISRAEL/3 LITTLE W PAE 2224 N AUC —— BURL
JAZZ ME BLUES/LAST ROUNDUP DE 18115 E AUC —— GLOT
BLUE RHYTHM FANTASY OK 5627 N AUC —— ROTH
BIG DO/BOOGIE OK 6098 N AUC —— ROTH
LET ME OFF UPTOWN OK 6210 N AUC —— ROTH
WALLS KEEP TALKIN' OK 6438 N AUC —— ROTH
I LIKE TO RECOGNIZE TUNE CO 35237 N AUC —— ROTH
BOOG IT CO 35415 N AUC —— ROTH
TUXEDO JUNCTION CO 35423 N AUC —— ROTH
MANHATTAN TRANSFER CO 35444 N AUC —— ROTH
DELIVER ME TO TENNESSEE CO 36591 N AUC —— ROTH
DOROTHY LAMOUR
COMES LOVE/OUT OF THIS WORLD BB 10382 N AUC —— ROTH
PALMS OF PARADISE/SWEET BB 10651 N AUC —— ROTH
EDDIE LANG
WALKIN' THE DOG/MARCH OK 41344 E+STA —— STUR
SAM LANIN
HELLO BLUEBIRD DO 3832 V AUC —— SHOR
MARIE/WHERE IS BONG OF BONDS PE 15066 V AUC —— SHOR
BEHIND THE CLOUDS/LET'S TALK BELL 398 E AUC —— SHOR
BYE BYE BLACKBIRD/MISSOURI BA 1729 N AUC —— SHOR
NO MORE WORRYIN' — 1732 V AUC —— SHOR
HALLELUJAH BA 1984 E AUC —— SHOR
HELLO BLUEBIRD/(MISSOURI JAZZ) RE 8178 N AUC —— SHOR
IT MUST BE LOVE/ABOUT BA 1637 E AUC —— SHOR
THERE'S EVERYTHING NICE BA 1945 E AUC —— SHOR
I'M SITTING ON TOP OF WORLD PE 14523 N AUC —— SHOR
AT CLOSE OF DAY(1" EDGE CHIP) DI 2967 E AUC —— SHOR
THAT'S WHY I LOVE YOU/ DE 4256 N AUC —— SHOR
HAPPY DAYS AND LONELY NIGHTS DO 4256 N AUC —— SHOR

SAM LANIN (CONTINUED)
A SHADE TREE/(LOU GOLD,REV.) PE 14877 V AUC —— SHOR
HALF A MOON/LITTLE WHITE HOU PE 14703 E AUC —— SHOR
ON THE ALAMO(FAMOUS PLAYERS) GE 4876 V AUC —— SHOR
ARTHUR LANGE ORCH.
LAND OF COTTON BLUES CA 391 V T-A —— MEAO
GERTRUDE LAWRENCE
OO OO DO/SOMEONE TO WATCH VI 20331 N AUC —— PETR
BARON LEE BLUE RHYTHM BAND
WHITE LIGHTNING/WILD WAVES ME 12414 E T-A —— MAZZ
HENRY LEVINE JAZZ BAND
STRICTLY FROM DIXIE (ALBUM) VI —— N AUC —— BROW
MEADE LUX LEWIS
WHISTLIN' BLUES/HONKY TONK BB 10175 V T-A —— ROBE
TED LEWIS
ALL BY MYSELF CO 3434 E AUC —— SHOR
MOON SHINES ON/SEE YOU CUBA CO 2927 E AUC —— SHOR
NUMBER ONE/I KNOW WHY CO 2945 E AUC —— SHOR
BLUES SWEETIE GAVE TO ME CO 2798 E AUC —— SHOR
WONDERING/(LA. FIVE, REV.) CO 2857 V AUC —— SHOR
DRIFTING AND DREAMING CO 620 N AUC —— SHOR
O-OH/(GORMAN, REV.) CO 2844 E AUC —— SHOR
WHEN MY BABY SMILES CO 2908 E AUC —— SHOR
FAIR ONE/GYPSY MOON CO 2998 E AUC —— SHOR
LEWISADA BLUES/I LOVE YOU CO 1916 V SAL —— CORN
JACK LINX BIRMINGHAM SOCIETY SERENADERS
PARDON THE GLOVE OK 41014 N AUC —— RITZ
LITTLE BROTHER
FARISH ST.JIVE/E.CHICAGO BL BB 10177 N AUC —— WEIN
LOUISIANA FIVE
YELPING HOUND/MAN GONE WRONG CO 2742 V AUC —— BROW
ALCOHOLIC BLUES CO 2768 V AUC —— BROW
ED LOYD
LOVABLE AND SWEET OK 41294 N AUC —— RITZ
LUMBERJACKS
WOULD YOU BE HAPPY CA 9147 V AUC —— EPST
JIMMIE LUNCEFORD
WHITE HEAT/JAZZNOCRACY BB 5713 N AUC —— NELS
MARGIE/LIKE SHIP AT SEA DE 1617 E SAL .85 JACO
EASY ST/YOU'RE ALWAYS(E/G) DE 18534 - T-A —— ROBE
JEEP RHYTHM/I DREAM A(E/V) DE 18618 - T-A —— ROBE
RUNNIN WILD/4 OR 5 TIMES DE 503 E T-A —— MAZZ
WINGY MANONE
MY HONEY'S LOVIN'ARMS/WHEN MY BB —— N T-S 1.00 FLYN
OCHI CHORNIA/THE BOOGIE BEAT BB —— E T-S 1.00 FLYN
SWEET LORRAINE/FORMAL NIGHT BB 6816 E AUC —— BROW
ISN'T THERE LITTLE LOVE HRS 23943 N AUC —— BROW
WEARY BLUES CH 40055 V+T-A —— STAR
TIN ROOF BLUES/TAR (E/V+) CH 40005 - T-A —— STAR
DALLAS BLUES BB 6375 E T-A —— STAR
CASEY JONES/IN THE BARREL HMV 9360 N AUC —— WEAK
CASEY JONES/JUMPY NERVES BB 10289 E AUC —— WEAK
JOE MARSALA
ROMANCE/ZERO HOUR B&W 37/38 N AUC —— BROW
SARA MARTIN (C.WILLIAMS ACC.)
N.O. HOP SCOP/UNCLE SAM BLUES OK 8085 V T-S 1.75 ANOR
NORRIDGE MAYHAMS
WRAP YOUR TROUBLES/IF I HAD OR 70474 N AUC —— EPST
MCKENZIE-CONDON JUNGLE KINGS
FRIAR'S POINT SHUFFLE/DARKT UHCA 3/4 E+AUC —— GLOT
RED MCKENZIE DOUND CITY BLUE BLOWERS
LOLA BB 10037 N AUC —— ROTH
RAY MCKINLEY'S JAZZ BAND
N.O. PARADE/LOVE IN FIRST ° DE 1019 N AUC —— WEIN
MCKINNEY'S COTTON PICKERS
MILENBERG JOYS/I WANT BB 10954 N T-A —— ROHS
MISS HANNAH/WAY I FEEL BB 10232 N T-A —— ROHS
PEGGY (HAWKINS, FATS WALLER) BB 10706 N AUC —— WEIN
ZONKY/IF I COULD BE WITH VI 38118 N AUC 2.50 HUBE
STOP KIDDIN' VI 38025 N AUC —— ROTH
JAY MCSHANN
DEXTER BLUES/HOLD'EM HOOTIE DE 8583 E T-A —— ROBE
MEMPHIS FIVE
HOW COME/MEANEST BLUES VI 19480 E AUC —— BROW
WATCH YOUR STEP/HENPECKED BL PE 14138 G AUC —— BROW
INDIANA STOMP/THREW DOWN BL CO 14051 F AUC —— BROW
MEMPHIS JAZZERS
CLOSE FIT BLUES VO 7801 E+AUC —— CHAP
MEMPHIS JUG BAND
MY LOVE IS COLD/SHE GONE SOLD OK 8963 N T-A —— MAZZ
ETHEL MERMAN
I GOTTA RIGHT TO SING BLUES VI 24145 N T-A —— PIRA
METRONOME ALL STAR BAND
BUGLE CALL/I O'CLOCK JUMP VI 27314 N SAL 1.00 KELS
ALL STAR STRUT/KGPTR (N/F) CO 35389 - AUC —— WEAK
MEZZ MEZZROW
35TH & CALUMET/OLD FASHIONED VI 25202 E AUC —— BROW
GLENN MILLER
TAKE THE A TRAIN/I GUESS BB 11187 E AUC —— EPST
IN THE MOOD/I WANT TO BE(N/E+) BB 10416 - AUC —— DAVI
ANVIL CHORUS, 1 & 2 BB 10982 N AUC —— NELS
DAY DREAMING/STRING OF PEARL BB 11382 N AUC —— DELS
JINGLE BELLS/SANTA BB 11353 N AUC 1.00 BLAC
DAY WE MEET/HAT WITH CHERRI BB 10344 N AUC 1.00 BLAC
SLUMBER SONG/MOONLIGHT SONATA BB 11386 N AUC 1.25 BLAC

GLENN MILLER
ELMER'S TUNE/DELILAH (E/N) BB 11274 - AUC 1.10 BLAC
(300 BLUEBIRD, V TO N; SEND WANTS)—— - —— —— BLAC
TUXEDO JUNCTION/STRING OF P VI 201552 E AUC 1.00 BACH
RAY MILLER BLACK & WHITE MELODY MEN
MOLLY/UNDER HAWAIIAN SKIES AE 14164 E AUC —— EPST
MILLS BROTHERS
BASIN STREET BLUES/SHINE BRE 02844 E T-A —— MAZZ
IRVING HILLS HOTSY TOTSY GANG .
MANHATTAN RAG/WHAT KINDA MAN BR 4641 N AUC —— WEIN
MIFF MOLE & MOLERS
SHIM-ME-SHA-WABBLE(TESCH) UHCA 23/24 E+AUC —— GLOT
TOOTS MONDELLO
LOUISIANA/ST. LOUIS GAL VS 8118 N AUC —— EPST,
ST.LOUIS GAL/LOUISANA VS 8118 E T-A —— MAZZ
SWEET LORRAINE/BEYOND MOON VS 8110 N AUC —— WEAK
ALICE MOORE
BLACK EVIL BL/RIVERSIDE BL DE 7028 E+T-A —— KAPL
JELLY ROLL MORTON
DON'T LEAVE ME HERE/KING PORT GE —— N T-S 1.00 FLYN
PRETTY LI/BURNIN' ICEBERG VI 400120 N AUC —— BROW
PONCHATRAIN/LITTLE LAWRENCE VI 400121 N AUC —— BROW
TIA JUANA/MAMAMITA SIL 4028 N AUC 10.00 CHAP
SEATTLE HUNCH/FREAKISH VI 27565 N AUC —— DELS
THAT'LL NEVER DO HMV 4836 E+T-A —— WINT
BUFFALO BLUES (DUNN) DO 14306 V+T-A —— STAR
WHY/GET THE BUCKET(SEXTET) BL 1706 E T-A —— ROBE
MICHIGAN WATER BLUES GL 4002 E T-A —— ROBE
THE CHANT/BLACK BOTTOM VI 20221 V T-A —— ROBE
SEATTLE HUNCH/FREAKISH(SOLOS) VI 27565 N T-A —— ROBE
WININ' BOY/DIDN'T HE RAMBLE HMV 9217 N STA —— BURL
BALLIN' THE JACK/DON'T LEAVE HMV 9218 N STA —— BURL
DEEP CREEK/SHREVEPORT HMV 9220 N STA —— BURL
KING PORTER/PEARLS BRE 03564 N AUC —— BURL
GEORGIA SWING/NOURNFUL SER HMV 9221 N AUC —— BURL
BLACK BOTTOM STOMP/CHANT VI 20221 E+AUC 7.50 HUBE
RUSS MORGAN
JOHNSON RAG DE 2778 E AUC —— WATE
BENNIE MOTEN
LAFAYETTE/NEW ORLEANS BB 10955 N T-A —— ROHS
MOTEN'S SWING/TOBY BB 10259 E AUC —— GLOT
MOUND CITY BLUE BLOWERS
HIGH SOCIETY/MUSKRAT RAMBLE DE 1274 E+AUC —— CHAP
GETTIN' TOLD/PLAY ME SLOW BR 2849 E T-A —— MAZZ
PHIL NAPOLEON
GO JOE GO/TAKE YOUR FINGER VI 20605 N AUC —— PETR
NEWPORT SYNCOPATORS
THE TERROR VO 81879 N AUC —— CHAP
NEW ORLEANS RHYTHM KINGS
DUST OFF OLD PIANNO/OUT OF DE 39380 E AUC —— BROW
DUST OFF OLD PIANNO SINCE WE DE 388 V T-A —— MAZZ
THAT'S A PLENTY/TIN ROOF BL GE 5105 V S-A —— CORN
ANGRY/SOBBIN' BLUES GE 5219 V S-A —— CORN
NEW ORLEANS SEVEN
EASY RIDER/HOW LONG EL 5032 N T-A —— ROHS
RAY NICHOL'S ORCH.
RESTLESS/SUGARFOOT STOMP BB 5904 N AUC —— DAVI
RED NICHOLS
LET'S CALL/THEY ALL LAUGHED VR 502 E SAL 1.00 JACO
YOU'RE SO DESIRABLE/OUR LOVE BB 10179 E SAL .75 JACO
ADDRESS UNKNOWN/IT'S WAY BB 10332 E SAL .75 JACO
CORRINE CORRINA/BUG A BOO BRE 1120 E T-A —— WINT
BUDDY'S HABITS/BONEYARD SH BR 3477 E AUC —— WEIN
RAY NOBLE
CLOUDS/FLOWERS FOR MADAME VI 24865 E T-A —— MAZZ
JIMMIE NOONE
KING JOE HRS 22943 N AUC —— BROW
INKA DINKA DOO/LIKE ME A LIT VO 2619 G+AUC —— GLOT
NORFOLK JUBILEE QUARTET
HE JUST HUNG HIS HEAD PARA 12734 V S-A 1.50 HUBE
RED NORVO
MORE THAN EVER/SERENADE BR 8085 V AUC —— EPST
JUMP'S HERE/GARDEN OF MOON BR 8202 E AUC 1.00 BLAC
UNDECIDED/THANKS FOR EV(N/V) BR 8288 - AUC 1.00 BLAC
PLEASE BE KING/WEEKEND BR 8088 V AUC 1.00 BLAC
TEA TIME/JEANNINE BR 8103 E AUC 1.00 BLAC
IT'S WONDERFUL/ALWAYS,ALWAYS BR 8069 V AUC 1.00 BLAC
CIGARETTE/AFTER DINNER BR 8171 N AUC 1.25 BLAC
SAYS MY HEART/BREATHLESS(E/N) BR 8135 - AUC 1.25 BLAC
(50 BR, 100 VO, M.BAILEYS) — —— - AUC 1.00 BLAC
THERE'S A BOY IN HARLEM BR 8018 E AUC 2.00 HUBE
THE OKEH MELODIANS
I JUST ROLL ALONG DK 41002 N AUC —— RITZ
KING OLIVER
FROGGIE MOORE/MANDY LEE UHCA 69/70 N STA —— STUR
MANDY LEE BLUES/I'M GOIN' GE 5134 E TRA —— TATE
SOMEDAY SWEETHEART/DEAD MAN VO 1059 V+TRA —— TATE
DEAD MAN BLUES/SOMEDAY SW VO 1059 V AUC —— EPST
MABEL'S DREAM/RIVERSIDE SIG 905 N S-A —— DEGR
MABEL'S DREAM/RIVERSIDE BRE 03575 N AUC —— BURL
DEAD MAN BLUES/SOMEDAY VO 1059 G AUC —— EPST
STINGAREE/SHAKE IT BB 10707 N T-A —— ROHS
CAMP MEETING BLUES/LONDON CAF CO 14003 G+AUC —— GLOT
FROGGIE MOORE/CHIMES BLUES GE 5135 N S-A —— CORN
STINGAREE BLUES/SHAKE IT BB 10707 N S-A —— CORN

FOR DISPOSITION

KING OLIVER (CONTINUED)
CALLOF THE FREAKS/ BB 6546 N AUC —— ROTH
WHEN YOU'RE SMILING BB 5466 N AUC —— ROTH
ORIGINAL DIXIELAND JAZZ BAND
TIGER RAG/SKELETON JANGLE VI 18472 V AUC —— BROW
BOW WOW BLUES VI 18850 E AUC —— BROW
INDIANA/DARKTOWN STRUTTERS CO 77086 V AUC —— BROW
CRAZY BLUES/HOME AGAIN BLUES VI 18729 E AUC —— BROW
BLUIN' THE BLUES/SENSATION VI 18483 V AUC —— EPST
JAZZ BAND BALL/OSTRICH WALK VI 18457 V+T-S 2.00 ANOR
BROADWAY ROSE/SWEET MAMA VI 18722E AUC —— EPST
ORIGINAL MEMPHIS FIVE
HOUSE DAVID BL/OH SISTER RE 9573 E AUC —— EPST
ORIGINAL DIXIE RAG PICKERS
MY OWN BLUES/PACIFIC RADIEX 1332 E AUC —— EPST
KID ORY'S CREOLE JAZZ BAND
BLUES FOR JIMMY/GET OUT OF H CS 2 N AUC —— WEIN
SOUTH/CREOLE SONG CS 1 N AUC —— WEIN
HOT LIPS PAGE
FEELIN'HIGH/AT YOUR BECK BB 7569 N T-A —— ROBE
PINEWOOD TOM
NEW MILK COW BL/NEW DBA BL PE 0330 E T-A —— MAZZ
PIRON'S NEW ORLEANS ORCH.
MAMMAS GONE/N.O. WIGGLE VI 19233 E AUC —— EPST
OO DOODLE OOM/W.INDIES BL VI 19255 E AUC —— EPST
BEN POLLACK
SALLY OF DREAMS (GOODMAN) VI 21857 E AUC —— EPST
TRUE BLUE LOU/ VI 22089 E AUC —— EPST
FIRST MET MARY VI 20394 V AUC —— EPST
MEL POWELL
BLUE SKIES COM 543 N SAL .75 BROO
LOUIS PRIMA
SAY SI SI/TO YOU ALOHA VR 8170 N AUC —— WEAK
QUINTET OF HOT CLUB OF FRANCE
(ALBUM) DE 207 N AUC —— BROW
AVALON/SWEET SUE ROY 1780 N AUC —— ROTH
MA RAINEY
YONDER COME BLUES/STACK O LE SIG 908 E AUC —— BROW
DON REDMAN
SWEET SUE/STORMY WEATHER VO 3829 N T-A —— ROHS
AULD LANG SYNE/I GOT YA BB 10095 E AUC —— WEAK
RED ONION JAZZ BABIES
TERRIBLE BLUES/SANTA CLAUS GE 5607 E+AUC 15.00 CHAP
REGAL JAZZ SYNCOPATORS
MOON LIGHT RE 934 N AUC —— SHOR
JAPANESE SANDMAN/ROSIE RE 902 N AUC —— SHOR
PING SING RE 9132 N AUC —— SHOR
LEO REISMAN
ST. LOUIS BLUES/VIENNA WOODS VI 25745 E AUC —— DELS
HARRY RESER'S SYNCOPATORS
PICCOLO PETE/COLLEGIATE SAM CO 1973 N T-A —— MEAD
MAURICE ROCCO
TEA FOR TWO/ONE I LOVE DE 8574 V+AUC —— PETR
ADRIAN ROLLINI
ON BUMPY ROAD/I WISH(QUINTET) VO 4257 V AUC —— EPST
JOSEPHINE/YOU'RE A SWEETHEART DE 1639 N AUC —— WEAK
ROYAL MUSIC MAKERS
MY LOVER OK 41303 N AUC 5.00 RITZ
PEE WEE RUSSELL
DINAH/BABY COME HOME (E/V) HRS 1000 - AUC —— BROW
EVERYBODY LOVES BABY/FOUND HRS 1002 E AUC —— BROW
DINAH/BABY PLEASE(ORIG.ISSUE)HRS 1000 N AUC —— STUR
BABE RUSSIN
ROSES IN DEC./LOVE OR INF(V+/E)VR 636 - SAL 1.00 JACO
JAN SAVITT
QUAKER CITY JAZZ/SUGARFOOT BB 10005 N AUC —— WATE
ELMER SCHOEBEL & FRIARS SOCIETY ORCH.
PRINCE OF WALES/COPENHAGEN UHCA 17/18 E AUC —— GLOT
RAYMOND SCOTT
HUCKLEBERRY DUCK/BUSINESS PAE 2744 N AUC —— WEAK
DINNER MUSIC FOR CANNIBALS BR 8000 N AUC —— ROTH
ARTIE SHAW
DELIGHTFUL DELIRIUM/I WANT BB 10134 E AUC —— WEAK
LADY BE GOOD/I SURRENDER DEAR BB 10430 N AUC —— WEAK
BLUES, 1 & 2 HMV 9259 N AUC —— WEAK
ROCKIN' CHAIR/IF I LOVE AGAIN VI 27664 N AUC —— WEAK
NIGHTMARE/NON-STOP FLIGHT BB 7875 N AUC —— WEAK
MELANCHOLY MOOD/MOONRAY BB 10334 E AUC 1.25 BLAC
ROOM WITH VIEW/THEY SAY BB 10075 E AUC 1.00 BLAC
OCTAROON/ALL I REMEMBER BB 10319 E AUC 1.10 BLAC
(100 BB; 50 BR AND VO. SEND WANTS)—— - —— —— BLAC
HINDUSTAN(SOMEBODY NOBODY VI 27798 E AUC —— WATE
NIGHTMARE (THEME) BB 7875 E AUC —— WATE
ROSALIE(PASTOR,VOC.) BB 10126 V.T-A —— ROBE
COPENHAGEN/SOFTLY AS BB 10054 E T-A —— ROBE
MILT SHAW DETROITERS
WHERE SHY LITTLE VIOLETS OK 41158 E+AUC —— CHAP
BERT SHEFTER
WIG WAG/A TOAST TO PAGANNINI DE —— N T-G 1.00 FLYN
OLLIE SHEPARD & KENTUCKY BOYS
SBA BLUES/BROWN SKIN DE 7448 V T-A —— ROBE
GOOD WOMAN BLUES/WHAT'S DE 7463 N T-A —— ROBE
BISCUIT ROLLING TIME DE 7480 N T-A —— ROBE
FRANK SINATRA (WITH T.DORSEY)
BLUE OF THE EVENING/IT'S ALL VI 201530 N SAL —— DEGR

SLIM & SLAM
AH NOW/BASSOLOGY OK 6295 N T-A —— ROHS
HIT THAT MESS/LOOKING FOR OK 6260 N T-A —— ROHS
BINGIE BINGIE SCOOTIE/CHAM DK 6382 N T-A —— ROHS
8-9-10/LADY BE GOOD VO 4163 E+T-A —— ROHS
CHICKEN RHYTHM/A WELL A VO 5138 N T-A —— ROHS
FERDINAND THE BULL/DANCING VO 4110 N T-A —— ROHS
CHITLING SWITCH BLUES/HAH VO 5341 V+T-A —— ROHS
JABBO SMITH
JAZZ BATTLE/BOSTON SKUFFLE UHCA 43/44 N BAL 2.00 KELS
STUFF SMITH TRIO
(ALBUM; 6 SIDES) AS 353 N SAL 3.25 BURL
TWILIGHT IN TURKEY/ONYX CLUB DE 1279 E T-A —— KAPL
SIX MEN & GIRL (MARY LOU WILLIAMS)
TEA FOR TWO VS 8193 N AUC —— GLOT
BESSIE SMITH
(ALBUM) CO C-31 N TRA —— SPAN
CLARA SMITH
COURT HOUSE BL(G)/L & N (V+) CO 14073 - TRA —— TATE
LAURA SMITH
TEXAS MOANER/HAS ANYBODY (CH) OK 8157 V AUC —— CHAP
MUGGSY SPANIER
LONESOME ROAD/MANDY MAKE BB 10766 E AUC —— EPST
MORE THAN YOU KNOW/AMER PATR BRE 03397 N AUC —— WEAK
SWEET LORRAINE/SEPT IN RAIN COM 1517 N AUC —— WEAK
DA DA STRAIN/SOMEDAY BB 10384 N AUC —— NELS
RELAXIN'/RIVERBOAT SHUFFLE BB 10532 N AUC —— NELS
DIPPERMOUTH/SISTER KATE BB 10506 N AUC —— NELS
AMERICAN PATROL/MORE THAN YOU DE 4328 V AUC —— DELS
RELAXING AT THE TOURO BB 10532 N AUC —— WATE
DIPPER MOUTH BLUES BB 10506 N T-A —— ROBE
JESS STACY
IN DAR, FLASHES/BARRELHOUSE DE 18119 N AUC —— WEAK
BOB STEPHENS
THINKING OF YOU/UP IN CLOUDS OK 40925 N AUC —— RITZ
PRISCILLA STEWART (ACC.J.BLYTHE)
PRISCILLA BL/I WAS BORN A PARA 2090 G T-A —— MAZZ
MAXINE SULLIVAN
KINDA LONESOME/SAY IT WITH VI 26124 N T-A —— PIRA
WILBUR SWEATMAN ORIG. JAZZ BAND
BUT/THINK OF ME CO 2994 V AUC —— SHOR
BLUIN' THE BLUES/RINGTAIL CO 2682 E AUC —— SHOR
THAT'S GOT EM/GOOD MAN IS HARD CO 2721 N AUC —— SHOR
SYNCO JAZZ BAND
BREEZE/TELL ME CO 2783 E AUC —— SHOR
ART TATUM TRIO
BODY AND SOUL/I KNOW THAT COMET 2 N AUC —— WEAK
SWEET LORRAINE/GET HAPPY(TRIO)DE 18050 N AUC —— ROTH
TIGER RAG/LULLABY OF THE DE 18051 N AUC —— ROTH
I'VE GOT MY LOVE TO KEEP DE 1198 N AUC —— ROTH
JACK TEAGARDEN
DIRTY DOG/IT'S SO(WHOOPEE M'S)UHCA 39 E AUC —— BROW
THE BLUES/CAN'T WE TALK IT VS 8218 N AUC —— GLOT
TEDDIE'S QUARTET
BEGIN THE BEGUINE/MARIE ELITE 4010 N SAL 1.75 PETR
TEN BLACK BERRIES
ST.LOUIS BL/TIGER RAG(DUKE) RO 1453 V AUC —— DEGR
TENNESSEE TEN
GOTTA SEE MAMA/(REV.WHITEMAN) VI 19073 V AUC —— HEAT
THAT BIG BLOND MAMA VI 19130 E AUC —— HEAT
FRANK TRUMBAUER
GET HAPPY/DEEP HARLEM OK 41431 G+AUC —— KELS
THERE'S CRADLE IN CAROLINA OK 40879 E AUC —— SHOR
WAY DOWN YONDER N.O./I'M VO 4412 E+AUC —— GLOT
RUDOLPH VALENTINO
KASHMIRI SONG/EL RECARIO BR —— V SAL 2.00 LIQU
VARSITY SEVEN
SCRATCH MY BACK/SAVE IT VR 8135 E+AUC —— WEAK
JOE VENUTI
SWEET LORRAINE/DOIN' UPTOWN DE 18167 E AUC —— WEAK
VICTOR FIVE
HONEYSUCKLE ROSE/BL(DORSEY,) VI 25559 V AUC —— WEAK
VICTOR MILITARY BAND
CHEER UP LIZA/MELODY LAND VI 18406 E T-A —— MEAD
JERRY WALD
TRAINS IN THE NIGHT/MAD AB DE 4345 N T-G 1.50 MAZZ
TED WALLACE
CORNFED/ZULU WAIL DK 40915 N AUC —— RITZ
FATS WALLER
CHANGES MADE/BLUE BECAUSE BB 10322 E AUC —— EPST
HONEYSUCKLE ROSE/BLUE TURN VI 36206 N AUC —— DAVI
GA. ROCKIN' CHAIR/AIN'T MISB BB 10288 N AUC —— DELS
BYE BYE BABY/MY ATTRACTION(N/E)VI 25388 - AUC 1.25 BLAC
UNTIL REAL THING/CRAZY BOUT VI 25374 V AUC 1.25 BLAC
CHIEF DESOTA/SIN TO (N/G) VI 25342 - AUC 1.15 BLAC
CABIN IN SKY/CROSS PATCH(N/V) VI 25315 - AUC 1.25 BLAC
FAIR & SQUARE/HONEY ON MOON VI 25891 E AUC 1.15 BLAC
SOMETHING TELLS/DON'T TRY VI 25817 N AUC 1.50 BLAC
LOST & FOUND/WANT TO HEAD VI 25812 N AUC 1.50 BLAC
(50 VI, 100 BB. SEND WANTS) —— - —— ——BLAC
FEET'S TOO BIG/SUIT(1/4" CHIP) BB 10500 V SAL .50 ROBE
CHEATIN' ON ME(1/4" OR. CHIP) BB 10658 V SAL .50 ROBE
FATS WALLER ORIGINAL E FLAT BB 10858 V+T-A —— ROBE
TWO SLEEPY PEOPLE/I'LL NEVER BB 10000 V+T-A —— ROHS
AIN'T MISBEHAVIN/GEORGIA BB 10288 N T-A —— ROHS

FATS WALLER (CONTINUED)
STOP PRETENDING/STOP KIDDIN BB 10829 N T-A —— ROHS
STAYIN' HOME/NEVER SMILE BB 10841 N T-A —— ROHS
WALLER E FLAT BLUES/SWINGA BB 10858 N T-A —— ROHS
DRY BONES/MY MOMMIE SENT BB 10892 N T-A —— ROHS
BLUE EYES/GONNA SALT BB 10943 N T-A —— ROHS
A AIN'T NOBODY'S BIZNESS BB 10967 N T-A —— ROHS
EVERYBODY LOVES BABY/SCRAM BB 10989 N T-A —— ROHS
LIVER LIP JONES/COME DOWN BB 11010 N T-A —— ROHS
MAMMITA/SHORTNIN BREAD BB 11076 N T-A —— ROHS
BUCKIN DICE/ALL THAT MEAT BB 11102 N T-A —— ROHS
LET'S GET AWAY FROM/HEAR SW BB 11115 N T-A —— ROHS
PANTIN IN PANTHER ROOM/I UND BB 11175 N T-A —— ROHS
I REPENT/HEADLINES IN NEWS BB 11186 N T-A —— ROHS
LIGHT OF SILVERY MOON/SWING BB 11569 N T-A —— ROHS
CHANT OF GROOVE/COME AND GET BB 11262 N T-A —— ROHS
THOU SWELL/PERSIAN RUG VI 21346 E T-A —— ROHS
ON A SEE SAW/YOU'RE SO CHARM VI 25120 N T-A —— ROHS
LET'S SING AGAIN/THE MORE VI 25348 V+T-A —— ROHS
CRAZY BOUT MY BABY/UNTIL VI 25374 V+T-A —— ROHS
BYE BYE BABY/THERE GOES VI 25388 E T-A —— ROHS
FRACTIOUS FINGERING VI 25652 N T-A —— ROHS
BEAT IT OUT/YOU'VE GOT ME VI 25672 N T-A —— ROHS
RATHER CALL YOU BABY/OUR LOVE VI 25681 N T-A —— ROHS
HOW YA BABY/WHAT WILL I DO VI 25712 N T-A —— ROHS
NEGLECTED/EVERY DAY'S HOLIDAY VI 25749 N T-A —— ROHS
WINDOW FACES SOUTH/HAWAIAN VI 25762 N T-A —— ROHS
LOST AND FOUND/WENT TO HEAD VI 25212 N T-A —— ROHS
SOMETHING TELLS ME/DON'T TRY VI 25817 N T-A —— ROHS
I SIMPLY ADORE YOU/BREAK VI 25830 N T-A —— ROHS
HOW CAN I/JEALOUS OF ME VI 25864 N T-A —— ROHS
FAIR & SQUARE/HONEY ON MOON VI 25891 N T-A —— ROHS
FATE IS IN YOUR HANDS(SOLOS) VI 38568 V STA —— STUR
SMASHING THIRDS/NUMB FUMB VI 25338 N AUC —— WEIN
LENOX AVE BL/ST.LOUIS BLUES VI 20357 N AUC —— WEIN
GOOD FOR NOTHIN/YOU'RE CUTEST BB 10129 N AUC —— CHOY
AIN'T MISBEHAVIN/GEORGIA BB 10288 E AUC —— CHOY
SWEET SAVANNAH SUE/WAITIN' BB 10264 N AUC —— CHOY
US ON A BUS/CHRISTOPHER C VI 25295 N T-A —— PIRA
ETHEL WATERS
PORGY(DUKE)/ST.LOUIS BLUES BRE 01522 N AUC —— WEAK
CHICK WEBB
WHO YA HUNCHIN/GOTTA PEBBLE DE —— N T-G 1.00 FLYN
DON'T BE THAT WAY/IT'S OVER DE 483 E AUC —— WEAK
AZURE/JUST A JITTERBUG DE 1899 E AUC —— WEAK
BUKKA WHITE
HIGH FEVER/WHEN CAN I CHANGE VO 5489 E T-A —— WINT
PAUL WHITEMAN
'TAIN'T SO/WEAKNESS NOW CO 1444 V AUC —— EPST
ZOOT SUIT/W.D.BREAKDOWN(WINGY) VI 27801 N AUC —— DELS
AIN'T NO SWEET MAN/COQUETTE VI 25675 N AUC 1.75 BLAC
MISS. MUD/FROM MONDAY ON VI 21274 E T-G 2.75 ANDR
DARDANELLA (WITH BIX) VI 25238 N AUC —— WEIN
SOUVENIR PROGRAM ALBUM(BING) VI P-100 N AUC —— CHOY
WHOOPEE MAKERS
DIRTY DOG/IT'S SO GOOD UHCA 39/40 N STA —— STUR
ALEC WILDER OCTET
CONCERNING ETCHINGS BR 8307 E AUC —— RITZ
FESS WILLIAMS
OZARK BLUES/ALLIGATOR CRAWL VO 1117 V AUC —— EPST
DUKE WILSON BLACKBERRIES
MARY'S IDEA/ONCE OR TWICE PE 15697 V SAL 1.25 KELS
TEDDY WILSON
BIG APPLE/YOU CAN'T STOP BR 7954 V+T-A —— ROBE
IN THE MOOD/CRYING MY CO 35372 V+T-A —— ROBE
JUST A MOOD(NORVO & JAMES) BR 7973 N AUC —— WEAK
BLUE MOOD(SAME AS JUST A MOOD)PAE 2741 N AUC —— WEAK
W.M.C.A. BROADCASTERS
CUTEY'S DUE AT 2 TO 2 TODAY SIL 3276 E AUC —— HUBE
WOLVERINES
LIMEHOUSE BLUES/SOUTHLAND VO 15708 E AUC —— EPST
OH BABY/COPENHAGEN GE 5453 G+AUC —— GLOT
TIGER RAG/COPENHAGEN BRE 02205 E T-A —— WINT
JIMMY YANCEY
YANCEY'S BUGLE CALL/35TH & VI 27238 N AUC —— WEIN
YERKES SOUTHERN FIVE
RAILROAD BLUES/HAPPY SIX) CO 2929 N AUC —— SHOR
YERKES HAPPY SIX
SILVERWATER/GOODBYE SUNSHINE CO 2971 E AUC —— SHOR
LESTER YOUNG QUARTET
AFTERNOON/SOMETIMES I'M KEY 604 N AUC —— NELS
BOB ZURKE
EVERYBODY STEP/TOMCAT ON KEYS VI —— E T-G 1.00 FLYN
ON A LITTLE STREET/CUBAN(E/E+)VI 26411 - SAL 1.50 JACO
ALBUMS
WOLVERINES HRS 2 E AUC —— SPEN
BIX MEMORIAL (V+ - E) VI —— - AUC —— SPEN
NEW ORLEANS CAN DE 144 N AUC —— SPEN
CHICAGO(V+ - E) DE 115 - AUC —— SPEN
BOOGIE WOOGIE MUSIC, VOL. 2 DE A-137 N AUC —— FITZ
CHICAGO JAZZ (GOODMAN & BOYS) BR 1007 E+T-G 2.75 ANDR
HOT PIANO(HINES,FATS,DUKE,JR) VI P-75 E+T-G 2.25 ANOR
CATALOGS
LASTEST PARLOPHONE CATALOG —— —— N SAL 1.50 JACO
BRUNSWICK, 1930-1932 & 1934 —— —— - T-A —— PIRA
VICTOR 1934,1936,1938; CO 1931 - —— - T-A —— PIRA

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 4.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1	2	3	4
BERT AMBROSE			
I'VE GOT A NOTE (E)	OE 517	—	COCH
ORGAN GRINDER'S SWING (E)	OE 1122	—	COCH
ORCHIDS TO MY LADY (E)	OE 23018	—	COCH
LALE ANDERSEN			
LILI MARLENE/OREI ROTE ROSEN (N)	ELECT 6993	2.50	TRS
LIL ARMSTRONG			
BROWN GAL/OR LEAVE	OE 1092	—	PAYT
IT'S MURDER/JUST FOR A	OE 1182	—	PAYT
LOUIS ARMSTRONG			
SUNSET CAFE STREET/BIG BUTTER	OK 8423	—	SPIL
MAHOGANY HALL/BEAU KOO JACK	OK 8680	5.50	RITT
KING OF THE ZULUS/LONESOME	OK 8396	9.00	RITT
CORNET CHOP SUEY/MY HEART	OK 8320	12.00	RITT
(MANY ARMSTRONG ACCOMPANIMENTS)	OK —	—	WINT
GUS ARNHEIM			
(ANY ON BRUNSWICK)	— —	—	PIRA
LOVIE AUSTIN			
RAMPART STREET/DON'T SHAKE IT	PARA 12300	5.00	RITT
BABS AND HER BROTHERS			
A LITTLE BIT INDEPENDENT/WHEN A	OE 634	—	RENE
MILDRED BAILEY			
ROCKIN' CHAIR/GEORGIA (E+)	BB 6945	1.10	JAFF
BECHET-SPANIER			
SWEET LORRAINE	HR 2000	—	BANF
BELLE BAKER			
(ANY ON BRUNSWICK, E+)	— —	—	MEND
JIMMY BERTRAND			
(MANY)	VO —	—	WINT
SHARKEY BONANO			
HIGH SOCIETY/I'M SATISFIED	ANY —	—	TATE
LOU BREESE			
BREEZIN' ALONG WITH THE BREEZE	VS 8604	—	FLYN
CLEO BROWN			
(OE 486, 512, 652, 795, 846)	— —	—	MEAD
YOU'RE HEAVENLY THING/STUFF	OE 410	—	RENE
BOOGIE WOOGIE/PELICAN STOMP	OE 477	—	RENE
MY AND MY WONDERFUL ONE/GIVE A	OE 486	—	RENE
YOU'RE MY FEVER/BREAKIN' IN A	OE 718	—	RENE
CAB CALLOWAY			
EBONY SILHOUETTE/HEP	OK 6192	—	PAYT
PANCHO OR RICHARD CARLSON			
DARDENELLA/FRENESI	ANY —	—	FITZ
HOAGY CARMICHAEL			
(ANY WITH HOAGY CARMICHAEL VOCAL)	— —	—	PUTN
CAROLINA CLUB ORCHESTRA			
CAROLINA	OK 41337	—	FLYN
CHICAGO FOOTWARMERS			
BROWN BOTTOM BES/LADY LOVE	OK 8613	—	SPIL
MY GIRL/SWEEP 'EM CLEAN	OK 8792	—	SPIL
HERBERT CLARK (CORNET SOLOS)			
(ANY)	ANY —	—	SHOR
LARRY CLINTON			
ISN'T IT TIME TO FALL IN LOVE	BB 11076	—	FLYN
TOM COAKLEY			
I'LL STRING ALONG WITH YOU (E)	VI 24600	—	PIRA
KING COLE TRIO			
SWEET LORRAINE	OE 8520	—	BANF
RUSS COLUMBO			
(SOME, E+)	— —	—	MEND
COON SANDERS			
NIGHT HAWK BLUES	VI 19316	—	FLYN
BALL AND CHAIN (N)	VI 21812	1.25	TRS
LITTLE GIRL (N)	VI —	1.25	TRS
SLUEFOOT (N)	VI 21305	1.25	TRS
READY FOR THE RIVER (N)	VI 21501	1.25	TRS
BRAINSTORM/MY BABY KNOWS (N)	VI 20390	1.25	TRS
ROODLES/I AIN'T GOT (N)	VI 20785	1.25	TRS
AFTER YOU'VE GONE (N)	VI 22342	1.25	TRS
IDA COX			
FOUR DAY CREEP (N)	VO —	—	STUR
BING CROSBY			
LET'S TRY AGAIN (E+)	ANY —	6.00	DOHE
LOVE YOU FUNNY THING (E+)	— —	5.00	DOHE
LEARN TO CROON (E+)	BR 6594	6.00	DOHE
GAY LOVE (E+)	BR —	4.00	DOHE
PENNIES FROM HEAVEN MEDLEY	OE 15027	—	RENE
XAVIER CUGAT			
(ANY)	VI —	—	PIRA
JOHNNY DODDS			
(MANY)	BB & VI —	—	WINT
BUCKTOWN STOMP	ANY —	—	TATE
SWEET LORRAINE/PENCIL	VI 38038	—	BANF
SAM DONAHUE			
LONESOME	OK 6334	—	FLYN
DORNBERGER ORCH			
TIGER RAG (E+)	VI —	1.25	MAZZ
DORSEY BROTHERS			
SANDMAN	OE 297	—	FLYN
MORTON DOWNEY			
(MANY; E+)	— —	—	MEND
DUKE ELLINGTON			
IF YOU CAN'T HOLD/WANNA GO BACK	GE 3291	—	RITT
(MANY, ALSO MANY UNITS; E+)	— —	—	ROHS
(MANY ON ORIGINAL LABELS ONLY; STATE PRICE)		—	JACO
RUTH ETTING			
(ANY ON BRUSWICK) (E)	BR —	—	PIRA
TEO FIO RITO			
THANK YOU FOR LOVELY EVENING (E)	BR 6924	—	PIRA
FRIARS SOCIETY			
PANAMA (E+)	GE 4968	7.00	TRS
JAN GARBER			
(ANY)	VI —	—	PIRA
BLIND LEROY BARNETT			
CHAIN 'EM DOWN/LOUISIANA GLIDE	PARA 12876	—	SPIL
LUD GLUSKIN			
ON THE AIR	BR 7664	—	FLYN
JEAN GOLDKETTE			
A LANE IN SPAIN	VI 20491	—	SHOR
BENNY GOODMAN			
(ANY ON BLUE LABEL COLUMBIA) (E+)	— —	—	MAZZ
(SEVERAL ON ORIGINAL LABEL)	VI —	—	ANDR
DEAR OLD SOUTHLAND/BLUE SKIES	VI 25136	—	VUCI
(MANY ; E+)	— —	—	ROHS
BENNY GOODMAN SEXTET			
BREAKFAST FEUD/I'VE FOUND A	CO 36039	—	PAYT
WHOLLY CATS/ROYAL GARDEN BLUES	CO 35810	—	PAYT
I SURRENDER DEAR/BOY MEETS	CO 35482	—	PAYT
GLEN GRAY			
SMOKE RINGS (N)	— —	1.25	TRS
COCKTAILS FOR TWO (N)	— —	1.25	TRS
(ANY ON BRUNSWICK) (E)	BR —	—	PIRA
LEE GREEN			
(MANY; SEND LIST).	— —	—	SPIL
BOBBY HACKETT			
AT THE JAZZ BAND BALL	VO 4047	—	SHAW
THAT DA DA STRAIN	VO 4142	—	SHAW
EDGAR HAYES			
SOPHISTICATED SWING/FUGITIVE (E)	OE 1748	—	MEW
RICHARD HIMBER			
(ANY)	VI OR BB	—	PIRA
BILLIE HOLIDAY			
SAYS MY HEART/HAVING MYSELF	VO 4208	—	PAYT
JACK HYLTON			
I LIFT UP MY FINGER (N)	VI 22067	1.50	TRS
BODY AND SOUL (N)	VI 36027	1.50	TRS
ROSE ROOM (N)	VI 25555	1.25	TRS
MOANIN' MINNIE (N)	VI 25294	1.25	TRS
KINGS HORSES (E)	VI 22619	—	COCH
SHE SHALL HAVE MUSIC (E)	VI 25275	—	COCH
BLIND WILLIE JACKSON & BROTHER			
TELEPHONE TO GLORY (E+)	CR 3325	2.00	MCKU
JIM JACKSON			
JIM JACKSON'S JAMBOREE	VO 1428	—	SPIL
HARRY JAMES TRIO			
JESSE/HOME JAMES (N)	BR 8350	—	STUR
BOO WOO (N)	BR 8318	—	STUR
LITTLE WHITE LIES/WRAP TROUBLES	BR 8178	3.50	COX
TEMPO DELUXE/EXACTLY LIKE YOU	VS 8411	2.00	COX
OUT OF THE MOOD/SUPER CHIEF	VS 8419	2.00	COX
ART JARRETT			
(ANY VOCALS ON BRUNSWICK; E)	BR —	—	PIRA
BLIND LEMON JEFFERSON			
MATCH BOX BLUES (E)	OK 8455	.85	JAFF
SUNSHINE SPECIAL BL (E+)	PARA 12593	1.20	MCKU
HERB JEFFRIES			
TISCO CISCO	EXC —	—	RENE
LONNIE JOHNSON			
THE LOVELESS BL/4-0-3 BLUES	BB 8338	—	SPIL
SOMEBODY'S GOTTA GO/SHE AIN'T	BB 8684	—	SPIL
CHICAGO BLUES/I DID ALL I COULD	BB 8779	—	SPIL
AL JOLSON			
(SOME BRUNSWICK; E+)	— —	—	MEND
DICK JURGENS			
SWEET LORRAINE	OK 5858	—	BANF
HAL KEMP			
(ANY ON BRUNSWICK ; E+)	BR —	—	PIRA
HENRY KING			
DON'T YOU REMEMBER ME (E+)	VI —	—	PIRA
GENE KRUPA			
DRUMBOOGIE (N)	— —	—	YOUN
DOROTHY LAMOUR			
MOONLIGHT AND SHADOWS	BR 7829	—	FLYN
LEADBELLY			
(ANY BLUEBIRD RECORD)	BB —	—	DEIT
PLAY PARTY ALBUM	AS —	—	DEIT
TED LEWIS			
JUST A GIGOLO (E+)	CO —	—	PIRA
FRED LONGSHAW			
CHILI/SAUCE (STATE PRICE)	CO 14080	—	BANF
JIMMIE LUNCEFORD			
UPTOWN BLUES	VO 5362	—	FLYN
FREDDIE MARTIN			
(ANY)	BR —	—	PIRA
RED MCKENZIE			
JUST FRIENDS/TIME ON MY HANDS (E)	CO 2556	—	PIRA
MIFF MOLE MOLERS			
(ANY) (E+)	OK —	—	MAZZ
JULIA MOODY (J.SMITH BAND)			
(ALL EXCEPT COOTIE CRAWL)	BS —	—	HUBE
RUSS MORGAN			
SO LONG	DE 2972	—	FLYN
JELLY ROLL MORTON			
(ANY BUT GENERAL LABEL)	— —	—	STAR
BUGTOWN BLUES/TOM CAT BLUES	DE 5515	—	RITT
SHREVEPORT STOMP/STARTFORD	GE 5590	—	RITT
JELLY ROLL BLUES/BIG FAT HAM	SIL 4038	—	RITT
JELLY ROLL BLUES/BIG FAT HAM	GE 5552	—	RITT
THE PEARLS	GE 5323	—	RITT
WOLVERINE BLUES/KING PORTER	GE 5289	—	RITT
MR. JELLY LORD	GE 3259	—	RITT
DOCTOR JAZZ STOMP	VI 20415	—	RITT
THE PEARLS/BEALE STREET BLUES	VI 21948	—	RITT
BENNY MOTEN			
GET LOW DOWN BLUES (N)	VI 21693	1.25	TRS
SPUD MURPHY			
ECSTACY	DE 2109	—	FLYN
NEW ORLEANS RHYTHM KINGS			
TIGER RAG/PANAMA	GE 4968	—	RITT
CLARINET MARMALADE/MR. JELLY	GE 5220	—	RITT
MILNEBERG JOYS/MARGUERITE	GE 5217	—	RITT
TIN ROOF BLUES/THAT'S A PLENTY	GE 5105	—	SHAW
NEW ORLEANS WANDERERS			
PAPA DIG/TOO TIGHT	ANY —	—	TATE
GATEMOUTH/PERDID STREET BLUES	ANY —	—	TATE
PERDIDO ST. BLUES/GATEMOUTH	— —	—	BROW
RAY NOBLE			
JUST ONCE/LIVE LAUGH AND LOVE	VI 22964	—	LIND
GOODNIGHT VIENNA.LIVING	VI 24064	—	LIND
GOODNIGHT/SWEETHEART DREAMS	VI 24173	—	LIND
BIRD SONGS/BROWN BIRD	VI 24211	—	LIND
BEDTIME STORY	VI 24226	—	LIND
HAVE YOU EVER/LOVE TALES	VI 24278	—	LIND
ICH LIEBE DICH	VI 24279	—	LIND
WHEEZY ANNA	VI 24287	—	LING
ROCK YOUR CARES AWAY	VI 24302	—	LIND
LETTER TO MOTHER/STANDING	VI 24308	—	LIND
BRIGHTER THAN/WHAT MORE CAN	VI 24314	—	LIND
STAY ON THE RIGHT SIDE	VI 24375	—	LIND
I SHALL KEEP SMILING	VI 24393	—	LIND
THERE'S SOMETHING	VI 24513	—	LIND
MY SONG/SONG WITHOUT WORDS	VI 24555	—	LIND
SPANISH EYES/THAT'S WHAT LIFE	VI 24599	—	LIND
THE MOMENT I SAW YOU	VI 24610	—	LIND
THE VERY THOUGHT OF YOU/I'LL BE	VI 24657	—	LIND
HOUR AGO/MIDNIGHT THE STARS	VI 24700	—	LIND
HOW COULD I?I'M TELLIN' THE WORLD	VI 24752	—	LIND
DREAMIN' A DREAM	VI 24850	—	LIND
HOW CAN WE/IT'S BAD FOR ME	VI 24872	—	LIND
SOON/DOWN BY THE RIVER	VI 24879	—	LIND
MY KID'S A CROONER	VI 24884	—	LIND
ALLAH'S HOLIDAY/RELICARIO	VI 24891	—	LIND
ROLL ALONG COVERED WAGON	VI 25003	—	LIND
BONSOUR/PARIS IN THE SPRING	VI 25040	—	LIND
LET'S SWING IT/CHINATOWN	VI 25070	—	LIND
PICCOLINO/TOP HAT	VI 25094	—	LIND
I WISHED/WHY DREAM	VI 25104	—	LIND
DOUBLE TROUBLE/WHY STARS COME	VI 25105	—	LIND
BLUES/BY THE FIRESIDE	VI 25141	—	LIND
DINNER FOR ONE/WHERE AM I	VI 25187	—	LIND
BEAUTIFUL LADY/ALL MY HEART	VI 25209	—	LIND
BUGLE CALL RAG/DINAH	VI 25223	—	LIND
IF YOU LOVE ME/WE SAW THE SEA	VI 25240	—	LIND
LET YOURSELF GO/LET'S FACE MUSIC	VI 25241	—	LIND
ROLL UP THE CARPET/ROCK CARES	VI 25262	—	LIND
TOUCH OF YOUR LIPS/YOURS TRULY	VI 25277	—	LIND
BLAZIN' THE TRAIL/MOONLIGHT	VI 25282	—	LIND
SPEEDBOAT BILL	VI 25323	—	LIND
LET'S CALL A HEART/ONE TWO	VI 25428	—	LIND
YOU WERE THERE/FAMILY ALBUM	VI 25437	—	LIND
LONG AB YOU/TO LOVE YOU	VI 25504	—	LIND
I'VE GOT MY LOVE/SLUMMING	VI 25507	—	LIND
CAT AND FIDDLE SELECTIONS	VI 36063	—	LIND
CASANOVA SELECTIONS	VI 36080	—	LIND
MOTHER OF PEARL SELECTIONS	VI 36102	—	LIND
KERN'S MELODIES	VI 36163	—	LIND
WHAT NOW	VI 24711	—	LIND
JUST ONCE FOR ALL (E)	VI 22964	—	COCH
TWENTIETH CENTURY BLUES (E)	VI 24090	—	COCH
BROWN BIRD SINGING (E)	VI 24211	—	COCH
OCEANS OF TIME (E)	VI 24603	—	COCH
NOT BAD (E)	VI 24619	—	COCH
DRIFTING TIDE (E)	VI 25006	—	COCH
BON JOUR (E)	VI 25040	—	COCH
BLUES IN MY HEART (E)	VI 25141	—	COCH

WANTED

RAY NOBLE (CONTINUED)			
STAY ON THE RIGHT BIDE SISTER(E)	VI 24375	—	COCH
JIMMY NOONE			
SWEET LORRAINE/APEX	VO 1207	—	BANF
RED NORVO			
HONEYSUCKLE ROBE	CO 3059	—	PAYT
WITH ALL MY HART AND BOUL	CO 3026	—	PAYT
KING OLIVER			
HIGH SOCIETY	OK	—	SPIL
GEORGE OLSEN			
LULLABY OF THE LEAVES (E)	VI 22998	—	PIRA
ORIGINAL MEMPHIS FIVE			
(ANY)	ANY	—	SHOR
WILL OSBORN			
(VARIOUS; E+)	CO	—	MEND
SID PHILLIPS			
MUSIC FOR YOU	BR 8384	—	FLYN
DICK POWELL			
(BRUNSWICKS & PERFECTS)	—	—	MEND
MA RAINEY			
—	PARA 12238	—	RITT
—	PARA 12252	—	RITT
JOE REICHMAN			
LITTLE THOUGHTS	VI 27975	—	FLYN
RIO RENA			
PANAMA/HIGH SOCIETY(E)	DELTA	—	BROW
HARRY RICHMAN			
(SOME)	CO & BR	—	MEND
HARRY ROY			
BUGLE CALL RAG	DE 1507	—	FLYN
OLLIE SHEPARD & KENTUCKY BOYS			
IT IT AIN'T LOVE/LOW DOWN DIRTY	DE	— 1.25	ROBE
BESSIE SMITH			
ST.LOUIS BLUES/COLD IN HAND	CO 14064	—	RITT
RECKLESS BLUES/SOBBIN' HEARTED	CO 14056	—	RITT
NASHVILLE WOMANS/I AIN'T GOIN'	CO 14090	—	RITT
NOBODY'S BLUES BUT/I AIN'T OOT	CO 14095	—	RITT
KATE SMITH			
(SOME; EXCEPT RED COLUMBIA)	—	—	MEND
HARRY SOSNIK			
LAZY RHAPSODY	VI 24572	—	FLYN
JESS STACY			
(SOLOS)	ANY	—	ANDR
BREEZE (E)	VS 8121	—	COCH
STATE STREET RAMBLERS			
(MANY)	ANY	—	WINT
TENNESSEE TEN			
SITTIN' ON THE INSIDE	VI	—	SHAW
FRANK TESCHMACKER			
JAZZ ME BLUES	ANY	—	TATE
DICK TODD			
SWEET LORRAINE	BB 10840	—	BANF
ARTHUR TRACY			
MARTA	ANY	—	FLYN
(SOME; E+)	BR	—	MEND
(ANY ON BRUNSWICK)	BR	—	PIRA
SINGIN' THE BLUES	ANY	—	FLYN
OOOO MAN IS HARD TO FIND/CRYIN'	ANY	—	TATE
BABY WON'T YOU PLEASE COME HOME	ANY	—	TATE
RIVERBOAT SHUFFLE	ANY	—	TATE
RUDY VALLE			
RUDY VALLE'S SURPRISE NO 1 & 2 (E)	BB 10069	5.00	BROD
(COLUMBIAS AND HARMONY)	—	—	MEND
THE DRUNKARD SONG	VI 24739	—	RENE
VAN & SCHENCK			
(MANY, ALLLABELS)	—	—	SHAW
FATS WALLER			
(MANY)	—	—	ANDR.
ST.LOUIS BLUES/(WITH B.PAYNE)	VI 22371	—	BANF
LOST LOVE/DON'T (N)	VI 25604	—	BANF
FRED WARING			
SLEEP	VI 19172	—	FLYN
ETHEL WATERS (ELLINGTON)			
I CAN'T GIVE YOU ANYTHING BUT	BR 6517	—	RENE
PAUL WHITEMAN			
ANYTHING GOES/(REV.,NEW MAYFAIR O.)	VI 36141	—	RENE
TED WHITE'S COLLEGIANS			
(ANY)	ANY	—	SHOR
CLARENCE WILLIAMS			
EVERYBODY LOVES/ALL THE WRONGS	OK 8181	—	RITT
CAKE WALKING BABIES BACK HOME	OK 40321	—	RITT
COAL CART BLUES/SANTA CLAUS BLUES	OK 8254	—	RITT
SQUEEZE ME/SANTA CLAUS BLUES	OK 8245	—	RITT
JUST WAIT TILL/LIVING HIGH	OK 8272	—	RITT
PAPA DE	OK 8215	—	RITT
HIGH SOCIETY/WHOOP IT UP	OK 8171	—	RITT
MARY LOU WILLIAMS			
(DE 781, 1155, 1021, BR 7178	—	—	MEAD
ORCHESTRA UNKNOWN			
SMILIN' SKIES/LOUDER AND FUNN(N)	VI 38083	1.25	TRS
ANY JAZZ BAND			
SHAKE IT AND BREAK IT	—	—	SHAW
SUDAN	—	—	SHAW
NEW ORLEANS ENSEMBLE			
(MANY, OBSCURE OR RENOWNED)	ANY	—	STAR
ANY MALE QUARTET(UNACCOMPANIED)			
LOVE WILL FIND A WAY	—	—	RITZ
ANY ARTIST OR RECORDING GROUP			
AVALON (N OR E WITH VOCAL)	—	4.50	OOHE
AS LONG AS YOU'RE THERE (E)	—	5.50	OOHE
IT'S BEEN SO LONG (E+)	—	5.00	OOHE
SOMEDAY WE'LL MEET AGAIN (E)	—	6.00	OOHE
TORMENTED (E+)	—	5.50	OOHE
LOVE ME TONIGHT (E+)	—	6.00	OOHE
SWEET LORRAINE	ANY	—	BANF
SWEET LORRAINE	—	—	PAYT
BLUES AND RACE RECORDS			
(ANY OUT-OF-PRINT)	ANY	—	STAR
WOODWIND ENSEMBLES AND SOLOS			
HORN, OBOE, CLARINET, BASSOON, FLUTE	—	—	BR,E
ELECTRIC ORGAN RECORDS			
(SEND LIST OF ARTISTS, TITLES, PRICES)	—	—	WHAL

PHONOGRAPH RECORDS

Monthly Auction List of

Jazz, Swing, and Dance Records

Winning prices posted following month

Subscription charge $1.50 first year

Free thereafter to active accounts. Sample list free

Collectors' Record Shop

825 Seventh Ave., N. Y. 19, N. Y.

HAWAIIAN RECORDS

Keen enthusiastic collector wishes to buy or exchange Hawaiian records (new or used) from dealers or other collectors. Correspondence invited.

L. A. C. HITCHCOCK,
H.Q. 7, 322 M. U., R.A.F., S.E.A.A.F.,
VIA B.P.O., OTTAWA, CANADA

JUMP
Means
JAZZ

JUMP RECORD CO.
P. O. Box 622, Hollywood Station
HOLLYWOOD 28, CALIFORNIA

INSTRUCTIONS FOR COMPOSING DISPLAY ADS FOR OUT-OF-PRINT RECORDS

1. Each column holds 78 lines of record listings. Two columns, 156 lines; Three columns, 234 lines.
2. Each recording group must occupy a separate line.
3. Try to make your ad come out to an even one, two, or three columns.
4. Record lists less than one column must be submitted on our classified as forms and shown in our "Wanted" or "For Disposition" sections.

DEADLINE FOR DISPLAY ADS: 10th OF EACH MONTH

C. I. ALEXANDER

725 S. GLENWOOD, TYLER, TEXAS

FOR SALE OR TRADE

LOUIS ARMSTRONG

ROCKING CHAIR/NOBODY OK 8756 G 1.00

HELEN BAXTER (LEM FOWLER, PIANO)

SATISFIED/DADDY, EASE IT OK 8080 E 1.00

SIDNEY BECHET

LAUGHING/RIP UP THE JOINT VI 27663 N 1.25

BUNNY BERIGAN

HIGH SOCIETY/LIVERY STABLE VI 26068 E 1.00

COTTON PICKERS

PANAMA MAMAS/DOWN AND OUT BR 2879 N 1.00

BING CROSBY

GIGOLO/WRAP YOUR TROUBLES VI 22701 E 2.50

JOHNNY DODDS

WILD MAN/29TH AND DEARBORN DE 2111 E 2.50

DUKE ELLINGTON

MYSTERY SONG/SWANEE SHUFFLE BB 6614 E+2.00

TRUCKIN'/ACCENT (V/E) BR 7514 - 1.50

CHICAGO/HARLEM SPEAKS DE 800 E 2.00

CREOLE RHAPSODY BR 80047 N .50

YELLOW DOG/TISHOMINGO BR 80049 N .50

JAZZ CONVULSIONS/AWFUL SAD BR 80050 N .50

LAZY RHAPSODY/BLUE RAMBLE CO 35834 N .50

LIGHTNIN'/BABY WHEN CO 35835 N .50

BEST WISHES/BUNDLE OF BLUES CO 35836 N .50

MERRY-GO-ROUND/DROP ME OFF CO 35837 N .50

THE GEORGIANS

SISTER KATE/CHICAGO CO 3775 V+1.50

LILLIAN HARRIS & ORIG. N.O. BAND

SUGAR BLUES/FOUR O'CLOCK BL. BA 1173 V .75

FLETCHER HENDERSON

TREES/WHAT'S YOUR STORY VO 3760 E+1.50

JOHNNY HODGES

SKUNK HOLLOW/TIRED SOX VO 5533 E 1.25

LIL JOHNSON

SCUFFLIN' WOMAN/MURDER VO 03299 N 1.00

SHAVE' EM DRY/GRANOPA SAID VO 03428 N 1.00

WINGY MANNONE

SHOOTIN' HIGH/MUSIC GOES ROUND VO 3134 V 1.25

MILLS BLUE RHYTHM BAND

SOLITUDE/KEEP RHYTHM GOING CO 2994 E+1.00

HEEBIE JEEBIES/MINNIE VI 22763 E 1.00

MISSISSIPPI SHIEKS

KITTY CAT BLUES/SHOW ME WHAT OK 8947 E 1.00

THE MISSOURIANS

PROHIBITION BLUES/STOPPIN' TR. VI 38120 V 1.00

MOUND CITY BLUE BLOWERS

HIGH SOCIETY/MUSKRAT RAMBLE DE 1274 E 2.00

PIRON'S ORCHESTRA OF NEW ORLEANS

WEST INDIES BLUES/DO DOODLE OOM VI 19255 E 1.50

SAVOY BEARCATS

BEARCAT STOMP/HOW COULD I (E/V) VI 20307 - 1.50

SHARKEY'S NEW ORLEANS BOYS

EVERYBODY LOVES MY/YES SHE DO DE 1014 N 1.50

TRIXIE SMITH AND JAZZ MASTERS

SLOW DRAG/MY MAN ROCKS ME BS 14127 V 1.50

TRIXIE SMITH & J.P. JOHNSON'S HARMONY 8

LONG LOST BLUES/YOU MISSED BS 2044 V 2.00

JACK TEAGARDEN

PERSIAN RUG/THE SHIEK (E/V) BR 8370 - 1.25

FATS WALLER

CABIN IN SKY/CROSS PATCH (E/V+) VI 25315 - 1.00

LOVE IS YOUNG/DID ANYONE (V+/E) VI 25537 - 1.00

HONEY ON MOON/FAIR (V+/E) VI 25891 - 1.00

WASHBOARD RHYTHM KINGS/BENNIE MOTEN

PEPPER STEAK/OH EDDIE VI 22958 E 1.00

PAUL WHITEMAN (BING)

ONCE AGAIN/COMING VIRGINIA VI 20751 E 1.25

ONCE AGAIN/COMING VIRGINIA VI 20751 E 1.00

WANTED WANTED

WILL TRADE ANY OF ABOVE, SINGLY OR IN ANY COMBINATION FOR MY WANTS

JOHNNY DODDS: BB 10239, BB 10240, BB 10238, BRE 02011, BRE 02065.

JELLY ROLL MORTON: BB 8302, BB 10254, BB 10255.

KING OLIVER: MANY ON VOCALION. C.WILLIAMS BLUE 5. ANY WITH ARMSTRONG, BECHET. BUNK JOHNSON: ANY JM

AUCTION AUCTION

PH. C. BANKSON

CLEVELAND PLAIN DEALER, CLEVELAND, O.

Records all new. Refund if unsatisfactory.

LOUIS ARMSTRONG

KNOCKIN' A JUG/I CAN'T GIVE UHCA 35/36

POTATO HEAD/PUT 'EM DOWN UHCA 59/60

I'M NOT ROUGH/HOTTER THAN (BLACK) VO 3237

ST. LOUIS/BASIN STREET (BLUE) VO 3008

MUGGLES/PEANUT VENDOR (BLUE) VO 3194

WEST END/GOT NO BLUES (BLUE) VO 3204

TIGHT LIKE THIS/HEAH ME (BLUE) VO 3308

DON AZPIAZU

TRUE LOVE/PEANUT VENDOR VI 22483

COUNT BASIE

ONE O'CLOCK JUMP DE 1363

GOOD MORNING BLUES DE 1446

DON'T YOU MISS YOUR BABY DE 1770

SENT FOR YOU YESTERDAY DE 1880

HOW LONG VO 5010

JOHNNY DODDS

BLUE PIANO STOMP (TRIO) BB 10238

DUKE ELLINGTON

NEW BLACK AND TAN BR 8063

GAL FROM JOE'S BR 8108

MOOCHE/BABY WHEN YOU BR 8241

BLUE LIGHT BR 8297

SUBTLE LAMENT/PUSSYWILLOW BR 8344

BENNY GOODMAN

MOONGLOW/BREAKFAST BALL (BLUE) CO 2927

BERTHA HILL/MAGGIE JONES

PRATT CITY/GOOD TIME FLAT HRS DIVIDEND

BILLIE HOLIDAY

MEAN TO ME/I'LL GET BY BR 7903

MISS BROWN (WILSON AND GOODMAN) BR 8087

PETE JOHNSON

B & O/BUSS ROBINSON SA 125-128

LET 'EM JUMP/PETE'S BLUES SA 129-130

ROLL 'EM PETE (JOE TURNER) VO 4607

KAYCEE ON MY MIND DE 3384

MEADE LUX LEWIS

HONKY TONK TRAIN VI 25541

FERDINAND MORTON

BLACK BOTTOM/CHANT (NEEDLE CATCH) VI 20221

BLUE BLOOD/MUSHMOUTH BB 8201

STEAMBOAT/SMOKEHOUSE BB 8372

CANNONBALL BLUES BB 10254

MR. JELLY LORD (TRIOS) BB 10258

DOCTOR JAZZ BB 10255

NEW ORLEANS WANDERERS

PERDIDO/GATEMOUTH UHCA 15/16

KING OLIVER

DIPPERMOUTH/SUGAR FOOT HRS 4

CANAL STREET/CHIMES UHCA 67/68

GERTRUDE RAINEY

COUNTIN' THE BLUES/JELLY BEAN UHCA 83/84

BESSIE SMITH

BABY WON'T YOU PLEASE (BRONZE) CO 3888

GULF COAST/DOWNHEARTED (BRONZE) CO 3844

BACKWATER/PREACHIN' (BLACK) CO 14195

ST. LOUIS/RECKLESS (BLUE) CO 3171

CARELESS/WEEPING WILOW (BLUE) CO 3172

CLARA SMITH

STEEL DRIVIN' SAM (BRONZE) CO 14053

COURT HOUSE (BLACK) CO 14073

TRIXIE SMITH

RAILROAD/WORLD'S JAZZ CRAZY UHCA 81/82

PINE TOP SMITH

P.T. BOOGIE/P.T. BLUES UHCA 113

THOMAS WALLER

VIPER'S DRAG BB 10133

YOU'RE NOT THE ONLY OYSTER BB 10261

MINOR DRAG BB 10185

SERENADE TO WEALTHY WIDOW BB 10262

MARY LOU WILLIAMS

NIGHT LIFE/DRAG 'EM UHCA 37/38

AUCTION AUCTION

REXFORD CLARK

2766 GOLDEN GATE AVE.,

SAN FRANCISCO 18, CALIF.

Records to be shipped C.O.D. railway express.

RED NICHOLS

SUGAR/MAKE MY COT VI 21056 E

MILENBERG JOYS/IF YOU HADN'T BR 2937 V+

FIVE PENNIES/FEELIN' NO PAIN CO 1229 V+

BEAT ME DADDY/LOWLAND OK 5676 E+

JAPANESE SANDMAN/FIVE PENNIES BR 3855 E+

SHIEK OF ARABY/SHIM-ME-SHA BR 60005 N

TURN ON HEAT/WHAT WOULDN'T I CO 1989 E+

THAT'S NO BARGAIN/WASHBOARD BR 3407 E

MEAN DOG/CORNFED BR 3597 E+

ARTIE SHAW

ONE FOOT IN/ONE NIGHT STAND BB 10202 N

INDIAN LOVE CALL/BEGIN BEGUINE BB 7746 N

SPECIAL DELIVERY/KEEPIN' MYSELF VI 26762 N

BUBBER MILEY

BLACK MARIA/CHININ' AND CHATTIN' VI 38146 E+

BOB ZURKE

I'VE FOUND A/BETWEEN DEVIL AND VI 26355 N

HOLY SMOKE/SOMEBODY TOLD VI 26446 N

BENNY GOODMAN

ONE O'CLOCK/DON'T BE THAT WAY VI 25792 E+

STEALIN' APPLES/LOCAL 802 CO 35362 N

PICK YOURSELF UP/DOWN SOUTH VI 25387 N

DARN THAT DREAM/PEACE BROTHER CO 35331 N

KING PORTER/SOMETIMES I'M VI 25090 N

AFTER AWHILE/MUSCRAT RAMBLE BR 80028 N

BENNIE MOTEN

THE COUNT/(REV., FRANK TANNER) BB 6719 E+

KANSAS CITY BREAKDOWN/GET LOW DOWN VI 21693 E

BILLIE HOLIDAY

UNDER BLUE JUNGLE/EVERYTHING HAP VO 4786 N

TEDDY WILSON

ALL MY LIFE/CHRISTOPHER COLUMBUS BR 7640 V+

RED MCKENZIE

THERE'LL BE SOME/SYNCOPATED MELODY OK 40893 V

LUIS RUSSELL

DARKTOWN STRUTTER'S/OL' MAN RIVER ME 13146 G+

CHOCOLATE DANDIES

PADUCAH/FOUR OR FIVE TIMES OK 8627 E

BUGLE CALL RAG/DEE BLUES CO 36008 N

NOBLE SISSLE

OKEY DOKE/CHARACTERISTIC (BECHET) VR 648 E

A NIGHT IN JONE/ARE YOU HAPPY OK 40882 E+

LOUIS ARMSTRONG

12TH STREET RAG/KNOCKING A JUG CO 35663 N

GUT BUCKET/IN THE BARREL CO 36152 N

POTATO HEAD/HEEBIE JEEBIES CO 35660 N

THAT'S MY HOME/I HATE BB 10236 N

ALEXANDER'S/I'VE GOT A HEART DE 1408 N

JUST A GIGOLO/SHINE OK 41486 G

SITTIN' IN THE/HUSTLIN'S AND B. BB 7506 N

DUKE ELLINGTON

I WAS MADE/MY GAL VI 38130 G+

BLUES WITH A/MISTY MORNING CO 35955 N

MOOD INDIGO/SOLITUDE CO 35427 N

DICTY GLIDE/HIGH LIFE BB 6269 N

SIDEWALKS/TAKE "A" TRAIN VI 27380 E+

CREOLE LOVE CALL/BLACK & TAN VI 24861 N

E.ST.LOUIS/BLACK BEAUTY BB 6430 N

IT DON'T MEAN/ROSE ROOM BR 6265 V

STORMY WEATHER/SOPHISTICATED CO 35556 N

FLETCHER HENDERSON

THE CHANT/HENDERSON STOMP CO 817 V

CHICAGO BLUES/FEELING THE WAY VO 14788 G

WHAT GOOD/KEEP A SONG (RIM CHIP) CO 2352 G+

LET HER GO/WORRIED VO 3713 E

ROSE ROOM/BACK IN YOUR VO 3511 E+

NEW KING PORTER/CAN YOU TAKE CO 35671 N

MONEY BLUES/STAMPEDE CO 35669 N

HE'S THE HOTTEST/NEVER CARE CO 209 V

MIDNIGHT BLUES/GULF COAST BLUES CO 3951 E

WANG WANG BLUES/MY GAL SAL VO 3360 N

SHANGHAI SHUFFLE/NAUGHTY VO 14935 G+

SUGAR FOOT/WHAT CHA CO 35668 N

HOT AND ANXIOUS/COMING & GOING CO 35840 N

DO THAT THING/THOSE BROKEN VO 14838 V

PAPA WILL/I'M A GOOD (ROSE HENDERSON) BR 2589 E

GEORGE W. CLEARY

16 WILLIAMS ST., NEW LONDON, CONNECTICUT

AUCTION

Cash bids only and no group bids, please. Winners will be notified and on receipt of amount due, records will be shipped, railway express.

COUNT BASIE
JUMP THE BLUES AWAY/WIGGLE WOOGIE OK 6157 N
WHO AM I/STAMPEDE IN G MINOR OK 5987 N

SUNNY DUNHAM
NOTHIN'/MY FOOLISH HEART BB 11305 N
MEMORIES OF YOU/AS WE WALK INTO BB 11289 N

BOB CHESTER
TOMORROW'S SUNRISE/SUNBURST BB 11478 N
57TH ST. DRAG/AUNT HAGAR'S BLUES BB 10513 N
CHESTER'S CHOICE/RIVER STAY WAY BB 10780 N
B I BI/WIND BLOWS FREE BB 11304 N
OCTAVE JUMP/YOU LITTLE HEARTBREAKER BB 10649 N
WE THREE/OFF THE RECORD BB 10865 N
MAYBE/PUSHIN' THE CONVERSATION BB 10752 N
HARLEM CONFUSION/THE CLOCK IS FAST BB 11384 N
YOU WERE MEANT FOR ME/NEW SHADE OF BB 11259 N
MOONLIGHT BAY/TANNING DR. JEKYL'S BB 11521 N
WAIT TILL THE SUN SHINES NELLIE BB 11332 N

JOHNNY HODGES
PASSION FLOWER/GOING OUT BACK WAY BB 30-0817 N
SQUATY ROO/THINGS AIN'T WHAT THEY BB 11447 N

BUNNY BERIGAN
STUDY IN BROWN/CARAVAN VI 25653 N

EARL HINES
WINDY CITY JIVE/WATER BOY BB 11329 N
JERSEY BOUNCE BB 11126 N
THE FATHER JUMPS/THE JITNEY MAN BB 11535 N
ANN/TOPSY TURVY BB 10870 N
CALL ME HAPPY/BLUE BECAUSE OF YOU BB 10835 N
IN SWAMP LANDS/EVERYTHING DEPENDS ON BB 11036 N
BOOGIE WOOGIE ON ST.LOUIS BLUES BB 10674 N
GATOR SWING/MY HEART BEATS FOR YOU BB 10763 N

BOB ZURKE
IT'S A HAP HAP HAPPY DAY/FAITHFUL VI 26395 N
I BOUGHT WOODEN WHISTLE/I'M LOSING VI 26607 N
BETWEEN 18TH & 19TH ON CHESTNUT ST. VI 26450 N
ON A LITTLE STREET IN SINGAPORE VI 26411 N

ERSKINE HAWKINS
STRICTLY SWING/WHAT DO YOU KNOW BB 10012 N
RIFFTIME/TONIGHT YOU BELONG TO BB 11161 N
SOMETIMES/I DON'T WANT TO WALK BB 11439 N

BENNY GOODMAN
EVERYTHING I LOVE/WINTER WEATHER OK 6516 N
FAREWELL BLUES/MARGIE BB 10973 N
THIS YEARS KISSES/HE AIN'T GOT VI 25505 E+

PAUL WHITEMAN
MANHATTAN/FARMER TOOK ANOTHER VI 19769 E

JACK LEONARD
WHEN YOUR LOVER HAS GONE/FOUND OK 6200 N

GENE KRUPA
I'LL NEVER SMILE AGAIN/MAYBE OK 5643 N

BAUGHN MONROE
CLAM CHOWDER/THUMBS UP BB 11103 N
HARVARD SQUARE/I GOT IT BAD BB 11310 N
DARDANELLA/THERE'LL BE SOME BB 11025 N

McKINNEY'S COTTON PICKERS
SOME SWEET DAY/CHERRY VI 21730 N

BOB CROSBY
JA DA/COMPLAININ(WITH JESS STACY) DE 3233 N
FOR DANCERS ONLY/WHERE BLUE OF DE 3138 N

CAB CALLOWAY
HARLEM HOSPITALITY/JITTERBUG BB 5676 N

LIONEL HAMPTON
I KNOW HOW TO DO IT/SALTY PAPA BL KEY 606 N
AIN'TCHA COMING HOME/12TH ST RAG VI 26362 N

COLEMAN HAWKINS
VOODTE/HAWKINS BARREL HOUSE SIG 28101 N
GET HAPPY/CRAZY RHYTHM SIG 28104 N
BODY AND SOUL/FINE DINNER BB 10523 N

WOODY HERMAN
CASBAH BLUES/FAREWELL BLUES DE 2582 N
BIG WIG IN WIGWAM/WOODCHOPPER'S DE 2440 N
BLUE FLAME/FUR TRAPPERS-BALL DE 3643 N
BLUE PRELUDE/THE SKY FELL DOWN DE 3017 N
DANCING IN THE DARK/TIME CHANGES DE 3751 N
WOULD JA MINE/IT'S BLUE WORLD DE 2970 N
GOTTA GET TO ST.JOE/SINGING SANDS DE 4372 N
CHLOE/LET'S GET AWAY FROM IT ALL DE 3712 N

WOODY HERMAN (CONTINUED)
ROSETTA/LOVE ME DE 2728 N

SIDNEY BECHET'S NEW ORLEANS FEETWARMERS
BLUES IN THIRDS/I O'CLOCK JUMP VI 27204 N

FLETCHER HENDERSON
SWEET MUSIC/MALINDA'S WEDDING DAY VI 22775 E+

EDDIE SOUTH
STOMPIN' AT SAVOY/LADY BE GOOD CO 36193 N
NO MORE BLUES/MAMA MOCKING BIRD BB 10120 N

LEO REISMAN
PUTTIN' ON RITZ/SINGING VAGABOND VI 22306 N
I'LL SEE YOU AGAIN/IF LOVE WERE ALL VI 24372 N
BODY AND SOUL/SOMETHING TO REMEMBER VI 22537 E

RAYMOND SCOTT
FOUR BEAT SHUFFLE/BIRDSEED SPECIAL CO 35565 N

SAM LANIN'S ARCADIANS
COUNTING THE DAYS PAT 036071 E

ZIGGY ELMAN
YOU'RE MINE YOU/ZAGGIN' WITH ZIG BB 10316 N
BUBLITCHKI/AND THE ANGELS SING BB 10103 N

HORACE HENDERSON
DO RE MI/GINGER BELLE OK 5978 N
I'LL ALWAYS BE IN LOVE WITH YOU OK 5953 N

SAM DONOHUE AND COUNT BASIE
I COUNTS A LOT/LONESOME OK 6334 N

MUGGSY SPANIER
SISTER KATE/DIPPER MOUTH BLUES BB 10506 N
DINAH/BLACK AND BLUE BB 10682 N
AT JAZZ BAND BALL/LIVERY STABLE BL BB 10518 N
RELAXIN' AT TOURO/RIVERBOAT SHUF. BB 10532 N
THAT DA DA STRAIN/SOMEDAY SWEETHEART BB 10384 N

BENNY CARTER
BACK BAY BOOGIE/SUNDAY BB 11341 N
THE VERY THOUGHT OF YOU/ALL OF ME BB 10462 N

EDDIE DE LANGE
NOW AND THEN/SAM VEGETABLE MAN BB 10353 N
SIMPLE SIMON/AD-DE-DEY BB 10163 N
COPENHAGEN/YOU CAN'T KISS A FRIGID BB 10027 N

ARTIE SHAW
SUMMIT RIDGE DRIVE/CROSS YOUR HEART VI 26763 N
OH LADY BE GOOD/I SURRENDER DEAR BB 10430 N
ALL IN FUN/ALL THE THINGS YOU ARE BB 10492 N
SPECIAL DELIVERY STOMP/KEEPIN' VI 26762 N
BLUES, 1 & 2 VI 27411 N
HINDUSTAN/SOMEBODY NOBODY LOVES VI 27798 N
DEUCES WILD/TO A BROADWAY ROSE VI 27838 N
BEAU NITE IN HOTCHKISS CORNERS/THE VI 27315 N
LOVER COME BACK TO ME/ROSALIE BB 10126 N

JOHNNY HAMP'S KENTUCKY SERENADERS
AVALON TOWN VI 21829 N
I CAN'T GIVE YOU ANYTHING BUT LOVE VI 21514 E

GLENN MILLER
PENN 6500/RUG CUTTERS SWING BB 10754 N
FRESH AS A DAISY/SOMEWHERE BB 10954 N
AIR MINDED EXECUTIVE/SPIRIT WILLING BB 11135 N
ANGEL CHILD/BE HAPPY BB 10796 N
PVANNE/LITTLE BROWN JUG BB 10286 N
WHEN THAT MAN IS DEAD AND GONE BB 11069 N
CAN I HELP IT/JUST GOT A LETTER BB 10448 N
OH YOU CRAZY MOON/AIN'TCHA COMING BB 10329 N
TAKE THE A TRAIN/GUESS I'LL HAVE BB 11187 N
SLIP HORN JIVE/GUESS I'LL GOT BACK BB 10317 N
STRING OF PEARLS/DAY DREAMING BB 11392 N
IN THE MOOD/I WANT TO BE HAPPY BB 10416 N

FORD LEARY
HONG KONG BLUES/ON REVIVAL DAY BB 10652 N
MUDDY WATER/I GET A KICK OUTA BB 11031 N

BENNIE MOTEN'S K.C. ORCHESTRA
BLUE ROOM/MILENBERG JOYS BB 5585 N

CHARLIE BARNET
NIGHT GLOW/A LOVER IS BLUE BB 10511 N
SOUTHERN FRIED/REDSKIN RHUMBA BB 10944 N
CHEROKEE/STAY UP STAN BB 10373 N
LAMENT FOR MAY/SIX LESSONS FROM BB 10743 N
SPANISH KICK/LOIS BB 11265 N
THE GAL FROM JOE'S/A NEW MOON BB 10153 N
SOME LIKE IT HOT/CLASS WILL TELL BB 10182 N
BETWEEN 18TH & 19TH ON CHESTNUT BB 10543 N

FATS WALLER
PAN PAN/OH BABY SWEET BABY BB 11383 N
YOU LOOK GOOD TO ME/I'M GONNA PUT BB 10008 N
GEORGIA MAY/I WISH I HAD YOU BB 10078 N
HEY STOP KISSING MY SISTER/STOP BB 10929 N
SAD SAP SUCKER AM I/RUMP STEAK BB 11296 N

LARRY CLINTON
CAMPTOWN RACES/ABERCROMBIE HAD BB 11048 N
SARAHA/BECAUSE OF YOU BB 11094 N
LIME HOUSE BLUES/KISS FOR YOU VI 26523 N
MY BUDDY/DIG ME HONEY BB 10868 N
SHADRACH/OLD FOLKS VI 26056 N
SHADES OF TWILITE/BOLERO IN BLUE BB 10836 N
ROCKIN' CHAIR/NOBODY KNOWS MY BB 11018 N
CARNIVAL OF VENICE/CRELITO LINDO BB 10999 N

JEAN GOLDKETTE
DINAH/AFTER I SAY I'M SORRY VI 19947 E

JOE VENUTI & BLUE FOUR
MELLOW AS A CELLO/NOTHING BUT DE 624 N

MILT HEARTH TRIO
GIRL WITH LITE BLUE HAIR/HONKY DE 3158 N

HENRY ALLEN
HE AIN'T GOT RHYTHM/THIS YEAR'S VO 3432 N
GET RHYTHM IN FEET/I'LL NEVER SAY VO 2956 E

DON REDMAN
SHIM-ME-SHA-WABBLE/CHANT OF WEED BB 10765 N
DOWN HOME RAG/MARGIE BB 10061 N
MILENBERG JOYS/I'M PLAYING SOLITAIR BB 10071 N
SWEET LEILANI/DEED I DO BB 10081 N

LES BROWN
COMANCHE WAR DANCE/MELLOW BIT OF DE 3155 N
HARLEM WOOGIE/YOU YOU YOU BB 10105 N
ALL THAT MEAT AND NO POTATOES OK 6323 N
BEAU NITE IN HOTCHKISS CORNERS OK 6098 N
SISSORS AND KNIVES TO GRIND BB 10381 N
BIRIBIRIBIN/OH MARIE BB 10421 N
THE MAN WHO COMES AROUND/THAT BB 10558 N
MAKE WITH THE KISSES/YOU BRING ME BB 10480 N
LOVE FOR SALE/OUT OF THE NITE BB 10211 N
LITELY AND POLITELY/DARLING NELLIE BB 10114 N

AMBROSE
SWINGANOLA/JINGLE OF JUNGLE DE 1305 N
ROCK AND ROLL/WHAT HARLEM IS TO ME DE 1690 N

RED NORVO
BLUES IN E FLAT/BUGHOUSE CO 36158 N

MAXINE SULLIVAN-CLAUDE THORNHILL
I DREAM OF JEANIE/DRINK TO ME VI 26260 N

BEN POLLACK'S PICK A RIB BOYS
I'M IN MY GLORY/THE SNAKE CHARMER DE 1488 N

JIMMY LUNCEFORD
MONOTONY IN 4 FLATS/I AIN'T GONNA CO 35567 N

RAY NOBLE
DINAH/BUGLE CALL RAG VI 25223 E

JELLY ROLL MORTON
THE CHANT/BLACK BOTTOM STOMP BB 10253 N

TOMMY DORSEY
WHISPERING/FUNNY LITTLE PEDRO BB 10771 N
THAT SOLID OLD MAN/50 MILLION VI 27617 N
SWING HIGH/SWING TIME IN HARLEM VI 27249 N

DUKE ELLINGTON
DO NOTHIN' TILL YOU HEAR FROM ME VI 26598 N
BLUE SERGE/JUMPIN' PUNKINS VI 27356 N
THE BROWN SKIN GAL/JUMP FOR JOY VI 27517 N
BAKIFF/THE GIDDYBUG GALLOP VI 27502 N
AFTER ALL/JOHN HARDY'S WIFE VI 27434 N
THE C JAM BLUES/MOON MIST VI 27856 N
CHOCOLATE SHAKE/I GOT IT BAD VI 27531 N

BING CROSBY
I ONLY WANT A BUDDY/MY BUDDY DE 3736 N
THE LITTLE THINGS IN LIFE/THEM VI 22580 E

GLEN GREY
JIMTOWN BLUES/BIG BAD BILL DE 3303 N
CASA LOMA STOMP/FOR YOU DE 1412 G

CHICK WEBB
STOMPING AT THE SAVOY CO 2926 E+

SALE

EDWARD CROWDER

1123 LOUISVILLE AVE., ST. LOUIS 10, MISSOURI

SALE

W. C. HANDY'S BAND

SWEET CHILD	Co	2417	E	1.00
BUNCH OF BLUES	Co	2418	V	1.00

HAL KEMP

DIDN'T I TELL YOU(S.ENNIS)	BR	3841	N	1.25
LOVABLE (ENNIS)	BR	3937	E	1.25
WANT YOU MYSELF (ENNIS)	BR	6056	V	1.25
I HAD TO LOSE YOU (ENNIS)	BR	6087	V	1.25
PETTIN' IN THE PARK (ENNIS)	BR	6582	E	1.25
GOT TO SING A TORCH SONG(ENNIS)	BR	6583	E	1.25
GOT DATE WITH ANGEL (ENNIS)	BR	7319	E	1.25
ME AND MOON (MAXINE GREY)	BR	7707	E	1.25

DICK ROBERTSON'

DANCED THE MARDI GRAS	DE	1125	N	.75
HOUSE ON THE HILL(HACKETT)	DE	1599	N	1.25
THE BUTCHER BOY (HACKETT)	DE	1726	E	1.25
WISE OLD OWL	DE	3659	N	.75

ANDY KIRK'S BAND

MOTEN SWING	DE	853	E	1.00
GIT (BEN THIGPEN)	DE	931	E	1.00
I'LL GET BY	DE	1916	N	1.00
RIDE ON RIDE ON(RICHMOND)	DE	4436	V	1.25
FARE THEE WELL (RICHMOND)	DE	4449	N	1.25

JIMMIE LUNCEFORD

I'LL SEE YOU IN MY DREAMS	DE	1318	E	1.25
CAN'T ESCAPE FROM YOU	DE	980	E	1.25
STAR DUST	DE	369	E	1.25
RHYTHM IN MY NURSERY RHYMES	DE	572	E	1.25
CHEATIN' ON ME	Vo	4582	E	1.25
WELL ALL RIGHT THEN	Vo	4887	E	1.25

LOUIS ARMSTRONG

SWING THAT MUSIC	DE	866	V	1.00
YOUSE AND MINE	DE	1359	V	1.00
JUBILEE	DE	1635	V	1.00
SAINTS GO MARCHING IN	DE	2230	V	1.00
EV'RYTHING'S BEEN DONE BEFORE	DE	3825	N	1.25

ELLA FITZGERALD

ALL OVER NOTHING AT ALL	DE	1339	E	1.00
DON'T WORRY 'BOUT ME	DE	2451	E	1.00
IT'S MY TURN NOW	DE	2803	E	1.00
THREE LITTLE WORDS	DE	3608	V	1.00
JIM/THIS LOVE OF MINE	DE	4007	N	1.25

CAB CALLOWAY

SWEET JENNIE LEE	RE	10152	V	1.00
BLUES IN THE NIGHT	OK	6422	V	1.00
BOOG IT	Vo	5444	V	1.00
THE JUMPIN' JIVE	Vo	5005	V	1.00
ANGELS WITH DIRTY FACES	Vo	4498	V	1.00
BUGLE CALL RAG	ME	12802	V	1.50

GLEN GRAY

BLUE AND PENSIVE MOOD(SARGENT)	DE	352	V	1.00
JUDY/BUILDER UPPER	DE	193	E	1.00

WOODY HERMAN

DUPREE BLUES	DE	1288	E	1.25
MY TURN NOW	DE	2914	E	1.00
GOLDEN WEDDING	DE	3436	N	1.50
BLUES ON PARADE	DE	3501	E	1.00
CONCERTO #1 B FLAT MINOR	DE	3973	E	1.00
LAURA	Co	36785	E	.50
APPLE HONEY	Co	36803	E	.50

McKINNEY'S COTTON PICKERS

SOME SWEET DAY	VI	21730	V	1.25
BABY WON'T YOU PLEASE COME	VI	22511	V	1.25
LONESOME OLD TOWN	VI	22628	E	1.25
DO SOMETHING	VI	38051	E	1.25

LEMUEL FOWLER

BLUES MIXTURE (PIANO SOLO)	Co	3959	E	2.00
DADDY EASE IT TO ME(BAXTER)	OK	8090	E	2.00
EVERYTHING SWEET MAN(BASTER)	Co	3922	E	2.00

JEAN GOLDKETTE (BIX)

LONESOME AND SORRY	VI	20031	V	1.00
RATHER BE THE GIRL IN ARMS	VI	20273	E	1.00
BLUE RIVER	VI	20981	E	1.25
LANE IN SPAIN	VI	20491	E	1.25

MAGGIE JONES

HORN TOOTIN'FOOL(ST.L.R.KINGS)	Co	14081	V	1.50
BOX CAR BLUES	Co	14047	E	1.75
FOUR FLUSHING PAPA (FOWLER)	Co	14044	E	1.75

ALBERTA HUNTER

BLEEDING HEARTED BL(MEMPHIS 5)	PA	12021	E	2.00
OLD FASHIONED LOVE(ELKINS PAYNE)	PA	12093	V	1.00

CDON SANDERS

NIGHT HAWK BLUES	VI	19316	E	1.00
STAY OUT OF THE SOUTH	VI	21258	E	1.00

GEORGE WILLIAMS & BESSIE BROWN

NO SECOND HANDED LOVIN'	Co	14033	E	1.50
NEVER GONNA THROW ME DOWN	Co	14017	E	1.50

CLARA SMITH

CHEATIN' DADDY	Co	14192	E	1.50
GOOD LOOKIN' PAPA BLUES	Co	14026	E	1.50
STEEL DRIVIN' SAM	Co	14053	E	1.50

BESSIE SMITH

JAIL HOUSE BLUES	Co	4001		2.00
NOBODY CAN BAKE SWEET JELLY R	Co	3942	E	2.00
FRANKIE BLUES	Co	14023	E	1.50
ROCKIN' CHAIR BLUES	Co	14020	E	1.50
RAINY WEATHER BLUES	Co	14037	V	1.00

EASY PAPA JOHNSON (R. SYKES)

PAPA SWEET BACK BLUES	Vo	02697	E	1.75

CHICK WEBB

WHEN I GET LOW (FITZGERALD)	DE	1123	V	1.00
RUSTY HINGE (LOUIE JORDAN)	DE	1273	E	1.25
I AIN'T GOT NOBODY	DE	1513	E	1.00
FOUND MY YELLOW BASKET(ELLA)	DE	2148	E	1.00

IDA COX

MISTER MAN, 1 & 2(C.JACKSON)	PARA	12275	V	2.00
GIVE ME A BREAK(CRUMP)	PARA	12582	V	2.00
GYPSY GLASS BLUES (CRUMP)	PARA	12488	E	2.00

COTTON PICKERS

JIMTOWN BLUES	BR	2766	N	1.50
HOT LIPS	BR	2292	E	1.00
RUNNIN' WILD	BR	2382	E	1.00
HE MAY BE YOUR MAN	BR	2389	V	1.00
YONDER IN NEW ORLEANS	BR	2404	V	1.00
WALK JENNY WALK	BR	2490	V	1.00
MILENBERG JOYS	BR	2937	V	1.00

JOE HAYMES

MODERN MELODY	BB	5519	E	1.00
LIME HOUSE BLUES	BB	5133	E	1.25
HONEYSUCKLE ROSE	BB	5920	E	1.25

MILT HERTH

SOMEBODY LOVES ME	DE	1445	E	1.25
THE BIG DIPPER	DE	1612	E	1.25
POP CORN MAN	DE	1736	N	1.50
COPENHAGEN	DE	1966	V	1.00

DON VODRHEES (NICHOLS, MILE)

MY BLUE HEAVEN/SOLILOQUY	Co	1129	E	3.00
BABY'S BLUE	Co	1123	N	3.00

MEMPHIS STOMPERS

KANSAS CITY BLUES	VI	21270	E	1.50
WHA'D JA DO TO ME	VI	23038	E	1.50

RICHARD HITTER'S CABINEERS (SCHOEBEL)

ECCENTRIC	EV	1062	E	3.00
RIVERBOAT SHUFFLE	EV	1063	E	3.00

CHARLIE JACKSON

MAXWELL STREET BLUES	PARA	12320	E	1.25
SHAVE 'EM DRY	PARA	12264	E	1.25

JAMES BLYTHE ACCOMPANIMENT

WHO'LL DRIVE MY BLUES(S.MILLER)	PA	12231	E	2.00
MECCA FLAT BLUES (STEWART)	PARA	12224	E	2.00

ALLEN BROTHERS

SALTY DOG BLUES	Co	15175	N	1.25
CHEAT 'EM	Co	15270	N	1.25

CANNON'S JUG STOMPERS

HOLLYWOOD RAG	VI	35506	E	2.00
MULE GET UP THE ALLEY	VI	38611	E	2.00

TAMPA RED

IT'S TIGHT LIKE THAT	Vo	1216	V	1.00
DON'T YOU LIE TO ME	BB	8654	N	1.25
POOR LITTLE FELLOW BLUES	BB	8821	E	1.00
THE WOMAN I LOVE	BB	340724	N	.50

ARTIE SHAW

NON STOP FLIGHT	BB	7875	N	.50
COPENHAGEN	BB	10054	N	1.00
THE MAN I LOVE	BB	10123	N	1.00
BILL/CARIOCA	BB	10124	N	1.00

LUCILLE HEGAMIN

ARKANSAS BLUES (BLUE FLAMES)	PA	20053	E	1.00
JAZZ ME BLUES (JAZZ SEVEN)	PU	11052	E	1.00
GOT TO COOL MY(SOCIETY ENT.)	PA	20151	E	1.00
I'VE GOT WHAT IT TAKES(BANGUP6)	CA	254	E	1.00

WASHBOARD SAM

WE GONNA MOVE	BB	7001	E	1.00
GONNA HIT THE HIGHWAY	BB	8997	N	1.00
GOOD OLD CABBAGE GREENS	BB	340705	N	.50

JELLY ROLL MORTON'S RED HOT PEPPERS

BLACK BOTTOM STOMP	VI	20221	E	3.00
MOURNFUL SERENADE	VI	38024	E	3.50

RED McKENZIE

OARKTOWN STRUTTERS (MUGGSY)	Co	36281	N	1.00
LET'S SWING IT	DE	507	E	1.00
I DON'T KNOW YOUR NAME	DE	721	E	1.00
STRETCH IT BOY	Vo	14978	E	2.00

VICTORIA SPIVEY

BLACK SNAKE BLUES	OK	8339	E	1.75
SPIDER WEB BLUES	OK	8370	E	1.75
T-B BLUES	OK	8494	V	1.00

JOE VENUTI

KICKIN' THE CAT	OK	40853	E	2.50
VIBRAPHONIA	Co	2782	E	2.00
CINDERELLA'S FELLA	ME	12386	E	1.50
SOMEDAY SWEETHEART	ME	12277	E	3.50

INK SPOTS

COQUETTE/SENTIMENTAL OVER YOU	DE	3077	N	1.25
MAYBE/WHISPERING GRASS	DE	3258	N	1.25
I'LL NEVER SMILE AGAIN	DE	3346	N	1.25
DO I WORRY	DE	3432	E	1.25

DORSEY BROTHERS' ORCHESTRA

LOST IN A FOG	DE	195	E	1.00
I GET A KICK OUT OF YOU	DE	319	E	1.00
WEARY BLUES	DE	469	E	1.00

FRED LONGSHAW (PIANO SOLO)

CHILI PEPPER/TOMATO SAUCE	Co	14080	E	2.50

EDDIE SOUTH

BY THE WATERS OF MINNETONKA	VI	21151	E	1.50
THAT'S WHAT I CALL KEEN	VI	21605	E	1.50
ZIGEUNER/MELODIE IN A	Co	35634	N	1.00

BENNY GOODMAN

WHAT'S NEW	Co	35211	E	1.00
ONE SWEET LETTER FROM YOU	Co	35241	E	1.25
DEVIL MAY CARE	Co	35461	E	1.25
CABIN IN THE SKY	Co	35869	E	1.00
BENNY'S BUGLE	Co	35901	N	1.75
I HEAR A RHAPSODY	Co	35937	N	1.00
HE'S NOT WORTH YOUR TEARS	ME	12023	E	1.50
YOU CAN'T PULL WOLL OVER MY	VI	25316	E	1.50
SING ME A SWING SONG	VI	25340	E	1.50
FOUND A NEW BABY(ORIGINAL)	VI	25355	E	1.25
GOODNIGHT MY LOVE(FITZGERALD)	VI	25461	N	1.50
SHOW YOUR LINEN(MERCER)	VI	26211	E	1.25
LIFE GOES TO PARTY	VI	25726	E	1.50
GODDY GOODY	VI	25245	E	1.50
AFRAID TO DREAM	VI	25627	E	1.50
IT LOOKS LIKE LOVE	ME	12149	E	1.50

BOYD SENTER

HOBO'S PRAYER/YES SIR & HOW	PE	14664	E	1.50
SLIPPERY ELM	PA	36256	E	1.50
DOWN HEARTED BLUES(LANG)	VE	7070	E	1.50
SOMEDAY SWEETHEART (LANG)	Vo	3014	E	1.50
BOSS OF THE STOMPS (LANG)	Vo	3061	E	1.50
NEW ST.LOUIS BLUES (LANG)	Vo	3116	V	1.25

FOWLER'S FAVORITES

PERCOLATIN' BLUES	Co	14230	N	2.50

BING CROSBY WITH WHITEMAN

WISTFUL & BLUE	VI	20418	E	1.50
MUDDY WATER	VI	20508	E	1.50
MY BLUE HEAVEN	VI	20828	E	1.50
LONELY MELODY (BIX)	VI	21214	E	1.50
OL' MAN RIVER (BIX)	VI	21219	E	1.50
MISSISSIPPI MUD (BIX)	VI	21274	E	1.50

DIXIE WASHBOARD BAND (G. MITCHELL)

LIVIN' HIGH	Co	14128	E	2.25
MY OWN BLUES	Co	14141	V	1.75
KING OF THE ZULUS	Co	14171	V	1.75

AUCTION AUCTION

LT. COMDR. MERRILL M. HAMMOND, JR.

2726 CONNECTICUT AVE., WASHINGTON 8, D. C.

Minimum shipment $2.50. All shipments express collect.

ALLEN-HAWKINS
GONNA LOSE YOUR GAL/MY GALVESTON G. ME 12842 E
HENRY ALLEN
SMOOTH SAILING/WHOSE HONEY ARE YOU ME 13322 E
LOUIS ARMSTRONG
SAVOY BLUES/HOTTER THAN THAT OK 8535 V
MAHOGANY HALL STOMP/BEAU KOO JACK(V/E) OK 8690 -
SHINE/JUST A GIGOLO OK 41486 V
BLUE AGAIN/WHEN YOUR LOVER HAS GONE OK 41498 G
MUGGLES/THE PEANUT VENDOR Vo 3194 N
MILDRED BAILEY
BOB WHITE/JUST A STON'S THROW Vo 3712 E
BIG BILL
THESE ANTS KEEP BITING ME/BLACK ME 70157 E
CONNIE BOSWELL & POLLACK'S PICK-A-RIB
MR. FREDDIE BLUES/FARE THEE HONEY DE 1862 E
PERRY BRADFORD JAZZ PHOOLS (ACC.L.WILSON)
DECEITFUL BLUES/DON'T LET ONE MAN PARA 12029 N
PINETOP BURKES
SUNDOWN BLUES/FANNIE MAE BLUES Vo 0417 E
CHARLESTON CHASERS
FAREWELL BLUES/MY GAL SAL Co 1539 F
SING YOU SINNERS/CINDERELLA BROWN Co 2133 G
CHICAGO STOMPERS
STOMP YOUR STUFF/WILDMAN STOMP(2) CH 40013 V
MARTHA COPELAND
BLACK SNAKE BLUES/PAPA IF YOU CAN Co 14161 E
IOA COX
BLUE MONDAY BLUES/ANY WOMAN'S (2) PARA 12053 E
WILLIE CREAGER
CRYING BLUES (2) BA 6226 V
PUTNEY DANDRIDGE
SWEET VIOLETS/HONEYSUCKLE ROSE Vo 3190 E
EASY TO LOVE/YOU OO THE DARNOEST Vo 3351 N
DIXIE RAG PICKERS
EMILIA VD 71752 V
MARY DIXON (CORNET & PIANO ACC.)
DADDY YOU'VE GOT EVERYTHING/YOU Co 14415 F
JAMES DORSEY (SOLO)
BEEBE/PRAYING THE BLUES OK 41245 E
TOMMY DORSEY
ROYAL GARDEN BLUES/JA DA VI 25326 E
AFTER YOU'VE GONE/(GOODMAN,REV.) VI 25467 E
BOOGIE WOOGIE/WEARY BLUES VI 26054 E
JOHNNY DUNN (ACC. EDITH WILSON)
NERVOUS BLUES/VAMPIN' LIZA JANE Co 3479 E
RULES AND REGULATIONS/HE MAY BE Co 3653 V
FOUR O'CLOCK BLUES/HAWAIIAN(NO VOC.) Co 3729 V
PENSACOLA BLUES/EVIL BLUES Co 3746 G
DIXIE BLUES/HE USED TO BE YOUR MAN Co 3787 V
DUKE ELLINGTON
MY GAL IS GOOD/I WAS MAD TO LOVE VI 38130 E
CORA GARNER
WOULDN'T STOP DOING IT/I AIN'T Co 14699 E
LIONEL HAMPTON
STOMPOLOGY(/REV.,HOT CLUB FRANCE) VI 25601 E
EVERYBODY LOVES MY BABY/I JUST VI 25682 E
ALEX HILL & HOLLYWOOD SEPIANS
AIN'T IT NICE/FUNCTIONIZING Vo 2826 E
ALBERTA HUNTER
LONESOME MONDAY MORNING BLUES PARA 12007 G
EXPERIENCE(PARAMOUNT BOYS ACC.) PARA 12065 E
BLANCHE JOHNSON
216 BLUES/GALVESTON BLUES HER 92016 G
LIL JOHNSON (LEE COLLINS TRUMPET ACC.)
BLACK AND EVIL BLUES/JUST CREAM PUF Vo 03374 E
LADO'S BLACK ACES
LONESOME MAMA BLUES/HOPELESS BL GE 4886 E
AGRAVATIN' PAPA/SWEET LOVIN' MAMA GE 5023 N
SUGAR BLUES/BEALE STREET BLUES GE 5075 E
I'M A HARMONY BABY/IF YOUR MAN GE 5125 N
TWO TIME DAN/LONG LOST MAMA GE 5150 E
NEVER HAD NOBODY/SITTIN' ON INSIDE GE 5164 N
CRIPPLE CLARENCE LOFTON
STRUT THAT THING/MONKEY(CRACK) Vo 02951 V

JANE LUCAS & STATE STREET FOUR
I CAN'T LAST LONG/DREAMING OF YOU Vo 03314 E
WINGY MANNONE
WHEN MY SUGAR/MY HONEY'S LOVIN' BB 300801 E
MEMPHIS JAZZERS
BOW WOW BLUES/BIG CITY BLUES VD 71751 V
BENNIE MOTEN
BOOT IT/EVERYDAY BLUES VI 38144 V

MCKINNEY'S COTTON PICKERS
OKAY BABY/I WANT A LITTLE GIRL VI 23000 F
HELLO/YOU'RE DRIVIN' ME CRAZY VI 23031 V
VIOLA MCCOY (ACC.PORTER GRAINGER)
LAUGHIN' CRYING BLUES/IF YOU WANT GE 5108 E
MIDNIGHT BLUES/TRIFLIN' BLUES GE 5128 E
CHIRPIN' THE BLUES/JUST THINKIN' GE 5162 E
RED NICHOLS & PENNIES
ROLLIN' HOME/VERY THOUGHT OF YOU BB 5548 E
SOON/STRIKE UP THE BAND BR 4695 E
LOUIS PRIMA
WORRY BLUES/RHYTHM IN ME BR 7471 V
MA RAINEY
EXPLAINING THE BLUES/ARMY CAMP PARA 12284 F
ELZADIE ROBINSON(ACC.WILL EZELL)
WICKED DADDY/IT'S TOO LATE NOW PARA 12689 E
ADRIAN ROLLINI (WITH BERIGAN & GOODMAN)
SAVAGE SERENADE/SWEET MADNESS ME 12829 E
LUIS RUSSELL
DARKTOWN STRUTTERS BALL/OL'MAN R. ME 13146 V
ART SHAW
NO REGRETS/I USED TO BE ABOVE BR 7698 E
CHANT/FEE FI FO FUM BR 7952 E
BESSIE SMITH
DO YOUR DUTY/DOWN IN THE DUMPS OK 8945 V
CLARA SMITH
BLACK WOMAN'S BLUES/THAT'S WHY CO 14223 V
STATE STREET SWINGERS
WHIPPIN' THAT JELLY/OH RED Vo 03319 N
JESSE STONE
WINDSTORM/SNAKY FEELING VR 521 N
TAMPA RED, GEORGE TIM & FRANKIE JAXON
KUJINE BABY/CORINNE CORINNA Vo 1450 G
JACK TEAGARDEN
YOU'RE SIMPLY DELISH(CRACKED) DO 4649 V
HOCIEL THOMAS (ORC. ACC.)
WORRIED DOWN WITH THE BLUES/I MUST GE 3006 E
VARSITY EIGHT
MEAN BLUES/(REV.,BROADWAY BROAD.) CA 498 V
SHIMME LIKE SISTER KATE/IS SHE CA 1280 G
CALLIE VASSAR (RICHARD M.JONES ACC.)
MAYBE SOMEDAY/ALL NIGHT BLUES GE 5172 E
VIRGINIA FOUR
MOANIN' THE BLUES/DIG MY JELLY OE 7662 N
FATS WALLER (SOLOS)
SUGAR/I AIN'T GOT NOBODY BB 5093 N
STOMPIN' THE BUG/MESSIN' AROUND VI 20655 E
CRAZY 'BOUT MY BABY/DRAGGIN' HEART Vo 3016 E
WASHINGTONIANS
TAKE IT EASY CA 8188 V
ETHEL WATERS
SWEET GEORGIA BROWN/NO ONE CAN Co 379 V
REFRIGERATIN'PAPA/THROW DIRT IN Co 14132 V
PAUL WHITEMAN
BACK IN YOUR OWN BACKYARD/SUNS. VI 21240 E
IN MY HEART I'T YOU/BIG BOUQUET CO 2289 E
OLD MAN RIVER/SELECTIONS FROM VI 35912 E

WHOOPEE MAKERS
SLOW BUT SURE PE 15507 V

CLARENCE WILLIAMS JAZZ KINGS
HAVE YOU EVER FELT THAT WAY/IF YOU Co 1735 V
TEDDY WILSON
EASY LIVING/FOOL(HOLIDAY) BR 7911 V
AIN'T MISBEHAVIN/HONEYSUCKLE BR 7964 E

AUCTION AUCTION

HOWARD LEVINE

56 BENNETT AVE., NEW YORK 33, N. Y.

BING CROSBY
MISSISSIPPI MUD/SWEET LIL AIN'T VI 20783 V+
IT MUST BE TRUE/FOOL ME SOME VI 22561 E
THEM THERE EYES/LITTLE THINGS VI 22580 G
METROPOLIS; PART 3; ORIG.LABEL VI 35934 N
BECAUSE MY BABY DON'T MEAN Co 1441 3
I FOUND YOU/SNUGGLED SHOULDER BR 6248 V
(1" CRACK ON ABOVE RECORD)
PLEASE/WALTZING IN A DREAM BR 6394 V
STREET OF DREAMS/IT'S WITHIN BR 6464 G
(RIM CHIP ON ABOVE RECORD)
MOONSTRUCK/LEARN TO CROON BR 6594 V+
CABIN IN THE PINES/GOT TO PASS BR 6610 E
TEMPTATION/WE'LL MAKE HAY BR 6695 V
ONCE IN A BLUE MOON/GOODNIGHT BR 6854 E
GIVE ME A HEART/I'M HUMMIN BR 6953 E
LET ME CALL YOU SWEETHEART OE 101 E
SILENT NIGHT/ADESTE FIDELIS OE 621 N
ALOHA OE/SONG OF THE ISLANDS OE 880 N
HAWAIIAN PARADISE/SOUTH SEA OE 886 N
SO DO I/ONE, TWO, BUTTON SHOE DE 948 F
DEAR OLD GIRL/JUST ONE WORD DE 1044 N
DEAR OLD GIRL/JUST ONE WORD DE 1044 V
SWEET LEILANI/BLUE HAWAII OE 1175 N
SWEET IS THE WORD/I HAVE SO DE 1184 P
TOO MARVELOUS/WHAT WILL I TELL OE 1185 P
REMEMBER ME/I STILL LOVE TO DE 1451 F
SAIL ALONG/WHEN YOU DREAM DE 1518 N
DANCING UNDER THE STARS/PALACE DE 1616 N
ON THE SENTIMENTAL SIDE/MY DE 1648 P
LITTLE ANGEL/SWEET HAWAIIAN DE 1845 N
ALEXANDER'S RAGTIME BAND DE 1887 P
IT'S A LONELY TRAIL/WHEN BLOOM OE 2237 N
GOD BLESS AMERICA/STAR SPANGLED DE 2400 N
START THE DAY RIGHT/NEIGHBORS DE 2626 N
A MAN AND HIS DREAM/GO FLY KITE OE 2641 N
BOOTS AND SADDLE/TWILIGHT ON DE 2677 N
I'M AN OLD COWHAND/MY LITTLE DE 2679 N
TO YOU SWEETHEART, ALOHA DE 2775 N
TUMBLING TUMBLEWEEDS/IF I KNEW DE 3024 E
THE SINGING HILLS/DEVIL MAY DE 3064 E
I DREAM OF JEANNIE/GIRL WITH OE 3098 E+
I FOUND MILLION DOLLAR BABY DE 3321 E
LEGEND OF OLD CALIFORNIA OE 3388 N
DARLING NELLIE GRAY/SWING LOW DE 3540 N
THE ONE ROSE/LONESOME ROAD DE 3541 N
MY MELANCHOLY BABY/I CRIED OE 3542 N
S'POSIN'/A BLUES SERENADE DE 3543 N
I'D KNOW YOU/ALONG SANTA FE DE 3565 E
A NIGHTINGALE SANG/LONE STAR OE 3584 N
YOU'RE DANGEROUS/BIRDS OF A DE 3637 N
TILL REVEILLE/MY OLD KENTUCKY DE 3886 N
FLORAS NEGRAS/NO TE IMPORTE OE 3965 N
I AIN'T GOT NOBODY/WHISTLER'S DE 3971 E
DO YOU CARE/HUMPTY DUMPTY HEART DE 4004 N
DEEP IN THE HEART OF TEXAS DE 4162 E
SKYLARK/BLUE SHADOWS AND WHITE OE 4193 N
MANDY IS TWO/LAMPLIGHTER'S OE 4249 N
HAPPY HOLIDAY/BE (DIG) DE 18424 N

FOR TRADE OR AUCTION

GEORGE C. DAVIS

FOR TRADE OR AUCTION

1327-A NORTH LOUISE ST., GLENDALE 7, CALIF.

Trades preferred. No minimum bids except where marked. 25c packing charge on orders under $5.00. Records sent C.O.D. Express. Winners will be notified. "M" indicates record in mint condition except for one testing. Will trade for E+ of N Ellington's in Brunswick 6000, 7000 and 8000 series especially; some Masters, Bluebirds, Victors, Columbia 35000 series, and units. In case of tie bid, record will go to largest order.

AMBROSE

HORS O'OEURVES/STREAMLINE STRUT	DE	500	N
B'WANGA/COPENHAGEN	DE	726	N
TARANTULA/CHAMPAGNE COCKTAIL	DE	1206	N
DEEP HENDERSON/COTTON PICKERS	DE	1526	E+
NIGHT RIOE/WOOD AND IVORY	OE	3532	N
EMBASSY STOMP/LIMEHOUSE BLUES	DE	3533	N
BECAUSE IT'S LOVE/NO MORE HEARTACH	BR	6890	N

LOUIS ARMSTRONG

BASIN ST.BLUES/ST.LOUIS BLUES	VO	3008	E
BLUE AGAIN/BLACK AND BL(N/E; CHIP)	VO	3115	–
I GOT RHYTHM/AFTER YOU'VE GONE	VO	3643	M
EV'NTIOE/LYIN' TO MYSELF (N/E+)	DE	835	–
ONCE IN AWHILE/SUNNY SIOE(E+/N)	DE	1560	–
SWEET SUE/ST. LOUIS BLUES	BB	5280	E+
SNOWBALL/SOME SWEET OAY	BB	6590	M
SWING YOU CATS/SNOWBALL	BB	10225	M

MILORED BAILEY

WHEN DAY IS OONE/SOMEOAY SWEETHEART	VO	3057	E
WHEN OAY IS OONE/SOMEDAY SWEET.(N/E)	VO	3057	–
BOB WHITE/STONE'S THROW FROM HEAVEN	VO	3712	N
SMALL FRY/BORN TO SWING	VO	4224	N

CHARLIE BARNET

PRAYIN' HUMBLE/GET ALONG WITHOUT YO	BB	10119	N
KNOCKIN' FAMOUS DOOR/TIN ROOF BLUES	BB	10131	M
EBONY RHAPSODY/LAMENT FOR LOST	BB	10341	E
CHEROKEE/ALL NIGHT RECORD MAN	BB	10373	E+
DUKE'S IDEA/COUNT'S IDEA(CHIP I GR)	BB	10453	N
SIX LESSONS FROM LA ZONGA/LAMENT	BB	10743	N
DON'T WANT TO CRY/POMPTON TURNPIKE	BB	10825	M
SOUTHERN FRIEO/REDSKIN RHUMBA	BB	10944	E
MURDER AT PEYTON HALL/HEART YOU	BB	11292	M
YOU WERE THERE/MOTHER FUZZY	BB	11321	M
SMILES/THAT REAL ROMANCE	DE	18363	E
MISS JAXSON/WASHINGTON WHIRLIGIG	DE	18547	N
STROLLIN'/SITTIN' HOME WAITIN'	DE	18585	N

COUNT BASIE

JOHN'S IOEA/ONE O'CLOCK JUMP	DE	1363	E+
EVERY TUB/NOW WILL YOU BE GOOO	DE	1728	N
EVERY TUB/NOW WILL YOU BE GOOO	DE	1728	E
SWING BLUES (3 COPIES, E,E+,N)	DE	1880	–
OOGGIN' AROUNO/BLUE AND SENTIMENTAL	DE	1965	E
PANASSIE STOMP/WANNA'JUMP CHILOREN	DE	2224	E
PANASSIE STOMP/WANNA'JUMP CHILOREN	DE	2224	E+
LAOY BE GOOO/YOU CAN OEPENO(N/E+)	DE	2631	–
JIVE AT 5/EVIL BLUES	DE	2922	E
JIVE AT 5/EVIL BLUES	DE	2922	N
SWINGIN' AT OAISY CHAIN/ONE O'CLOCK	DE	3708	E
SWINGIN' AT OAISY CHAIN/ONE O'CLOCK	DE	3708	N
SHORTY GEORGE/JUMPIN' WOOOSIOE	DE	3709	E+
SHORTY GEORGE/JUMPIN' WOOOSIOE	DE	3709	E
OUT THE WINOOW/(L.ARMSTRONG)	DE	3946	E
TIME ON MY HANOS/GOOO OF COUNTRY	CO	36685	E+
IT'S SANO MAN/RIOE ON	CO	36647	E
RED BANK BOOGIE/I OION'T KNOW	CO	36766	M
9:20 SPECIAL/GOIN' TO CHICAGO	OK	6244	M
MOON NOCTURNE/SOMETHING NEW	OK	6449	M
KING JOE, I & 2	OK	6475	M
PLATTERBRAINS/ STRUCK A MATCH	OK	6505	N
MY OLO FLAME/TOM THUMB (2 COPIES)	OK	6527	N
'AY NOW/BLUE SHAOOWS & WHITE GARO.	OK	6626	N

CHU BERRY'S 52ND STREET STOMPERS

LIMEHOUSE BLUES/BACK HOME INOIANA	VR	587	M

BENNY CARTER

SLEEP/SLOW FREIGHT(CHIP I GROOVE)	VO	5399	N
SOMEBODY LOVES ME/PAROON PRETTY B.	DE	18256	E

CASA LOMA ORCHESTRA

ROMANCE/(T.BOHN'S ORCH; N/E)	OK	41374	–
INOIANA/I NEVER KNEW (N/E)	BR	6337	–
NEW ORLEANS/LAOY FROM ST. PAUL	BR	6486	M
WHITE JAZZ/BLUE JAZZ	BR	6611	M
LIME HOUSE BLUES/DALLAS BLUES	BR	6886	E
CASA LOMA STOMP/DAROANELLA	VI	24256	M
SOPHISTICATEO LAOY/LAZY BONES	VI	24338	E

KING COLE TRIO

F.S.T./MY LIPS REMEMBER(2 COPIES)	PREMIER	100	E+
STOP REO LIGHT'S ON/LIKE TO RIFF	OE	8592	E+
FLY RIGHT/CAN'T SEE FOR LOOKIN'	CAP	154	E+

RUSS COLUMBO

MAKE LOVE THE KING/CALLED TO SAY	VI	24195	M
LET'S PRETEND THERE'S/WHEN YOU'RE	BR	6972	M

JERRY COLONNA

HECTOR THE GARBAGE COLLECTOR/YOU'RE	VO	3876	N

BOB CROSBY

PAGAN LOVE SONG/COME BACK PAPA	DE	896	E
MARK HOP/BURNING THE CANDLE	DE	3694	N

OORSEY BROTHERS

SHE'S FUNNY THAT WAY/CAN'T MAKE	BR	7542	E
MOOO HOLLYWOOD/SHIM SHAM SHIMMY	BR	6537	N

TOMMY DORSEY

IT'S RIGHT HERE/TIGER RAG(N/E)	OK	41422	–
SANTA CLAUS IS COMING/JINGLE BELLS	VI	25145	N
NIGHT IN MONTE CARLO/DAY I LET(7)	VI	25220	N
MELODY IN F/WHO'LL BUY(O.L.)	VI	25519	N
MENDELSSOHN'S SONG/LIEBESTRAUM(E+/N)	VI	25539	–
DARK EYES/BLUE DANUBE	VI	25556	N
HUMORESQUE/GOIN' HOME	VI	25600	E+
POSIN'/IF YOU SHOULO LEAVE (7)	VI	25605	E
I MAY BE WRONG/MORNING AFTER	VI	25703	E+
SIMPLE MELODY/LITTLE WHITE (E/N)	VI	25750	–
NIGHT AND DAY/SMOKE GETS IN EYES	VI	25657	E+
MIONIGHT CHOO CHOO/EVERYBODY'S (7)	VI	25821	E
WHAT'LL I OO/OH HOW I HATE TO	VI	25824	E+
SEE YOU IN OREAMS/BEATIN' MULBERRY	VI	26012	E+
SYMPHONY IN RIFFS/HOLO TIGHT	VI	26163	E
WHY BEGIN AGAIN/DOWN ON THE OESERT	VI	26246	E+
LONESOME ROAD, I & 2	VI	26508	E
ONE I LOVE/ANO SO OO I	VI	26660	E
GETTING SENTIMENTAL/ROYAL GARDEN	VI	27518	E+
MARIE/WHO	VI	27519	N
SONG OF INOIA/STARDUST	VI	27520	N
NEVER SMILE AGAIN/LITTLE WHITE LIES	VI	27521	N
NEIANI/THIS LOVE OF MINE	VI	27508	E+
WELL GIT IT/VOICE IS CALLING	VI	27887	E+
MANHATTAN SERENAOE/BLUE(E+/N)	VI	27962	–
ONE OF THEM THINGS/NIGHT WE CALLEO	VI	201553	E+
SONG OF INOIA/YES INOEED	VI	201550	N
WILL YOU STILL BE MINE/NONE BUT	VI	201576	N
SWING HIGH/EVERYTHING HAPPENS TO	VI	201577	E+
LOOK AT ME NOW/CANOY CIGAR	VI	201578	N
QUIET PLEASE/SWINGIN' ON NOTHIN'	VI	201579	N
BEALE ST.BLUES/STOP LOOK (12")	VI	36207	N
OEEP RIVER/WITHOUT A SONG (12")	VI	36396	N

BENNY GOODMAN

TAKE MY WORO/BEST OF(CHIP I GROOVE)	CO	2947	N
SHIRT TAIL STOMP/BLUE	BR	3975	E
DIZZY SPELLS/DING DONG OAOOY(QUART.)	BB	10903	E+
KING PORTER/SOMETI ESI'M HAPPY(O.L.)	VI	25090	N
KING PORTER/SOMETIMES I'M HAPPY	VI	25090	N
NO OTHER ONE/YANKEE OOOOLE(E+/N)	VI	25193	–
BOOY AND SOUL/AFTER YOU'VE (TRIO)	VI	25115	N
MAOHOUSE/DEVIL & DEEP BLUE (O.L.)	VI	25268	N
GET HAPPY/C.COLUMBUS(O.L.; E+/E)	VI	25279	–
STOMPIN' AT SAVOY/BREAKIN' IN SH	VI	25247	N
'TAIN'T NO USE/DIO YOU MEAN(O.L.)	VI	25469	N
GOOOBYE/SANDMAN	VI	25215	N
I KNOW THAT YOU/IF I COULO BE(O.L.)	VI	25290	N
FOUNO A NEW BABY/SWINGTIME IN ROCK.	VI	25355	N
MAN I LOVE/AVALON (O.L.)	VI	25644	N
MOONGLOW/DINAH (QUARTET)	VI	25398	N
SING ME A SWING SONG/(ROY FOX)	VI	25340	E+
LOVE ME OR LEAVE ME/EXACTLY LIKE YO	VI	25406	N
WHISPERING/TIGER RAG(QUARTET/TRIO)	VI	25481	N
GEE BUT YOU'RE SWELL/SMOKE(E+/N)	VI	25486	–
RIFFIN' AT RITZ/ALEXANDER'S RAG	VI	25445	N
SWING LOW SWEET/WHEN YOU AND I	VI	25492	N
SWEET SUE/MELANCHOLY BABY(QUARTET)	VI	25473	N
WALK JENNY WALK/REMEMBER(O.L.)	VI	25329	N
ROLL 'EM/AFRAID TO OREAM(O.L.)	VI	25627	M
PECKIN'/CAN'T WE BE FRIENOS(O.L.)	VI	25621	M
LOCH LOMOND/CAMEL HOP (O.L.)	VI	25717	N
JAM SESSION/SOMEBOOY LOVES (O.L.)	VI	25497	E+
JAM SESSION/SOMEBOOY LOVES ME	VI	25497	N
DON'T BE THAT WAY/STOMPIN' AT	VI	201549	N
SING SING SING, I & 2 (12")	VI	36205	N
GOOOBYE/SANDMAN	VI	25215	N

LIONEL HAMPTON

BUZZIN'WITH BEE/WHOA BABE(O.L.)	VI	25575	E+
SUNNY SIOE OF ST./I KNOW THAT YOU	VI	25592	N

FLETCHER HENDERSON

STAMPEOE/JACKASS BLUES	CO	654	E
SENSATION/FIOGETY FEET(2 COPIES)	VO	2710	M
WEARING ME OOWN/RHYTHM OF TAMBOUR	VO	3487	E+
IN OWN BACK YARO/ROSE ROOM(SCRATCH)	VO	3511	N
NAGASAKI/TALK OF TOWN	DE	18253	N
NIGHT LIFE/GOT TO SING (N/E)	DE	18254	–
HOCUS POCUS/TIOAL WAVE	BB	5682	M

BILLIE HOLLIDAY

SAILBOAT IN MOONLIGHT/BORN TO(E-/M)	VO	3605	–
ON SENTIMENTAL SIOE (3 COPIES	VO	3947	E+

COLEMAN HAWKINS

CRAZY RHYTHM/HONEYSUCKLE ROSE($5.00)	SW	I	E+
CRAZY RHYTHM/HONEYSUCKLE ROSE	VI	26219	M
CHICAGO/NETCHA'S OREAM	DE	661	N
STAROUST/WELL ALL RIGHT THEN	DE	18251	N
LOST IN A FOG/AIN'T GOT NOBOOY	DE	18252	N

EARL HINES

MONOAY DATE/CAUTION BLUES ($5.00)	OK	8832	M
DARKNESS/MAOHOUSE	VO	3379	M
RHYTHM SUNOAE/I CAN'T BELIEVE	VO	3467	M
PIANOLOGY/FLANY DOODLE SWING	VO	3501	N
JUST TO BE IN CAROLINE/WE FOUNO	BR	6960	M
GRAND PIANO BLUES/BLUE NIGHTS	BB	6744	M
BEAU KOO JACK/EVERYBODY LOVES	BB	7040	M
FAT BABES/MAPLE LEAF RAG	DE	218	N
JULIA/JAPANESE SANOMAN	DE	654	N
BLUE/BUBBLING OVER	OE	714	N
AIN'T GOT NOBOOY/57 VARIETIES(2)	CO	35875	M
MONDAY OATE/CAUTION BLUES	CO	35876	M
DOWN AMONG PINES/LOVE ME TONIGHT	CO	35877	M

HOT CLUB OF FRANCE

TIGER RAG/DINAH	ROYALE	1753	N

CLAUDE HOPKINS

MY GAL SAL/THREE LITTLE WOROS	BR	6864	M

ISHAM JONES

FAN IT/NOLA (JR'S.)	DE	834	N
SOMETHING SEEMS TO TELL ME/O. BEST.	VI	24350	E
SAY IT/FOR ALL WE KNOW	VI	24681	N
DON'T MENTION LOVE TO ME/DARLING	DE	610	N

HAL KEMP

PARADISE/LOVE FOR SALE	VI	26278	N
LAMPLIGHT/DATE WITH AN ANGEL	VI	25651	E+
FOGGY DAY IN LONDON/THING'S ARE	VI	25685	E+
MOON GOT IN MY EYES/NATURAL(2); (N/E)	VI	25624	–
SAMOA OF SAMOA/I STILL LOVE TO	VI	25665	E
LOVE BUG WILL BITE/ISLE OF KITCHY	BR	7854	N
EASY TO REMEMBER/SOON	BR	7385	M
PARDON MY LOVE/DOWN BY RIVER	BR	7388	N
EAST OF THE SUN/LOVE AND A DIME	BR	7334	M
SMALL HOTEL/IT'S GOT TO BE LOVE	BR	7634	E+
FOR ALL WE KNOW/WHEN YOU WERE	BR	6947	N
SHE REMINDS ME OF YOU/GOODNIGHT	BR	6790	E+
IT'S WINTER AGAIN/LOOK WHO'S HERE	BR	6452	E+
THAT'S ALL THAT MATTERS/I'M LOVING	BR	6437	M
STRANGE/ALL FORGOTTEN NOW	BR	6974	N
ONE MINUTE TO ONE/DON'T YOU	BR	6707	E
BLVD. OF BROKEN DREAMS/COFFEE IN	BR	6734	N
WHY NOT/DION'T WANT TO (N/E)	BR	6925	–
ONLY A PAPER MOON/NIGHT OWL	BR	6648	E+

JOHN KIRBY

OPUS 5/I MAY BE WRONG	VO	5048	E+
IMPROMPTU/LITTLE BROWN JUG	VO	5570	E

MEADE LUX LEWIS

HONKY TONK TRAIN BLUES/WHISTLIN'	BB	10175	N

TED LEWIS

LEWISADA BLUES/LOVE YOU(2; E+/N)	CO	1916	–
DALLAS BLUES/SHIMMIE SHA WABBLE	ME	13379	M
CLARINET MARMALADE/YELLOW DOG BL	ME	13380	M

JIMMY LUNCEFORD

SOLITUDE/STRATOSPHERE	DE	299	N
RAIN/BECAUSE YOU'RE YOU	DE	415	N
BABS/THUNDER (2 COPIES E & N)	DE	576	–
BIRD OF PARADISE/RHAPSODY JR.	OE	639	N
NUTS ABOUT SCREWY MUSIC/WALKING	OE	682	E+

GEORGE C. DAVIS
1327-A NORTH LOUISE ST., GLENDALE 7, CALIF.

JIMMY LUNCEFORD (CONTINUED)

'TAIN'T GOOD/LIVING FROM DAY TO DAY	DE	960	N
MY BLUE HEAVEN/STOMP IT OFF	DE	712	N
JEALOUS/BEST THINGS IN LIFE ARE	DE	788	E
MELODY MAN/I'LL TAKE THE SOUTH	DE	805	E
MARGIE/LIKE A SHIP AT SEA	DE	1617	N
PIGEON WALK/LAUGHING UP MY SLEEVE	DE	1659	E+
BY OLD MILL STREAM/SWEET SUE	DE	1927	N
CHARMAINE/POSIN'	DE	3514	N
4 OR 5 TIMES/HELLS BELLS	DE	3515	E+
OH BOY/(CASA LOMA, REV.)	DE	4205	E+
CHARMAINE/ OH BOY	DE	628	M
WHITE HEAT/JAZZNOCRACY	BB	5713	E+
YOU GET ME ON FIRE/SHOEMAKERS (2)	VO	4712	M
I LOVE YOU/OH WHY OH WHY	VO	4979	M
BLUE BLAZES/BABY WON'T YOU PLEASE	VO	4667	E
MANDY/LONESOME ROAD	VO	4831	M
AIN'T SHE SWEET/WHAT IS THIS(E/N)	VO	4875	–

MCKINNEY'S COTTON PICKERS

TRAVLIN' ALL ALONE/WORDS CAN'T	BB	5647	M
ZONKY/NOBODY'S SWEETHEART	BB	5728	N
IF I COULD BE WITH YOU/WANT(E/N)	BB	5905	–
THE WAY I FEEL/MISS HANNAH	BB	10232	M

MILLS BLUE RHYTHM BAND

RIDE RED RIDE/CONGO CARAVAN	CO	3087	E+

JELLY ROLL MORTON

SHREVEPORT/SHOE SHINER'S DRAG	VI	21658	V
HIGH SOCIETY/BUDDY BOLDEN SAID	BB	10434	N

MOUND CITY BLUE BLOWERS

RHYTHM IN NURSERY RHYMES/I'M GONNA	CH	40082	E

BENNY MOTEN

LAFAYETTE/NEW ORLEANS (N/E+)	BB	6218	–
TOBY/MOTEN'S SWING (E+/E)	BB	10259	–

CHAUNCEY MOREHOUSE SWING SIX

ON THE ALAMO/BLUES IN B FLAT	VR	608	M

RAY MCKINLEY'S JAZZ BAND

NEW ORLEANS PARADE/LOVE IN 1ST D	DE	1019	N

RED NICHOLS

CREAM PUFF/TWILIGHT IN TURKEY	VR	625	M
5 PENNIES/JAPANESE SANDMAN	BR	6821	N
I GOT RHYTHM/SWEET AND HOT	VR	6711	E
NOBODY'S SWEETHEART/AVALON (V/E)	BR	6681	–
SHINE/RUNNIN' WILD (E/N)	BB	5553	–
MEET MISS 8 BEAT/EVERNIGHT HOP	OK	5648	M

RAY NOBLE

LOVE IS SWEETEST THING/I'LL DO MY	VI	24333	E
NEVERMORE/I'LL FOLLOW MY SECRET	VI	24749	N
EASY TO LOVE/GOT YOU UNDER MY	VI	25422	E

JIMMY NOONE

APEX BLUES/DADDY (3 COPIES)	VO	2779	M
DELTA BOUND/DIXIE LEE	VO	2620	N

KING OLIVER

ST. JAMES INFIRMARY/WHEN YOU'RE	BB	5466	M

LOUIS PRIMA'S NEW ORLEANS GANG

LOVE BUG WILL BITE/52ND ST.	VO	3509	N

DON REDMAN

CHANT OF THE WEED/SHAKIN' AFRICAN	BR	80036	E+
DOIN' WHAT I PLEASE/NAGASAKI	BR	6229	M
MARGIE/DOWN HOME RAG	BB	10061	N

ARTIE SHAW

DARLING NOT WITHOUT YOU/SONG AND	BR	7741	E+
HOW DRY I AM/SWEET ADELINE	BR	7936	N
FEE FI FO FUM/CHANT(1" SCRATCH)	BR	7952	E
MONSOON/FREE FOR ALL	BR	8019	E+
FREE WHEELING/SHOOT THE LIKKER	BR	7976	E+
WAS IT RAIN/LOVE IS GOOD FOR(V+/E+)	BR	7841	–
COPENHAGEN/MY BLUE HEAVEN	VO	4336	E+
CHANT/FEE FI FO FUM (N/E+)	VO	4539	–
DON'T FALL ASLEEP/GLOOMY SUNDAY(OL)	VI	26563	E+
MY FANTASY/MISTER MEADOWLARK	VI	26614	E+
KING FOR A DAY/APRIL IN PARIS	VI	26654	E+
FRENESI/ADIOS MARQUITA LINDA	VI	25542	N
SUMMIT RIDGE DRIVE/CROSS YOUR(5)	VI	26763	N
HANDFUL OF STARS/LOVE OF MY LIFE	VI	26790	E+
STARDUST/TEMPTATION	VI	27230	N
DANCING IN THE DARK/SMOKE GETS(5)	VI	27335	E+
PYRAMID/THIS IS ROMANCE (O.L.)	VI	27343	E+
MARINELLA/I COVER THE WATEFRONT(OL)	VI	27362	E+

ARTIE SHAW (CONTINUED)

WHO'S EXCITED/ALONE TOGETHER	VI	27385	E+
WHAT IS THERE TO SAY/PRELUDE IN C	VI	27432	E+
DON'T TAKE YOUR LOVE/LOVE ME LITTLE	VI	27509	E+
WHY SHOULDN'T I/GEORGIA ON MY MIND	VI	27499	N
STARDUST/BACK DAY SHUFFLE	VI	27547	E+
DANCING IN THE DARK/TRAFFIC JAM	VI	27548	E+
MOONGLOW/SERENADE TO SAVAGE	VI	27549	N
I ASK THE STARS/TAKE YOUR SHOES OFF	VI	27719	N
JUST KIDDIN'/MOTHERLESS CHILD(E/N)	VI	27806	–
CARNIVAL/NEEDLENOSE	VI	27806	E+
ST. JAMES INFIRMARY, 1 & 2	VI	27895	E+
TWO IN ONE BLUES/(R. VALLEE, REV.)	VI	201526	N
NOW WE KNOW/(F.MARTIN, REV.)	VI	201537	N
BEGIN BEGUINE/LADY BE GOOD	VI	201551	N
ANY OLD TIME/MY HEART STOOD STILL	VI	201575	E+
ACCENTUATE POSITIVE/JUMPIN' ON	VI	201612	M
'S WONDERFUL/NEVER BE THE SAME	VI	201638	M
GRABTOWN GRAPPLE/SAD SACK	VI	201647	M
LITTLE JAZZ/ SEPT. SONG	VI	201668	M
BEDFORD DRIVE/TABU	VI	201696	N
INDIAN LOVE CALL/BEGIN BEGUINE	BB	7746	N
NIGHTMARE/NON-STOP FLIGHT	BB	7875	E+
ROSALIE/LOVER COME BACK TO ME	BB	10126	E+
SNUG AS A BUG/YOU'RE SO INDIFFERENT	BB	10215	E+
CARIOCA/BILL	BB	10124	N
ZIGEUNER/SUPPER TIME	BB	10127	E+
DEEP PURPLE/PASTEL BLUE	BB	10178	N
OUT OF NOWHERE/I'M COMING VIRGINIA	BB	10320	E+
LAST TWO WEEKS IN JULY/2 BLIND LO	BB	10412	N
DAY IN DAY OUT/PUT THAT IN WRITING	BB	10406	N
IT HAD TO BE YOU/IF I HAD YOU	VI	27536	N
FRENESI/BEGIN BEGUINE	VI	27546	N
IS IT TABOO/BEYOND BLUE HORIZON	VI	27641	E+
IF IT'S YOU/OLD CASTLE IN SCOTLAND	VI	26760	N
CHANTEZ LES BAS/DANZA LUCUMI	VI	27354	N

BESSIE SMITH

OH DADDY/BABY WON'T YOU PLEASE	CO	3888	E
KEEPS ON A-RAIN-IN/TAIN'T NOBODY'S	CD	3898	E
SORROWFUL BLUES/ROCKING CHAIR BLUES	CO	14020	E

BOYD SENTER (ED LANG)

DOWNHEARTED BLUES/SOMEDAY (N/E)	VO	3014	–
ENIALE BLUES/BOSS OF STOMPS	VO	3061	N

MAXINE SULLIVAN

EASY TO LOVE/NICE WORK (2 COPIES)	VO	3848	N
ANNIE LAURIE/BLUE SKIES	VO	3679	M

FRANK TRUMBAUER

RIVERBOAT SHUFFLE/OSTRICH WALK($4.00)	OK	40822	E
WAY DOWN YONDER/CLARINET MARMALADE	VO	3010	N
HOPE GABRIEL LIKES/BREAKIN' IN A	BR	7613	N

JOE VENUTI

RAGGIN' SCALE/GOIN' HOME(BLUE 4)	VO	3043	N
MOONGLOW/EVERYBODY SHUFFLE	BB	5520	N

CHICK WEBB

HARLEM CONGO/I GOT A GUY	DE	1691	E+
HALLELUJAH/I WANT TO BE HAPPY (12")	DE	15039	N

CLARENCE WILLIAMS

MT. CITY BLUES/LAZY MAMA(E/N)	OK	8592	–
AS LONG AS I LIVE/I'LL WIND	VO	2674	M
I CAN'T DANCE/XMAS NIGHT IN HARLEM	VO	2689	N
LET'S HAVE A SHOWDOWN/WHAT MY SINS	VO	2759	M
TROUBLE/I CAN'T BEAT YOU DOIN'	VO	2788	M
DISPOSSESSIN' ME/CHOCOLATE AVE.	VO	2584	N
SASHAY OH BOY/BIG FAT MAMA	VO	2838	M
WAY DOWN HOME/BIMBO	VO	2778	N
BLACK GAL/FOOLISH LITTLE GIRL	VO	2938	M
MILK COW BLUES/THERE'S GONNA BE	VO	2927	M
CHIZZLIN' SAM/JERRY THE JUNKER	VO	2854	M
ST. SWEEPER/AFTER TONIGHT(E/N)	VO	2736	–
N.O. HOP SCOP BLUES/I GOT HORSES	VO	2654	M
WON'T YOU COME OVER/PRETTY BABY IS	VO	2718	N
JIMMY HAD A NICKEL/COLONEL FROM	VO	2629	M
BLUER THAN BLUE/FALLING FOR YOU	VO	4157	N

ORIGINAL WOLVERINES

ROYAL GARDEN BLUES/GOOD MAN IS	BR	4000	V+

TEDDY WILSON

JUST MOOD, 1 & 2	BR	7973	E+
IF YOU WERE MINE/EENY MEENY(HOLIDAY)	BR	7554	N

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BENNY GOODMAN

BASIN ST. BLUES/WHEN BUDDHA	VI	25258	N 2.50
ST. LOUIS BLUES/CLARINET(ODJB)	VI	25411	N 2.00
SUGARFOOT STOMP/I CAN'T GIVE	VI	25678	N 2.50
BUGLE CALL RAG/AFTER YOU(DORSEY)	VI	25467	N 2.25
ROLL 'EM/AFRAID TO DREAM	VI	25627	N 2.00
SMOKE HOUSE/TOPSY	VI	26107	N 2.50
SANDMAN/GOODBYE	VI	25215	N 2.50
ROSE OF WASHINGTON SQ/SIREN'S	VI	26230	N 2.50
CHLOE/IDA SWEET AS APPLE(QUART)	VI	25531	N 3.00
STOMPIN'AT SAVOY/BREAKIN' PAID	VI	25247	N 2.00
I'VE FOUND NEW BABY/SWINGTIME	VI	25355	N 2.50
FAREWELL BLUES/MY HONEY'S LOV	VI	26095	N 2.50
BIG JOHN SPECIAL/FLAT FOOT	VI	25871	N 2.75
WRAPPIN' IT UP/MY MALANCHOLY	VI	25880	N 2.50
KING PORTER/SOMETIMES I'M HAP	VI	25090	N 2.25
SWING LOW/WHEN YOU AND I	VI	25492	N 2.50
SING SING SING	VI	25796	N 1.50
HOUSE HOP/ANYTHING FOR YOU	VI	25350	N 2.75
CIRIBIRIBIN/BUMBLE BEE STOMP	VI	26087	N 2.50
DOWN SOUTH CAMP MEETIN/PICK	VI	25387	N 3.25
RUSSIAN LULLABY/MARGIE	VI	26060	N 2.25
SMOKE DREAMS/GEE YOU'RE SWELL	VI	25486	N 2.50
CAMEL HOP/LOCH LOMOND	VI	25717	N 2.50
RIFFIN AT THE RITZ/ALEXANDERS	VI	25445	N 2.50
JAM SESSION/SOMEBODY LOVES ME	VI	25497	N 2.75
1 O'CLOCK JUMP/DON'T BE THAT	VI	25792	N 2.00
MOONGLOW/DINAH (TRIO/QUARTET)	VI	25398	N 3.50
S'WONDERFUL/I MUST HAVE "	VI	26090	N 3.50
AFTER YOU'VE GONE/BODY AND "	VI	25115	N 3.50
I CRIED FOR YOU/I KNOW THAT "	VI	26139	N 3.50
SWEET SUE/MY MELANCHOLY "	VI	25473	N 3.50
SWEET LORRAINE/DIZZY SPELLS "	VI	25822	N 3.50
LADY BE GOOD/CHINA BOY "	VI	25333	N 3.50
PICK-A-RIB,1 & 2 "	VI	26166	N 3.50
TEA FOR TWO/RUNNIN WILD "	VI	25529	N 3.50
LIZA/SMILES "	VI	25660	N 3.50
AVALON/THE MAN I LOVE "	VI	25644	N 3.50
VIBRAPHONE BLUES/STOMPIN AT "	VI	25521	N 3.50
HANDFUL OF KEYS/VIENI VIENI "	VI	25705	N 3.50
BLUES IN MY FLAT/YOUR FLAT "	VI	26044	N 3.50
SOMEDAY SWEETHEART/WHO "	BB	10463	N 3.50
MORE THAN YOU KNOW/NOBODY'S "	BB	10723	N 3.50
SING ME A SWING SONG/WE BE	BB	10462	N 2.25
MADHOUSE/GET HAPPY	BB	10461	N 2.50
THE DIXIELAND BAND/BALLAD IN	BB	10851	N 2.75
CHRISTOPHER COLUMBUS/DEVIL &	BB	10460	N 2.50
ALWAYS/WALK JENNIE WALK	BB	10799	N 2.25

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SOLACE/FOUR AND ½ STREET	VR	564	N 4.00
MOONLIGHT FIESTA/SPONGE CAKE A	VR	626	N 4.00
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LAMENT FOR JAVANETTE/READY ED	BB	11098	N 3.00

REX STEWART'S 52ND STREET STOMPERS

TEA AND TRUMPETS/BACK ROOM	VR	618	E+4.00
REXATIOUS/LAZY MAN'S SHUFFLE	VR	517	E 4.00

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FOOLIN' MYSELF/YOU'LL NEVER GO	VR	675	N 4.00
SQUATTY ROO/THINGS AIN'T WHAT	BB	11447	N 2.50

COOTIE WILLIAMS

BLUES IN MY CONDITION/AIN'T	OK	6224	N 3.50

LIONEL HAMPTON (FIRST SIX ORIGINAL LABEL)

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DINAH/SINGIN' THE BLUES	VI	26557	N 4.00
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MUNSON ST.BREAKDOWN/I CAN'T	VI	26453	N 3.00
GIN FOR XMAS/HEEBIE JEEBIES	VI	26423	N 3.00
EVERYBODY LOVES MY BABY	VI	25682	N 3.00
CHINA STOMP/RHYTHM RHYTHM	VI	25586	N 2.00
STOMPOLOGY/SWING GUITARS(QHCF)	VI	25601	N 2.00
ON SUNNYSIDE ST/I KNOW YOU KNO	VI	25592	N 2.50

COUNT BASIE

JUMPIN' AT WOODSIDE/RAPTURE	DE	2212	E 2.50
HARVARD BLUES/COMIN' OUT PARTY	OK	6564	N 2.50

COLEMAN HAWKINS

CHICAGO/NETCHA'S DREAM	DE	661	N 3.50
MEDITATION/WHAT HARLEM IS TO	DE	742	N 3.50
MEET DR.FOO/SHE'S FUNNY THAT	BB	10477	N 2.50

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EVERYBODY LOVES MY BABY/OF ALL THE OK 8181 G
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FAREWELL BLUES/SOBBIN' BLUES BR 3741 V+
ST. JAMES INFIRMARY/WHEN YOU'RE VI 22298 V+
I MUST HAVE IT/YOU'RE JUST MY TYPE VI 38124 E
KENTUCKY GRASSHOPPERS
MAKIN' FRIENDS BA 6360 V
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GATE MOUTH/PERDIDO STREET BLUES CO 698 G
LOUIS ARMSTRONG HOT FIVE
WEST END BLUES/FIREWORKS OK 41078 G
AIN'T MISBEHAVIN'/BLACK & BLUE OK 8714 G
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CLIFF HAYES' LOUISVILLE STOMPERS
BLUE HARMONY VI 21583 V+
BLUE TROMBONE STOMP/CLEF CLUB ST. VI 38124 V
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LAWDY LAWDY BLUES/MOANIN' GROANIN' PARA 12064 V
JAMES P. JOHNSON
WEEPING BLUES/WORRIED LONESOME BL CO 3950 V
LONNIE JOHNSON & SPENCER WILLIAMS
IT FEELS SO GOOD, 1 & 2 OK 8664 G
JELLY ROLL MORTON
STEAMBOAT STOMP/SMOKEHOUSE BLUES BB 8372 N
THE CHANT/BLACK BOTTOM (REISSUE) BB 10253 N
DIXIE JAZZ BAND
BREAKAWAY OR 1602 V
EVA TAYLOR
12TH STREET RAG OK 8049 V
SIPPIE WALLACE
UP COUNTRY BL/SHORTY GEORGE BLUES OK 8106 V
MAGGIE JONES
MAMA STAYED OUT/HE BELONGS TO ME CO 14167 E+
NEW ORLEANS OWLS
BLOWIN' OFF STEAM/BROTHERLY LOVE CO 823 N
KEGHOUSE
CANNED HEAT BLUES/SOCK IT BLUES VO 1239 N
ERSKINE HAWKINS
EASY RIDER/A STUDY IN BLUE BB 10029 N
SWING OUT/RAID THE JOINT BB 10224 N
NO SOAP/SWINGIN' ON LENOX AVE. BB 10292 N
HOT PLATTER/WEDDIN' BLUES BB 10364 N
CHERRY/YOU CAN'T ESCAPE FROM ME BB 10540 N
THE COTTON PICKERS
MY SWEETIE WENT AWAY BR 2461 V
RAMPART STREET BLUES/BACK O' TOWN BR 2486 E
GREAT WHITE WAY BLUES BR 2380 E
FLETCHER HENDERSON
COPENHAGEN/WORDS (LOUIS) VO 14926 E+
POTOMAC RIVER BLUES/OLD BLACK JOE VO 14740 E+
CLARINET MARMALADE/HOT MUSTARD VO 1065 E
TREES/WHAT'S YOUR STORY VO 3760 V+
BIG CHIEF DE SOTA/STEALIN' APPLES VO 3213 N
SENSATION/FIDGETY FEET VO 2710 V
DOWN HEARTED BLUES/LOUISVILLE LOU GG 1173 E
MALINDA'S WEDDIN' DAY/TAKE ME AWAY BB 5518 V
WE GO WELL TOGETHER/PIXIE FROM CO 36289 N
BESSIE SMITH
LOST YOUR HEAD BLUES/THE GIN HOUSE CO 14138 E
COLD IN HAND BLUES/THE ST.LOUIS BL CO 14064 V
I'M WILD ABOUT THAT THING/YOU'VE GO CO 14427 V
CEMETERY BLUES/ANY WOMAN BLUES CO 13001 V
BLEEDING HEARTED BLUES/MIDNIGHT BL CO 3936 V+
YOUDING BLUES/LADY LUCK BLUES CO 3939 V
BENNY GOODMAN
OOOOO-OH BOOM/ALWAYS AND ALWAYS VI 25808 E
THANKS FOR THE MEMORY/IT'S WONDERFU VI 25727 V
ONCE MORE/CAN'T YOU TELL CO 35534 N
BALLAD IN BLUE/THE DIXIELAND BAND BB 10581 N
THAT FEELING IS GONE VI 25827 V
TOMMY DORSEY
THE MUSIC GOES ROUND/RHYTHM IN VI 25201 V
JAMBOREE/MAPLE LEAF RAG VI 25496 V
BLUE MOON/PANAMA VI 26185 E

TOMMY DORSEY (CONTINUED)
DIPSY DOODLE/WHO VI 25693 N
MIDNIGHT ON TRAIL/HAWAIIAN WAR VI 26126 N
SWEET SUE/TIN ROOF BLUES VI 26105 N
POSIN'/IF YOU SHOULD EVER LEAVE ME VI 25605 N
NEIANI/THIS LOVE OF MINE VI 27508 E
JEAN GOLDKETTE
SWEETHEARTS ON PARADE/THAT'S WHAT VI 21800 N
EARL HINES
BUBBLING OVER/BLUES DE 714 N
WILLIE BRYANT
LIZA/STEAK AND POTATOES VI 25160 N
IS IT TRUE WHAT THEY SAY ABOUT BB 6362 V
EDGAR HAYES
STOMPIN' AT RENNY/LAUGHIN' AT LIFE DE 1416 N
SWINGIN' IN THE PROMISED LAND/LET DE 1665 N
BLUE SKIES/SWEETHEART DE 1694 N
BILLIE HOLIDAY
GHOST OF YESTERDAY/FALLING IN LOVE VO 5609 E
WHY DO I ALWAYS DEPEND/YOU'RE TOO VO 4834 N
BLUE RIBBON SYNCAPATORS
WHALE DIP/BLUE RIBBON BLUES CO 14235 N
ARTIE SHAW
STARDUST/TEMPTATION VI 27230 E
ADIOS MARIQUITA LINDA/FRENESI VI 26542 E
MY BLUE HEAVEN/MOONGLOW VI 27405 E
HARLEM LEONARD
MY POP GAVE ME NICKLE/400 SWING BB 10823 N
ROCK AND RIDE/SNAKY FEELIN' BB 10983 N
PARADE OF THE STOMPERS/I'M IN A BB 10736 N
CHICK WEBB
DON'T BE THAT WAY/IT'S OVER BECAUSE DE 483 E+
IN SPANISH TOWN/I AIN'T(LITTLE CH'S) DE 1513 N
I'M JUST A JITTERBUG/AZURE DE 1899 E+
BOB CHESTER
SOMEBODY STOLE MY GAL/I'M ALWAYS BB 10987 N
WILL BRADLEY
SLEEPY TIME GAL/WHO CAN I TURN TO CO 36470 N
LIONEL HAMPTON
THE MUNSON STREET BREAKDOWN/CAN'T VI 26453 N
SPUD MURPHY
PINETOP BREAKWAY/SAN DUNE BB 10875 N
CHOCOLATE DANDIES
BLUE INTERLUDE/ONCE UPON A TIME DE 18255 N
FOUR OR FIVE TIMES/PADUCA OK 8627 G
CAB CALLOWAY
NOBODY'S SWEETHEART/ST.JAMES INF. ME 70605 E+
RATAMACUE/AO-DE-DEY VO 4700 N
WHO'S YE HOODI/HARD TIMES VO 5566 N
BAILEY'S LUCKY SEVEN
MINDIN' MY BUSINESS/IF YOU'LL GE 5364 E+
ORIGINAL MEMPHIS FIVE
WISH I COULD SHIMMY LIKE/PACIFIC BELL 153 G
JOHNNY DUNN'S ORIGINAL JAZZ HOUNDS
FOUR O'CLOCK BLUES CO 3729 G+
GULF COAST SEVEN
FADE AWAY BLUES/DAYBREAK BLUES CO 3916 G+
BIG BILL
DON'T YOU BE NO FOOL/JIVIN' MR. VO 05404 E
GEORGE WILLIAMS & BESSIE BROWN
DOUBLE CROSSIN' DADDY/SATISFIED CO 3974 V+
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DIXIE JASS BAND ONE STEP/LIVERY VI 18255 G
AT THE JAZZ BAND BALL/OSTRICH WALK VI 18457 V
BLUIN' THE BLUES/SENSATION RAG VI 18483 G
MARGIE/PALESTEENA VI 18717 V+
ST.LOUIS BLUES/JAZZ ME BLUES VI 18772 G
ROYAL GARDEN BLUES/DANGEROUS BL VI 18798 G
BOW BOW BLUES/RAILROAD BLUES VI 18850 E
GLEN GRAY
CHINATOWN CHINATOWN/WHEN WILL I DE 199 N
AIN'T IT JUST TOO BAD/THINGS MIGHT DE 375 N
DON REDMAN
MARGIE/DOWN HOME RAG BB 10061 N
JABBO SMITH
MORE RAIN MORE REST/RHYTHM IN SPAIN DE 1980 N
JACK TEAGARDEN
CLASS WILL TELL BR 8373 N
OCTOROON BR 8388 N

AUCTION — AUCTION

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JOHNNY HODGES
SHIP IN THE NIGHT/SWINGIN' VO 4710 E
RENT PARTY/RABBIT'S JUMP(V/N; CRACK) VO 5100 -
TRULY WONDERFUL/MY HEART JUMPED VO 5330 N
DREAM BLUES/I KNOW VO 5353 N
DAY DREAM/JUNION HOP BB 11021 E
QUEEN BESS(RIM CHIP I GROOVE) BB 11117 N
THINGS AIN'T/SQUATY ROO BB 11447 N
BARNEY BIGARD
STOMPY JONES/CARAVAN OK 3809 N
LOST IN 2 FLATS(SLIGHT CRACK) VO 5422 N
HONEY HUSH/JUST ANOTHER DREAM DK 5663 N
READY EDDY/LAMENT BB 11098 V
REX STEWART
SUGAR HILL/LOVE IN MY HEART DK 3844 N
SUNDAY GAL/WITHOUT A SONG BB 10946 N
COOTIE WILLIAMS
BOUDOIR BENNY/AIN'T GRAVY GOOD VO 4726 V
TOASTED PICKLE/TOP AND BOTTOM OK 6336 E+
SONNY GREER
BEGGARS BLUES/SATURDAY NIGHT(RUF ST) CO 1868 V
BEGGARS BLUES/SATURDAY NIGHT CO 2833 V
TEN BLACK BERRIES
RENT PARTY/ST.JAMES INFIRMARY CA 0194 V
DUKE ELLINGTON
E. ST. LOUIS/BIRMINGHAM (V/G) VO 1064 -
MOOCHE BR 4122 E
SCATTIN'/NEW BIRMINGHAM MA 123 N
SCATTIN'/NEW BIRMINGHAM MA 123 E
AZURE/CARAVAN MA 131 N
AZURE/CARAVAN (HAIR CRACK) MA 131 E
OH BABY MAYBE SOMEDAY BR 7667 E
SCATTIN'/NEW BIRMINGHAM BR 7994 N
NEW BLACK AND TAN/STEPPIN' BR 8063 V
BRAGGIN' IN BRASS/CARNIVAL BR 8099 N
PYRAMID/WHEN MY SUGAR BR 8168 N
DINAH'S IN A JAM/YOU GAVE ME BR 8169 V
STEVEDORE'S SERENADE/LA DE DO BR 8174 E
WATERMELON MAN/SWINGTIME BR 8200 V+
PRELUDE TO KISS/LAMBETH BR 8204 V
BUFFET FLAT/MIGHTY BLUES BR 8231 E
JAZZ POTPOURRI/BATTLE SWING BR 8293 E+
PORTRAIT OF THE LION/SOMETHING BR 8635 E+
DOWN IN OUR ALLEY CO 1076 E+
DOWN IN OUR ALLEY CO 1076 V+
I MUST HAVE THAT MAN/BANDANNA VI 38007 E+
I MUST HAVE THAT MAN/BANDANNA VI 38007 E
MOOCHE(REVERSE, OLIVER) VI 38034 G
HIGH LIFE/SATURDAY NIGHT (V/G) VI 38036 -
RING DEM BELLS/THREE WORDS VI 22528 E
NINE LITTLE MILES/WHAT GOOD AM I VI 22586 E
BLACK ANOTAN/CREOLE CALL VI 24861 E+
KO-KO/CONGA BRAVA VI 26577 E+
COTTON TAIL/NO LAMENT VI 26610 E
BOJANGLES OF HARLEM/BERT WILLIAMS VI 26644 E+
JUMPIN PUNKINS/BLUE SERGE VI 27356 E
"A" TRAIN/SIDEWALKS VI 27380 E
GIDDYBUG GALLOP/BAKIFF VI 27502 E
CLEMENTINE/5 O'CLOCK DRAG (N/V) VI 27700 -
CHELSEA BRIDGE/WHAT GOOD VI 27740 E
JUNGLE NIGHTS/ HOT FEET BB 6335 V
DOUBLE CHECK/OLD MAN BLUES BB 6450 V
SARATOGA SWING/MISTY MORNIN BB 6565 G
COTTON CLUB/SHOUT 'EM BB 10242 E
CHECKIN' OUT/DOIN' VOOM VOOM (N/E) CO 35208 -
SERENADE/SERGEANT WAS SHY CO 35214 N
LITTLE POSEY/LADY IN BLUE CO 35294 N
TOOTIN' THROUGH THE ROOF/GREIVIN' CO 35310 E+
HARLEM SPEAKS/CHICAGO DE 800 E
KING OLIVER
ST. JAMES INFIRMARY/WHEN VI 22298 N
CALL OF THE FREAKS BB 6546 E+
PASSING TIME/WHAT'S THE USE VI 23011 N
JOHNNIE MILLER NEW ORLEANS FROLICKERS
DIPPERMOUTH/PANAMA CO 1546 E+
TONY PARENTI
IN THE DUNGEON/YOU AND I CO 1548 N

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ARCADIAN SERENADERS
THE CO-ED — OK 40503 G

LOUIS ARMSTRONG (ACCOMPS)
SWEETHEARTS/I CAN'T(CHRISTIAN) — OK 8650 N
RIGHT KEY BUT WRONG(LISTON) — OK 8173 E
DEAD DRUNK/EVER BEEN DOWN(WALLACE) — OK 8499 N
CAST AWAY/PICKIN ON BABY(TAYLOR) — OK 40330 N

LOVIE AUSTIN'S SERENADERS(ACC.McDANIEL)
BOO HOO BLUES/WISH I HAD SOMEBODY — OK 8434 E

BIX BEIDERBECKE (BROADWAY BELLHOPS)
AIN'T NO LAND/CRADLE IN CAROLINE — Ha 504 N

TEDDY BUNN
SWEET LIKE SO/PATTIN' DAT CAT — Vi 38592 E

HOAGY CARMICHAEL
LAZY RIVER/JUST FORGET — Vi 23034 N
MIGHTY RIVER/(REV.HAYMES HOT JAZZ) — Vi 24123 N

CHARLESTON CHASERS
MOANING LOW/AIN'T MISBEHAVING — Co 1891 N
WABASH BLUES/DAVENPORT BLUES — Co 909 E

IDA COX
COFFIN' BLUES/RAMBLIN BLUES — PARA 12318 G
CONFIDENTIAL BLUES/SO SOON — PARA 12086 E

COW COW DAVENPORT
JIM CROW BLUES — PARA ——— N
COW COW BLUES(CARR; CRACK I SIDE) — OK 8250 E

DIXIE FOUR
KENTUCKY STOMP — PARA 12661 N

DIXIELAND JUG BLOWERS
——— — Vi 20770 N

DIXIE WASHBOARD BAND
CUSHION FOOT STOMP/ANYWHERE SWEET — Co 14239 N

JOHNNY DODDS
LOVELESS LOVE/19TH ST. BLUES — PARA ——— N
SALTY DOG/STEAL AWAY(P.PICKERS) — PARA 12779 N
FLAT FOOT/MAD DOG — Co ——— N
~~MIGHTY TIGHT WOMAN(C.THOMAS) — Vi 38502 G~~

JOHNNY DUNN
BUGLE CALL BLUES/BUFFALO BLUES — Co 14306 N

DUKE ELLINGTON
NINE LITTLE MILES/WHAT GOOD AM I — Vi 22586 N
HITTIN' THE BOTTLE/LINDY HOP — Vi 23016 N
MEMORIES OF YOU/YOU'RE LUCKY TO ME — Vi 23017 N

DUKE ELLINGTON (CONTINUED)
SAM AND DELILAH — Vi 23036 N

WILL EZELL
HEIFER DUST/BARREL HOUSE WOMAN — PARA 12753 N
BUCKET OF BLOOD — PARA 12773 N
PITCHIN' BOOGIE (1¼" CRACK) — PARA 12855 E

HARLEM TRIO
BASS CLARINET BLUES/MEDDLIN'WITH — OK 8189 E
POOR MAN'S BLUES/FUNNY BLUES — OK 8158 E

FLETCHER HENDERSON
WHEN SPRING COMES PEEPING — GE 3285 N
SWEET THING/I NEED LOVIN' — CO 854 N
POOR OLD JOE/TAKE ME AWAY — Vi 24008 N

ALEC JOHNSON'S BAND
MYSTERIOUS COON/SISTER MAUDE MULE — Co 14378 N

CHARLES JOHNSON PARADISE TEN
CHARLESTON IS BEST DANCE — Vi 21491 N

JAMES P. JOHNSON
SKIDDLE DE SCOW(JOHNS.JAZZERS) — Co 14247 N
FOUND A NEW BABY/HOW COULD I — Co 14502 N

LEAD BELLY
PIG MEAT PAPA — ME 60455 N
——— — Ro 5438 G

MACK & MACK (PUNCH)
HEARTBREAKIN' GAL/BLACK BUT SWEET — OK 8195 G

SARA MARTIN (LEM FOWLER ACC.)
WHAT KIND A MAN IS YOU — OK 8191 N

RAY MILLER(MUGGSY)
THAT'S A PLENTY/ANGRY — BR 4244 G

SAM MORGAN'S JAZZ BAND
BOGALOUSA STRUT — Co 14351 N

JELLY ROLL MORTON
SHOE SHINERS DRAG/SHREVEPORT — Vi 21658 G

ROMEO NELSON
DYIN' RIDER BLUES — Vo ——— N

N.O. SINGERS (J.JOHNSON & WILLIAMS)
SHOUT ON/GOT TO BE MODERNISTIC — OK 8755 N

JIMMIE NOONE
TRUE BLUE LOU/SPOSIN' — Vo 1415 N

KING OLIVER
PASSING TIME WITH ME — Vi 23011 N

KING OLIVER (CONTINUED)
CAN'T STOP LOVING/I'M LONESOME — Vi 23029 N
CONSTRUCTION GANG(ACC.BUTTERBEANS) — OK 8163 E
DEVIL DANCE BLUES/(ACC.S.WALLACE) — OK 8206 G

MA RAINEY
MYSTERY RECORD/HONEY WHERE YOU — PARA 12200 N
GEORGIA CAKE WALK/BLACK BOTTOM — PARA 12590 N
DAMPER DOWN BLUES/BIG BOY BLUES — PARA 12548 N
MOUNTAIN JACK BLUES(BLYTHE PIANO) — PARA 12352 N
JEALOUSY BLUES — PARA 12364 N
MOONSHINE BLUES/NEW BO WEAVIL — PARA 12603 N
SHAVE 'EM DRY/FAREWELL DADDY — PARA 12222 E
TRAVELING BLUES/DEEP MOANING — PARA 12706 N
BLAME IT ON THE BLUES/SLEEP TALK — PARA 12760 N
LUCKY ROCK BLUES/THOSE DOGS — PARA 12215 N
MA AND PA/POORHOUSE BLUES — PARA 12718 N
FOUR DAY HONDY SCAT/NIGHT TIME — PARA 12303 G

ADRIAN ROLLINI
WAITIN' AT THE GATE FOR KATY — Vo 2673 E

BESSIE SMITH
KEEPS ON RAININ/TAIN'T NOBODY'S — Co 3898 E
DEVILS GONNA GET YOU/YES INDEED — Co 14354 N
SLOW AND EASY MAN/ME AND MY GIN — Co 14384 N
RAINEY WEATHER BLUES/SALT WATER — Co 14037 E
SWEET MISTREATER/HOMELESS BLUES — Co 14260 N
TROMBONE CHOLLY/LOCK AND KEY — Co 14232 N
MEAN OLD BED BUG/GOOD MAN HARD TO — Co 14250 N
YOUNG WOMAN'S BLUES/HARD TIMES — Co 14179 E
GIN HOUSE BLUES/LOST YOUR HEAD — Co 14158 N
EMPTY BED BLUES — Co 14312 E
BACK WATER BLUES/PREACHIN'THE BLUES — Co 14195 G

CHARLIE STRAIGHT
HOBOS PRAYER/DEEP HENDERSON — BR 3244 N

JOE SULLIVAN
ONYX BRINGDOWN — Co ——— N

WASHBOARD TRIO
WASHBOARD RAG/LADY QUIT HER — PARA 12682 N

S. WEAVER (GUITAR SOLOS)
SMOKETOWN STRUT/I'M BUSY & YOU — OK 8152 N

CLARENCE WILLIAMS BLUE FIVE
EAGLE ROCK ME/THINGS(S.MARTIN) — OK 8203 E
GET MYSELF A REAL MAN(VOCAL ACC.) — OK 8186 G
SUD BUSTIN' BLUES (VOCAL ACC.) — OK 8177 E

WANTED

DANNY ALTIER — Vo 15740
LOUIS ARMSTRONG — BRF 500490, BRF 500492
AUSTIN'S SERENADERS — PARA 12359, PARA 12381
BLYTHE — PARA 12368, PARA 12428
CHICAGO FOOTWARMERS — OK 8533
CHICAGO HOT FIVE — Vi 23285
COB8 — PARA 12382
COOKIE'S GINGERSNAPS — OK 8369
COW COW DAVENPORT — PARA 12452
LOIS DEPPE — GE 20012, 20021, 20022
HARRY DIAL — Vo 1515
JOHNNY DODDS — BR 3997
DUKE ELLINGTON — Vo 1086
SEGER ELLIS — BR 6022
BILL HAID'S CUBS — PARA 20661
ROSA HENDERSON — Vo 1021, 1025, 1038
EARL HINES — QRS 7037
PAUL HOWARD — Vi 23420
JACK O'DIAMONDS — PARA 12786
JOHNSON'S CRACKERJACKS — Vi 23329
STOVEPIPE JOHNSON — Vo 1211
FREDDIE KEPPARD — PARA 12399
JUNGLE KINGS — PARA 12654
MEADE LUX LEWIS — PARA 12896, 13064
MOONLIGHT REVELERS — GG 1775
SAM MORGAN — Co 14258, 14267, 14539
JELLY ROLL MORTON — AU 606, 607, 617, 623
KING OLIVER — GE 5275, 5276; PARA 20292
ORIGINAL TUXEDO ORCHESTRA — OK 8198
TINY PARHAM — PARA 12586, Vi 23386, 23426
CHARLES PIERCE — PARA 12616, 12619
IKEY ROBINSON — BR 7057
SIX JOLLY JESTERS — Vo 15843
STOMP SIX — AU 626
TAYLOR'S DIXIE SERENADERS — Vi 23277
JASPER TAYLOR — PARA 12409, Vo 1196
JIMMIE WADE — PURETONE 11363, GE 6105
ZACH WHYTE — GE 7086
CLARENCE WILLIAMS: QRS 7004, 7005, 7024, 7034, 7040.
WYNN'S DALLAS DANDIES — Vo 15860
FLETCHER HENDERSON (PSEUDONYMS)
PERFECT, RATHE, REGAL, ETC.
EVERYBODY LOVES MY BABY (105672)(HENDERSON)
NAUGHTY MAN (5749) (HENDERSON)

RALPH VENABLES
c/o HARRY AVERY, 1138 E. 15TH ST., OAKLAND 6, CALIF.

WILL TRADE SCHLEMAN'S "RHYTHM ON RECORD" AND/OR DELAUNAY'S LATEST FRENCH EDITION OF "HOT DISCOGRAPHY" FOR ONE (OR TWO) OF THE FOLLOWING RECORDS. THE TWO BOOKS ARE ALREADY WITH HARRY AVERY, WHO WILL NEGOTIATE THE TRANSACTION.

HUSK O'HARE'S FOOTWARMERS "MILENBERG JOYS" Vo.
DANNY ALTIERE "MY GAL SAL" Vo.
WINGIE MANNONE "DOWNRIGHT DISGUSTED" Vo.
WHOOPEE MAKERS "RUSH INN STOMP" Vo.
MILLS MUSICAL CLOWNS "FUTURISTIC RHYTHM" PE OR PA
JACK PETTIS "BIRMINGHAM BERTHA" BA OR DO

ANY ONE OF THE ABOVE RECORDS ACCEPTED FOR EITHER OF THE TWO BOOKS.
ANY TWO OF THE FOLLOWING RECORDS ACCEPTED FOR EITHER OF THE TWO BOOKS.

GOOFUS FIVE "HOT TAMALE MOLLY","OH MABEL" OK.
RED MCKENZIE"FAREWELL MY LOVE",GEORGIANNA" Vo.
BUCKTOWN FIVE"STEADY ROLL BLUES"&"CHICAGO BLUES" GE.
ADRIAN ROLLINI "DREAM ON" PE, & "HAPPY AS THE DAY IS LONG" Co.
ARCADIAN SERENADERS "ORIGINAL DIXIELAND" & "CARRY IT DOWN" OK.
NEW ORLEANS RAMBLERS "THAT'S THE KIND OF MAN FOR ME", ME.

SALE **SALE**

LOOP RECORD SHOP

2132 E. 4th ST., CLEVELAND, OHIO

LOUIS ARMSTRONG

AIN'T MISBEHAVIN/EXACTLY Vo 3040 G 2.00
I COME FROM MUSICAL FAMILY/SOM De 797 E 2.00
MAHOGANY HALL STOMP/RHYTHM SA De 824 N 2.00
WHEN THE SAINTS/AS LONG AS YOU De 2230 N 2.50
YAS SUH/I'LL GET MINE BYE & BY De 3900 N 1.50

LIL ARMSTRONG

LET'S CALL IT LOVE/YOU MEAN SO De 1502 E 1.00

BUSTER BAILEY

PINE TOP'S BOOGIE WOOGIE/ECCEN EL 6 G 1.00

SIDNEY BECHET

PREACHIN'BLUES/INDIAN SUMM(V/N)BB 10623 - 1.50
ROSE ROOM/LADY BE GOOD(N/V) Vi 27707 1.50

BING CROSBY

BROTHER CAN YOU SPARE A DIME/LeBr 6414 N 3.00
FINE ROMANCE/WAY YOU LOOK De 907 V 1.50
BASIN ST.BLUES/BOB WHITE De 1483 G 1.00
THERE'S GOLD MINE/MISSION De 1565 E 1.50

BOB CROSBY

KING PORTER STOMP/SUGAR FOOT De 4390 - 1.00
LITTLE ROCK GETAWAY/VIENI De 1552 N 1.25

PUTNEY DANDRIDGE

I'M ON A SEE SAW/DOUBLE TROUBLEVo 3082 N 2.00

DELTA FOUR (ELDRIDGE)

SWINGIN' ON FAMOUS DOOR/FARE De 737 N 2.50

JOHNNY DODDS

WEARY CITY/BUCKTOWN STOMP Vi 38004 V 3.50

DUKE ELLINGTON

SARATOGA SWING/MISTY MORN(E/N) BB 6565 - 2.00
THE DUKE STEPS OUT/HAUNTED(E/N)BB 6727 - 2.00
ARABIAN LOVER/WASHINGTON BB 6782 E 2.00
I LET A SONG/THE GAL FROM(E/N) Br 8108 - 3.00
EXPOSITION SWING/WILL HUNDSON Br 8213 N 3.00

BENNY GOODMAN

WALK JENNIE WALK/REMEMBER Vi 25329 E 1.00
PECKIN'/CAN'T WE BE FRIENDS Vi 25621 E 1.00

LIONEL HAMPTON

DOWN HOME JUMP/ROCK HILL Vi 26114 N 1.50
GIVE YOU LOVE/JOHNNY GET YOUR Vi 26343 N 1.50
WHEN LIGHTS ARE LOW/HOT MALL Vi 26371 N 1.50

EARL HINES

MAPLE LEAF RAG/FAT BABES De 218 N 2.00

JOHNNY HODGES

JEEP'S BLUES/RENDEZVOUS WITH Vo 4115 N 2.50
DANCE OF GOON/HOME BL (N/E) Vo 4941 - 2.00
TRULY WONDERFUL/MY HEART JUM Vo 5330 N 2.50

HANDY'S MAMPHIS BLUES BAND

MUSCLE SHOALS/SHE'S MEAN(F/N) Ba 1035 - 2.50

BILLIE HOLIDAY

GEORGIA ON MY MIND/LET'S DO OK 6134 N 3.00

HARRY JAMES

I'VE FOUND A NEW BABY/FANNIE Br 8406 E 2.50
MELANCHOLY MOOD/FROM BOTTOM Br 8443 N 2.50

NICK LA ROCCA

OSTRICH WALK/TODDLIN' BLUES Vi 25460 N 1.50
FIDGETY FEET/RONNIE MONROE Vi 25668 E 1.00

LOUISIANA RHYTHMAKERS (ELLINGTON)

RUNNIN' WILD/DREAMY BL(CH.I GR)Ba 32539 G 1.50

MEZZ MEZZROW

THAT'S HOW I FEEL TODAY/BLUES Vi 25636 N 2.50

WINGY MANNONE

UP THE COUNTRY/SHAKE THAT(G/N) De 7366 - 1.25
GOODY GOODY/IS IT TRUE WHAT Vo 3191 E 2.00
IN THE GROOVE/ARMANDE RANDOLPH BB 6616 N 1.50
THE PRISONER'S SONG/IT MUST BB 7014 N 2.00
LET'S SWING IT/RHYTHM IS OUR Vo 2990 V 1.75

RED NORVO (BERIGAN, WILSON, CHU)

BUGHOUSE/BLUES IN E(E/N) Br 8208 - 2.50

JIMMY NOONE

FOUR OR FIVE TIMES/JAPANSY Vo ——— E 1.50

FATS WALLER

SAN ANTON/YOU SHOWED ME WAY Vi 25565 E 2.00
SOMEBODY STOLE GAL/SUGAR(N/V) Vi 25794 - 2.00
BUCK JUMPIN'/BELLS OF SAN BB 11324 E 1.75

BUD FREEMAN

THE SAILFISH/SATANIC BLUES De 2781 N 2.00

ALBUMS

JOHNNY GUARNIERI'S HOT PIANO SAV 501 N 3.78

AUCTION **AUCTION**

BUDDY MARLIN

c/o MULL MUSIC STORE, WEST AVE., KANNAPOLIS, N. CAROLINA

Condition of records as stated is guaranteed. Postage will be paid on shipments of $10.00 or more. Only winning bidders will be notified. All records sent C.O.D.

WILL BRADLEY

THERE I GO/SCRUB ME MAMA WITH Co 35743 E
THINK OF ME/(REV.,MCKINLEY QUARTET) Co 36101 E
CELERY STALKS AT MIDNIGHT Co 35707 N

JIMMIE LUNCEFORD

'FRISCO FOG/ANNIE LAURIE De 1569 E
WATCHA KNOW JOE/PLEASE SAY THE WORD Co 35625 E

LIONEL HAMPTON SEXTET

CHASIN' WITH CHASE/NOW THAT YOU'RE Vi 27529 N

DUKE ELLINGTON

CHLO-E/ACROSS THE TRACK BLUES Vi 27235 E

LOUIS JORDON TYMPANY FIVE

BROTHERLY LOVE/SAX-A-WOOGIE De 8560 E

DON REDMAN

CHANT OF THE WEED/SHIM-ME-SHA-WAB BB 10765 N

KING COLE TRIO

HONEYSUCKLE ROSE/GONE WITH DRAFT De 8535 N

METRONOME ALL STAR BAND

KING PORTER STOMP/ALL STAR STRUT Co 35389 E
ROYAL FLUSH/I GOT RHYTHM Co 36499 E

BENNY GOODMAN TRIO

SOMEDAY SWEETHEART/WHO BB 10463 E
WHERE OR WHEN/(REV.,GOODMAN QUINTET)BB 11456 E
NOBODY'S SWEETHEART/MORE THAN YOU BB 10723 E
TOO GOOD TO BE TRUE/ALL MY LIFE Vi 25324 N
SILHOUETTED IN THE MOONLIGHT/CAN'T Vi 25711 E

BENNY GOODMAN SEXTET

TILL TOM SPECIAL/GONE WITH WHAT Co 35404 E
WHOLLY CATS/ROYAL GARDEN BLUES Co 35810 E+
ON THE ALAMO/GONE WITH WHAT DRAFT Co 35938 E
GOOD ENOUGH TO KEEP/A SMO-O-O-TH Co 36099 V
BOY MEETS GOY/I SURRENDER DEAR Co 35482 E
BLUES IN THE NIGHT/WHERE OR WHEN OK 6553 V

BENNY GOODMAN QUARTET

BEI MIR BIST DU SCHON/BEI MIR BIST Vi 25751 V

BENNY GOODMAN ORCHESTRA

YOURS IS MY HEART ALONE/DOWN BY Co 35445 E
ANYTHING/FROM ONE LOVE TO Co 36305 N
MY SISTER AND I/I'M NOT COMPLAININ Co 36022 E
LAZY RIVER/OH LOOK AT ME NOW Co 36012 N
TAKE IT/YOURS Co 36067 E
YOU'RE DANGEROUS/BIRDS OF FEATHER Co 35977 E
COMES LOVE/RENDEZVOUS TIME IN Co 35201 N
CAPRICE XXIV PAGANINI/I'M (N/E) Co 36411 —
THIS IS NEW/BEWITCHED Co 35944 N
GOOD EVENIN' GOOD LOOKIN'/FOUND A Co 36136 N
BLUE ORCHIDS/WHAT'S NEW Co 35211 E
SOFT AS SPRING/DOWN DOWN DOWN Co 36219 V
I HEAR A RHAPSODY/LEFT HEART Co 35937 E
NOSTALGIA/LIL BOY LOVE (N/E) Co 35594 —
FRENESI/HARD TO GET Co 35863 E
POUND RIDGE/I GOT IT BAD (N/E) Co 36421 —
TIME ON MY HANDS/SCARECROW Co 36180 E
DREAMING OUT LOUD/I CAN'T RESIST Co 35574 E
THE COUNT/SEE A MILLION PEOPLE(V/N) Co 36379 —
CORN SILK/THE MEMORY OF A ROSE CD 35992 E
JUMPIN' AT THE WOODSIDE/THERE'LL Co 35210 V+
BALLAD IN BLUE/THE DIXIELAND BAND BB 10851 E
JAPANESE SANDMAN/I KNOW THAT YOU BB 10459 E
DEAR OLD SOUTHLAND/IF I COULD BE BB 10458 E
BEFORE/WE'LL MEET AGAIN OK 6644 N
LET'S DO IT/THE EARL OK 6474 E
THAT DID IT MARIE/SOMEBODY (N/E) OK 6497 —
LET'S GIVE LOVE A CHANCE/SOMEBODY OK 6562 N
YOU DON'T KNOW WHAT LOVE IS/SOME OK 6534 N
CLARINET A LA KING/HOW LONG OK 6544 E
WINTER WEATHER/EVERYTHING I LOVE OK 6516 N
RESTLESS/YOU'RE A HEAVENLY THING Vi 25021 E+

BENNY GOODMAN (CONTINUED)

THAT FEELING IS GONE/LULLABY IN Vi 25827 E
PECKIN'/CAN'T WE BE FRIENDS Vi 25621 E
ROSETTA/I WANT TO BE HAPPY Vi 25510 V+
SING ME A SWING SONG/THESE FOOLISH Vi 25340 V+
MADHOUSE/THE DEVIL AND THE DEEP Vi 25268 E
YOU'RE GIVING ME A SONG AND DANCE Vi 25434 E
THIS CAN'T BE LOVE/SING FOR YOUR Vi 26099 E+
YOU'RE LOVELY MADAME/WHAT HAVE Vi 26053 E
FLAT FOOT FLOOGEE/BIG JOHN SPECIAL Vi 25871 V
LOCH LOMOND/CAMEL HOP Vi 25717 E
I'VE HITCHED MY WAGON TO A STAR Vi 25708 E
FEELIN' HIGH AND HAPPY/I LET A Vi 25840 N
I'VE FOUND A NEW BABY/SWING TIME Vi 25355 E
BLUE LOU/THE BLUES Vi 26144 E

ART SHAW & NEW MUSIC

HOW DRY I AM/SWEET ADELINE Br 7936 V+
COPENHAGEN/MY BLUE HEAVEN Vo 4336 E+

ARTIE SHAW ORCHESTRA

LOVE ME A LITTLE LITTLE/DON'T TAKE Vi 27509 N
LOVE ME A LITTLE LITTLE/DON'T TAKE Vi 27509 E
THE CALYPSO/BEAU NIGHT IN NOTCHKISS Vi 27315 E
DR. LIVINGSTONE I PRESUME/WHEN THE Vi 27289 E
YOU FORGOT ABOUT ME/WHISPERS IN Vi 27256 E
WHY SHOULDN'T I/GEORGIA ON MY MIND Vi 27499 E
BLUES, 1 & 2 Vi 27411 E
KEEPIN' MYSELF FOR YOU/SPECIAL DEL Vi 26762 E
MISTER MEADOWLARK/MY FANTASY Vi 26614 E
LOVE OF MY LIFE/A HANDFUL OF STARS Vi 26790 E
IF IT'S YOU/OLD OLD CASTLE IN Vi 26750 E
EASY TO SAY/I'LL REMEMBER BB 10345 E
MOONRAY/MELANCHOLY MOOD BB 10334 E
GO FLY A KITE/A MAN AND HIS DREAM BB 10347 E
COMES LOVE/I CAN'T AFFORD TO DREAM BB 10324 E
YOU'RE SO INDIFF'RENT/SNUG AS A BB 10215 E
ONE NIGHT STAND/ONE FOOT IN GROOVE BB 10202 E
SAY IT WITH A KISS/IT TOOK BB 10079 E
LAST TWO WEEKS IN JULY/TWO BLIND BB 10412 E+
MANY DREAMS AGO/IF WHAT YOU SAY BB 10446 E
A TABLE IN A CORNER/WITH OUT A BB 10468 E+
LOVE IS HERE/YOU'RE A LUCKY GUY BB 10482 E

ALBUMS

ALTO SAXOLOGY, De 4202, 3,4,5,6 De 246 N
NEW ORLEANS JAZZ, De 18090,1,2,3,4,5 De 144 N

COLEMAN HAWKINS (ALL STAR OCTET)

BOUNCING WITH BEAN/WHEN DAY IS BB 10693 N

JOHNNY HODGES

LIKE A SHIP IN THE NIGHT/SWINGIN Vo 4710 E
DOOJI WOOJI/MISSISSIPPI DREAMBOAT Vo 4849 N
YOU CAN COUNT ON ME/KITCHEN MECH. Vo 4917 E
MY DAY/SILVERY MOON AND GOLDEN Vo 3948 E
GOOD GAL BLUES/SAVOY STRUT Vo 5170 N
PYRAMID/LOST IN MEDITATION Vo 4242 E
HOOGE PODGE/WANDERLUST Vo 4573 E+
JEEP BLUES/RENDEZVOUS WITH RHYTHM Vo 4115 V+
TRULY WONDERFUL/MY HEART JUMPED Vo 5330 V
HOMETOWN BLUES/DANCE OF THE GOON Vo 4941 E
RENT PARTY BLUES/THE RABBIT'S JUMP Vo 5100 E
EMPTY BALLROOM BLUES/YOU WALKED Vo 4213 E
DREAM BLUES/I KNOW WHAT YOU DO Vo 5353 E
TIRED SOCKS/SKUNK HOLLOW BLUES Vo 5533 V+
I'M IN ANOTHER WORLD/DANCING ON Vo 4622 E
DAY DREAMING/JUNIOR HOP BB 11021 N
PASSION FLOWER/GOING OUT THE BACK BB 300817 N
SQUATY ROO/THINGS AIN'T WHAT THEY BB 11447 E
QUEEN BESS/THAT'S THE BLUES OLD BB 11117 V+
PRELUDE TO A KISS/THE JEEP IS JUM OK 4386 N
MOON ROMANCE/YOU LOVE HAS FADED OK 5940 E

CLINTON D. MIERAS
113 ABBOTT AVENUE, OCEAN GROVE, NEW JERSEY

AUCTION

BUSTER BAILEY SEXTET
AM I BLUE/BLUE ROOM VS 8333 N
COUNT BASIE
EXACTLY LIKE YOU/BOOGIE WOOGIE DE 1252 V
BLUE AND SENTIMENTAL/DOGGIN' (E/V) DE 1965 –
CONNIE BOSWELL
NIGHT WHEN LOVE WAS BORN/HUMMIN' BR 6332 N
UNDER A BLANKET/RIVER'S TAKING BR 6603 N
NEW MOON IS OVER/SAY IT BR 6962 N
I'M GROWING FONDER/WITH EVERY BR. BR 7354 N
SEEIN' IS BELIEVIN'/CHASING BR 7445 N
AFRAID TO DREAM/LOVELINESS OF YOU DE 1421 N
BLOSSOMS ON BROADWAY/LOVE OE 1434 N
BOSWELL SISTERS
PUTTING IT ON/SWANEE MAMMY BR 6625 N
SONG OF SURRENDER/COFFEE IN MORN. BR 6733 N
LES BROWN
SEEING NELLIE HOME/OLD DOG TRAY BB 10122 E+
MARCHE SLAV/MADE UP MY MIND DK 6199 N
TEDDY BUNN
CHICKEN AND WORM/TAMPA TWIRL VI 23253 N
HOAGY CARMICHAEL
MIGHTY RIVER VI 24123 N
ONE MORNING IN MAY VI 24505 N
JUDY/MOON COUNTRY VI 24627 N
BENNY CARTER
IF I COULD READ/WHEN LIGHTS BR 7853 N
LARRY CLINTON
JUBILEE/SCRAPIN' THE TOAST VI 25721 E
BOB CROSBY'S BOB CATS
CALL ME A TAXI/I HEAR YOU DE 2207 E
I'LL BE TRUE TO THE ONE I LOVE DE 4357 N
DORSEY BROTHERS
MEAN TO ME/BUTTON UP YOUR OVERCOAT OK 41210 N
ANNIE'S COUSIN FANNIE/DR. HECKLE DE 117 N
EARFUL OF MUSIC/YOUR HEAD DE 258 N
WHEN MY SHIP/OKAY TOOTS DE 259 N
HANDS ACROSS THE TABLE/DREAM MAN DE 291 N
BLAME IT ON MY YOUTH/YOU DIDN'T DE 320 N
I BELIEVE IN MIRACLES/DANCING WITH DE 335 N
DINAH/NIGHT WIND DE 376 N
I'LL NEVER SAY NEVER/EVERY LITTLE DE 480 N
MY VERY GOOD FRIEND/I COULDN'T DE 519 N
I'VE GOT YOUR NUMBER/TOMORROW'S DE 515 N
EDDY DUCHIN
BY THE FIRESIDE/SOFT LIGHTS (E/V) CO 2626 –
THE SONG IS YOU/I'VE TOLD EVERY BR 6425 N
DREAM OF INDIANA/REMEMBER ME VI 24275 N
I COVER THE WATERFRONT/ISN'T IT VI 24325 N
TO BE OR NOT TO BE/CLOSE YOUR VI 24376 N
I WAS IN THE MOOD/HOW AM I TO KNOW VI 24518 N
WHY DO I DREAM/I'M LOOKING FORWARD VI 24576 N
RIPTIDE/I'VE HAD MY MOMENTS VI 24613 N
TOMMY DORSEY
WEARY/PAGAN STAR VI 25206 N
WHERE ARE YOU/THAT FOOLISH FEELING VI 25474 N
MAY I HAVE THE NEXT/HEAD OVER VI 25487 N
IF MY HEART/GOONA GOO VI 25508 N
DEDICATED TO YOU/YOU'RE HERE VI 25516 N
BEGINNER'S LUCK/THEY ALL LAUGHED VI 25544 N
THEY CAN'T TAKE THAT AWAY/RAIN IN VI 25549 N
MOUNTAIN MUSIC/GOOD MORNIN' VI 25581 N
HAVE YOU GOT ANY CASTLES/YOU'VE VI 25635 N
GOODBYE JONAH/YOU AND I KNOW VI 25648 N
AN OLD FLAME/IF YOU WERE SOMEONE VI 25649 N
DOWN WITH LOVE/MOANIN' IN VI 25692 N
ANNIE LAURIE/MORE THAN EVER VI 25774 N
YEARNING/DEED I DO (V/G) VI 25815 –
MUSIC MAESTRO PLEASE/ALL THROUGH VI 25866 N
YA GOT ME/NO PLACE LIKE YOUR ARMS VI 26030 N
STOMPIN' AT THE STADIUM/RAINBOW VI 26062 N
BETWEEN A KISS/ANGELS WITH DIRTY VI 26115 N
HONOLULU/THIS NIGHT VI 26172 N
LITTLE SKIPPER/GOT NO TIME VI 26195 N
OUR LOVE/ONLY WHEN YOU'RE VI 26202 N
ASLEEP OR AWAKE/IF YOU EVER CHANGE VI 26210 N
YOU GROW SWEETER/IN THE MIDDLE VI 26226 N
STOP IT'S WONDERFUL/RUNNING THROUGH VI 26325 N

TOMMY DORSEY (CONTINUED)
BLUE RAIN/AFTER ALL VI 26418 N
CARELESS/DARN THAT DREAM VI 26433 N
YOU THINK OF EVERYTHING/HONG KONG VI 26636 N
TWO DREAMS MET/WHEN YOU AWAKE VI 26764 N
YOU'VE GOT ME THIS WAY/I'D KNOW VI 26770 N
YOU MIGHT HAVE BELONGED/OH LOOK AT VI 27274 N
TOMMY DORSEY'S CLAMBAKE SEVEN
ALIBI BABY/HE'S A TYPSY VI 25577 N
IS THIS GONNA BE/WHO'LL BE THE VI 25610 N
AM I DREAMING/MY CABIN OF DREAMS VI 25620 N
YOU'RE MY DESIRE/IN MY MEDITATIONS VI 25625 N
STARDUST ON THE MOON/HAVING A VI 25630 N
AFTER YOU/ALL YOU WANT TO DO VI 25647 N
MIDNIGHT CHOO CHOO/EVERYBODY'S DO VI 25821 E
DO YOU REMEMBER/THANKS FOR EVERY VI 26119 N
IT'S 100 TO 1/VOL VISTU GAILY STAR VI 26363 N
DUKE ELLINGTON
SING YOU SINNERS HOW 1045 V
FLETCHER HENDERSON
IT LOOKS LIKE RAIN/MY SWEET TOOTH VI 22786 N
WHERE THERE'S YOU/DO YOU OR DON'T VI 25334 N
KNOCK KNOCK WHO'S THERE/UNTIL TODAY VI 25373 N
JIMTOWN BLUES/YOU CAN DEPEND ON ME VI 25379 E
LIMEHOUSE BLUES/WRAPPIN' IT UP DE 157 E
DON'T LET THE RHYTHM/MOTEN STOMP VO 4180 E
WOODY HERMAN
DOCTOR JAZZ/TROUBLE IN MIND DE 1307 N
LAUGHING BOY BLUES/TWIN CITY BLUES DE 1801 E
WOODCHOPPERS BALL/BIG WIG DE 2440 V
DALLAS BLUES/RIVER BED BLUES DE 2629 E
JUMPIN' BLUES/BIG MORNING DE 2664 E
ROSETTA/LOVE ME DE 2728 E
I'M COMIN' VIRGINIA/MIDNIGHT ECHOES DE 2817 E
GOLDEN WEDDIN'/FIVE O'CLOCK WHIST DE 3436 E+
CHIP'S BLUES/CHIP'S BOOGIE WOOGIE DE 3577 V+
EARL HINES
CHICAGO RHYTHM/EVERYBODY LOVES VI 38042 N
GOOD LITTLE BAD LITTLE YOU/BEAU KOO VI 38043 N
BLUE/JULIA BR 6872 N
WE FOUND ROMANCE/JUST TO BE IN BR 6960 N
JEZEBEL/DOMINICK SWING VO 4032 N
JOHNNY HODGES
RABBIT'S JUMP/RENT PARTY BLUES(E/V) VO 5100 –
HUDSON DELANGE
MOON IS GRINNING AT ME/IT SEEMS BR 7700 N
CROSS COUNTRY HOP/GRAB YOUR PART BR 7743 N
HOW WAS I TO KNOW/AM I INTRUDING BR 7809 N
AT YOUR BECK AND CALL/MR. SWEENEY'S BR 8081 N
I NEVER KNEW/I KNOW THAT YOU KNOW BR 8090 N
CHINA CLIPPER/WHY PRETEND BR 8147 N
ON THE ALAMO/THE ONE I LOVE BR 8156 N
THE CORRIGAN HOP/MIRACLE MIDNIGHT BR 8195 N
JACK HYLTON
EVERYTHING STOPS FOR TEA VI 25275 N
JAM SESSION AT VICTOR
BLUES/HONEYSUCKLE ROSE VI 25559 N
HARRY JAMES
CIRIBIRIBIN/SWEET GEORGIA BROWN BR 8327 E
MUSIC MAKERS/MONTEVIDEO CO 35932 N
ALICA BLUE GOWN/HEADIN' FOR VS 8201 E
CARNIVAL OF VENICE/HODGE PODGE VS 8231 N
TED LEWIS
DIP YOUR BRUSH IN SUNSHINE CO 2467 V+
SHIM-ME-SHA-WABBLE/DALLAS BLUES ME 13379 N
YELLOW DOG BLUES/CLARINET MARMALADE ME 13380 N
GUY LOMBARDO
WALTZING IN A DREAM/BOY AND A GIRL BR 6441 N
INKA-DINKA-DO/NIGHT ON THE WATER BR 6714 N
JIMMIE LUNCEFORD
AVALON/SWANEE RIVER OE 668 N
WINGY MANONE
WEARY BLUES/BIG BUTTER AND EGG DE 7415 N
TAR PAPER STOMP/TIN ROOF BLUES DE 7425 N
HESITATION BLUES/SING ME SWING SONG BB 6394 V
THE TYPSY IN ME/AND THEY SAID BB 6594 V
EASY LIKE/LET ME CALL YOU SWEET(E/G) BB 6618 –
JAZZ ME BLUES/I AIN'T GOT NOBODY BB 7198 N

WINGY MANONE (CONTINUED)
MANONE BLUES/LET'S BREAK THE NEWS BB 7633 N
CORRINE CORRINE/REAL KIND POPPA BB 10266 N
BOOGIE WOOGIE/DOWNRIGHT DISGUSTED BB 10296 E
BEALE ST. BLUES/FAREWELL BLUES BB 10401 E
HONEY'S LOVIN' ARMS/WHEN MY SUGAR BB 300801 N
FREDDIE MARTIN
IN THE QUITE OF/ISN'T IT A SHAME BR 6982 N
NO LOVERS ALLOWED/DID SHE ASK FOR BR 7352 N
RED MCKENZIE
THERE'S SOMETHING IN/CAN'T WE TALK CO 2620 N
MCKINNEY'S COTTON PICKERS
CHERRY/SOME SWEET DAY VI 21730 N
HULLABALOO/BABY WON'T YOU PLEASE VI 22511 N
SHE'S MY SECRET PASSION/LONESOME VI 22628 N
LAUGHING AT LIFE/NEVER SWAT A FLY VI 23020 N
RAY NOBLE
STAY ON THE RIGHT SIDE OF THE ROAD VI 24375 N
TEDDY WILSON
MY MAN/CAN'T HELP LOVIN'(V/N) CO 36113 –
CHARLIE BARNET
AT A DIXIE ROADSIDE/THAT'S FOR(E/G) BB 10817 –
BUNNY BERIGAN
ALL GOD'S CHILLUN/LADY FROM 5TH VI 25609 E
LES BROWN
ANVIL CHORUS/BETWEEN FRIENDS DK 6011 V
ALL THAT MEAT AND NO/AS IF YOU DK 6323 E
LARRY CLINTON
SHADRACH/OLD FOLKS VI 26056 E
TOMMY DORSEY
GOODBYE JONAH/YOU AND I KNOW VI 25648 V
GETTIN' SOME FUN/IN A MISSION VI 25694 E
THE MORNING AFTER/I MAY BE WRONG VI 25703 N
GOODNIGHT SWEET DREAMS/MOONLIGHT VI 25803 E
THIS IS IT/IT'S ALL YOURS VI 26149 E
ALL IN FAVOR/STOP(CLAMBAKE 7) VI 26356 V
LOVE LIES/CALL OF THE CANYON VI 26678 V
I GUESS I'LL DREAM/LOOSE LID SPEC. VI 27526 E
DON'T EVER CHANGE (CLAMBAKE 7) VI 25607 E
BENNY GOODMAN
MOONGLOW/DINAH(QUARTET; ORIG.LABEL) VI 25398 V+
MARGIE/FAREWELL BLUES(ORIG.LABEL) BB 10973 E
BUSY AS A BEE/ZAGGIN' WITH ZIG CO 35356 G
LI'L BOY LOVE/NOSTALGIA (G/E) CO 35594 –
ELMER'S TUNE/BIRTH OF THE BLUES CO 36359 E
I GOT IT BAD/POUND RIDGE CO 36421 N
KALAMAZOO/SERENADE IN BLUES (V/E) CO 36622 –
GLEN GRAY
P.S. I LOVE YOU/NAGASAKI DE 200 N
SUNRISE SERENADE/HEAVEN CAN WAIT DE 2321 E
WOODY HERMAN
ON THE ISLE OF MAY/EAST KICK DE 2993 V
BLUES IN THE NIGHT/DREAM'S ON ME DE 4030 E
I DOOT IT/DISENCOURAGED DE 18506 V
HOT CHESTNUTS/4 OR 5 TIMES DE 18526 V
HARRY JAMES
YOU'VE CHANGED/NOBODY KNOWS CO 36412 V
WHEN YOU'RE A LONG/STRICTLY INST. CO 36579 V
MAYBE/HEADIN' FOR EL 5034 V
GENE KRUPA
WASH. AND LEE SWING/FEELIN' FANCY DK 5921 E
JIMMIE LUNCEFORD
AIN'T SHE SWEET/WHAT IS THIS THING VO 4875 G
BLUES IN THE NIGHT DE 4125 V
GLENN MILLER
CARELESS/VAGABOND DREAMS BB 10520 N
FOOLS RUSH IN/YOURS IS MY HEART BB 10728 V
WHEN THE SWALLOWS/A CABANA BB 10776 E
HANDFUL OF STARS/YESTERTHOUGHTS BB 10893 N
A NIGHTINGALE SANG/GOODBYE BB 10931 E
STORY OF A STARRY NIGHT/SKYLARK BB 11462 E
SHE'LL ALWAYS REMEMBER/MILITARY BB 11493 V
LONG TIME NO SEE/HERE WE GO VI 201563 E
RAY NOBLE
DINNER FOR ONE/WHERE AM I VI 25187 V
PRAIRIE FAIRY TALE/MOON OVER CO 35646 V
GOODNIGHT SWEETHEART/VERY THOUGHT CO 36546 N

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LOUIS ARMSTRONG

LYIN' TO MYSELF/EV'NTIDE	DE	835	E
DARLING NELLIE GRAY/CARRY ME BACK	DE	1245	E
HAWAII HOSPITALITY/ON A LITTLE BAM	DE	1216	E
SWEET AS A SONG/THE TRUMPET PLAY	DE	1653	N
RED CAP/PUBLIC MELODY NUMBER ONE	DE	1347	E
SINCE WE FELL OUT OF LOVE/IN THE	DE	1495	E
IT'S WONDERFUL/ON SENTIMENTAL SIDE	DE	1841	N
ME AND BROTHER BILL/SAVOY BLUES	DE	2538	E
SAVE IT PRETTY MAMA/HEAR ME TALKING	DE	2405	E
MARIE/W.P.A. (MILLS BROS.)	DE	3151	E
BYE AND BYE/POOR OLD JOE	DE	3011	E
AMONG MY SOUVENIRS/COQUETTE	DE	4327	E+
I NEVER KNEW/CASH FOR YOUR TRASH	DE	4229	E

GLEN GRAY CASA LOMA ORCH.

OUR LOVE AFFAIR/WE THREE	DE	3416	E
MOON OVER BURMA/WHEN YOU AWAKE	DE	3426	E
NO NAME JIVE, 1 & 2	DE	3089	N
THROUGH/TUMBLING TUMBLEWEEDS	DE	2777	E
COME AND GET IT/MARGIE	DE	3348	N
FOR YOU/CASA LOMA STOMP	DE	1412	N

GENE AUSTIN

SAVE YOUR SORROW/CROSS MY HEART	VI	19857	N
DEAR MOTHER/A GARDEN IN THE RAIN	VI	21915	N
WITHOUT YOU SWEETHEART/IN MY BOUQ	VI	21374	N
MAYBE WHO KNOWS/I'VE GOT A FEELIN	VI	22033	N

BARNEY BIGARD

BARNEY GOIN' EASY/MINUET IN BLUES	VO	5378	E
"C" BLUES/BROWN SUEDE	BB	11581	N

DUKE ELLINGTON

SOLITUDE/MOOD INDIGO	CO	35427	N

ERSKINE HAWKINS

SOMETIMES/I DON'T WANT TO WALK	BB	11439	N
WHISPERING GRASS/GABRIEL MEETS	BB	10671	E+
SOMEONE'S ROCKING MY DREAMBOAT	BB	11277	N

JOHNNY DODDS

HOUSE RENT RAG(DIXIELAND JUG BL.)	VI	20420	N
BUCKTOWN STOMP/BLUE WASHBOARD ST.	BB	8549	N
MELANCHOLY/STACK O' LEE BL (N/E+)	DE	1676	—
RED ONION BLUES/GRAVIER ST. BLUES	DE	18094	N

TEXAS ALEXANDER (E.LANG & L.JOHNSON)

WORK OX BLUES/TEXAS ALEXANDER	DK	8658	N

TOM DARBY & JIMMIE TARLTON

TRAVELING YOBE/HEAVY HEARTED BLUES	CO	15330	N

PIGMEAT PETE & CATJUICE CHARLIE

ON OUR TURPENTINE FARM/MY FRIEND	CO	14485	N

PEGLEG HOWELL

BROKE AND HUNGRY BLUES/ROLLING MILL	CO	14438	N

THE VARSITY SEVEN

SCRATCH MY BACK/SAVE IT PRETTY	VS	8135	N
SHAKE IT AND BREAK IT/PRETTY GIRL	VS	8179	N

ROY ELDRIDGE

PLUCKIN' THE BASS/I'M GETTIN' SENT.	VS	8107	N

JOHNNY MERCER

LAZY BONES/THERE'S CABIN IN PINES	VS	8031	N

JERRY KRUGER'S KNIGHTS OF RHYTHM

THE BED SONG/SO YOU WON'T SING	VR	666	N

JESS STACY & ALL STARS

MELANCHOLY MOOD/WHAT'S NEW	VS	8064	N

GENE COBB & JACK GREY

HONEY GAL AND SMOKE, 1 & 2	VS	6060	N

STUFF SMITH

MY BLUE HEAVEN/MY THOUGHTS	VS	8081	N

TOOTS MONDELLO

LOUISIANA/ST. LOUIS GAL	VS	8118	N

SONNY DUNHAM

MEMORIES OF YOU/BLUE SKIES	VS	8234	N
ESTRELLITA/JUST A MEMORY	VS	8205	N
BAR BABBLE/THROWING PEBBLES IN THE	BB	11148	N
HI NEIGHBOR/THE NICKEL SERENADE	BB	11253	N
MEMORIES OF YOU/AS WE WALK INTO	BB	11289	N
WATCH THE BIRDIE/WHEN I GROW TOO	BB	11337	N
DOWN DOWN DOWN/LAMENT TO LOVE	BB	11214	N

JOE VENUTI & BLUE SIX

JAZZ ME BLUES/IN DE RUFF	DE	18168	E+

JOE VENUTI & BLUE FOUR

TAP ROOM BLUES/(RED NORVO,REV.)	DE	3527	N
REALLY BLUE/THE WILD DOG	VI	23021	N

JOE VENUTI AND HIS NEW YORKERS

CHANT OF THE JUNGLE/THAT WONDERFUL	DK	41320	N
DOIN' THINGS/I MUST HAVE THAT MAN	OK	41133	N
LITTLE PAL/I'M IN SEVENTH HEAVEN	OK	41263	N
WEARY RIVER/THAT'S THE GOOD OLD	OK	41192	N
I MUST BE DREAMING/TAIN'T SO HONEY	DK	41051	N
PICKIN' COTTON/I'M ON THE CREST	OK	41087	N

JOE VENUTI AND EDDIE LANG

WILD CAT/DOING THINGS	VI	21561	N

JOE VENUTI ORCH.

FLIP/FLOP	DE	2313	E+
PHANTOM RHAPSODY/FIDDLESTICKS	BB	5293	N
EVERYBODY SHUFFLE/MOON GLOW	BB	5520	N
MY MAN FROM CAROLINE/I LIKE LITTLE	VI	23015	N

GID TANNER & HIS SKILLET LICKERS

BULLY OF THE TOWN/PASS AROUND BOTT.	CO	15074	E
OLD TIME TUNES/JUST GIMME LEAVINGS	CO	15059	N
A FIDDLERS CONVENTION IN GEORGIA,1&2	CO	15140	N
JOHN HENRY/THE WRECK OF THE SOUTHER	CO	15142	N
SLOW BUCK/SAL LET ME CHAW YOUR ROSIN	CO	15267	N
POSSUM HUNT ON STUMP HOUSE MT.,1 &2	CO	15298	N
COTTON EYED JOE/BLACK EYED SUSIE	CO	15283	N
BIG BALL IN TOWN/OLD MCDONALD HAD	CO	15204	N
A DAY AT COUNTY FAIR,1 & 2	CO	15332	N
HEN CACKLE/CUMBERLAND GAP	CO	15303	N
OLD DAN TUCKER/NANCY ROLLIN	CO	15382	N
PRETTIEST LITTLE GIRL IN COUNTRY	CO	15315	N
THE ROVIN'GAMBLER/IT AIN'T GONNA	CO	15447	N

LERDY'S BUDDY (PIANO,BASS)

LAZY WOMAN BLUES/ANOTHER BIG LEG	DE	7668	N
I'M BEHIND 8 BALL/UNCLE SAM	DK	06092	E
MOONSHINE BY THE KEG/YOU DONE	DK	06164	N

LERDY'S BUDDY (PIANO, HONEY HILL)

BLAKE STREET BL/DO LIKE YOU WANT	DE	7420	N
JUST THE WRONG MAN/WHO'S BEEN HERE	DE	7233	E
NEW LITTLE PRETTY MAMA/YOU A MEAN	DE	7335	E

GLENN MILLER

CHAPEL IN VALLEY/SONG OF VOLGA	BB	11029	E+
PRAIRIELAND LULLABY/THE MEM'RY OF	BB	11011	N
I DO DO YOU/YOU ARE THE ONE	BB	11020	N
A STONE'S THROW FROM HEAVEN/I	BB	11063	E+
PERFIDIA/SPRING WILL BE SO SAD	BB	11095	E
WHEN THAT MAN IS DEAD AND GONE	BB	11069	N
RING TELEPHONE RIG/YOU STEPPED	BB	11042	N
SWEETER THAN THE SWEETEST/DON'T	BB	11183	N
TAKE THE "A" TRAIN/GUESS I'LL HAVE	BB	11187	E
THE ONE I LOVE/SUN VALLEY JUMP	BB	11110	E
AMERICAN PATROL/SOLDIER LET ME	VI	27873	N
PEEKABOO TO YOU/CRADLE SONG	BB	11203	N
YOU AND I/THE ANGELS CAME THRU	BB	11215	E
THE COWBOY SERENADE/BELOW EQUATOR	BB	11235	N
CHATTANOOGA CHOO CHOO/I KNOW WHY	BB	11230	N
DELILAH/ELMER'S TUNE	BB	11274	N
KISS POLKA/IT HAPPENED IN SUN VAL.	BB	11263	N
THE LAMPLIGHTERS SERENADE/DON'T	BB	11474	N
MOONLIGHT MOOD/MOONLIGHT BECOMES	VI	201520	N
I'M THRILLED/FROM ONE LOVE TO	BB	11287	N
MA MA MARIA/THE MAN IN THE MOON	BB	11299	N
SAYS WHO SAYS YOU/THIS TIME DREAMS	BB	11315	N
ORANGE BLOSSOM LANE/DEAR ARABELLA	BB	11326	E
PAPA NICCOLINI/DREAMSVILLE OHIO	BB	11342	E+
BABY MINE/EV'RYTHING I LOVE	BB	11365	N
CARIBBEAN CLIPPER/BLUE RAIN	VI	201536	N
HUMPTY DUMPTY HEART/THIS IS NO	BB	11369	N
WHITE CLIFFS OF DOVER/WE'RE COUPLE	BB	11397	N
A STRING OF PEARLS/DAY DREAMING	BB	11382	N
MOONLIGHT SONATA/SLUMBER SONG	BB	11386	N
HERE WE GO AGAIN/LONG TIME NO	VI	201563	N
HAPPY IN LOVE/MOONLIGHT COCKTAIL	BB	11401	E
ANGELS OF MERCY/AT THE PRESIDENT	BB	11429	N
FOOLED/IT HAPPENED IN HAWAII	BB	11416	N
ALWAYS IN MY HEART/WHEN THE ROSES	BB	11438	N
THAT OLD BLACK MAGIC/A PINK COCKTAIL	VI	201523	N
CHIP OFF OLD BLOCK/LET'S HAVE AN.	BB	11450	N
SKYLARK/THE STORY OF A STARRY NIGHT	BB	11462	N
SHE'LL ALWAYS REMEMBER/SHH IT'S	BB	11493	E
ON THE OLD ASSEMBLY LINE/WHEN JOHN	BB	11480	N
RHAPSODY IN BLUE/ALONG THE SANTA	VI	201529	N

GLENN MILLER (CONTINUED)

THE DAY WE MEET AGAIN/WANNA HAT	BB	10344	N
LITTLE BROWN JUG/PAVANNE	BB	10286	N
MOON LOVE/CINDERELLA	BB	10303	E+
KALAMAZOO/AT LAST	VI	27934	N
THE CHESTNUT TREE/AND ANGELS SING	BB	10201	E
BACK TO BACK/I'M SORRY FOR MYSELF	BB	10299	E
WISHING/THREE LITTLE FISHIES	BB	10219	E
MOONLIGHT SERENADE/SUNRISE SEREN.	BB	10214	N
THAT'S SABOTAGE/SERENADE IN BLUE	VI	27935	N
BLUEBIRDS IN MOONLIGHT/FAITHFUL	BB	10465	E
INDIAN SUMMER/FAREWELL BLUES	BB	10495	E
IN THE MOOD/I WANT TO BE HAPPY	BB	10416	N
THE GAUCHO SERENADE/WHEN YOU WISH	BB	10570	E
THIS CHANGING WORLD/ON A LITTLE	BB	10526	N
IT MUST BE JELLY/RAINBOW RHAPSODY	VI	201546	N
WOODPECKER SONG/LET'S ALL SING	BB	10598	E
STARLIT HOUR/IN AN OLD DUTCH	BB	10553	E+
I BEG YOUR PARDON/DOH WHAT YOU SAID	BB	10561	N
IT'S A BLUE WORLD/FAITHFUL TO YOU	BB	10536	E
VAGABOND DREAMS/CARELESS	BB	10520	E
STARLIGHT AND MUSIC/HEAR MY SONG	BB	10684	N
BOOG-IT/SHAKE DOWN THE STARS	BB	10698	E
WHAT'S THE MATTER WITH ME/POLKA DOTS	BB	10657	E
A CABIN IN HAVANA/WHEN THE SWALLOW	BB	10776	N
THE NEARNESS OF YOU/MISTER MEADOW	BB	10745	E
ANGEL CHILD/BE HAPPY	BB	10796	N
DEVIL MAY CARE/I'M STEPPING OUT WI	BB	10717	N
WONDERFUL ONE/ALICE BLUE GOWN	BB	10701	E
OUR LOVE AFFAIR/THE CALL OF CANYON	BB	10845	E+
CROSS TOWN/WHAT'S YOUR STORY	BB	10832	N
FALLING LEAVES/BEAT ME DADDY	BB	10876	E
I'D KNOW YOU ANYWHERE/YOU'VE GOT	BB	10906	N
OLD BLACK JOE/MAKE BELIEVE BALL	BB	10913	E
GOOD BY DARLING/A NIGHTINGALE	BB	10931	N
ANVIL CHORUS, 1 & 2	BB	10982	N
LULLABY OF THE RAIN/KNIT ONE PURL 2	VI	27894	N
LONG TALL MAMA/CONCHITA MARQUITA	VI	27943	N
BASKET WEAVER MAN/ON LITTLE STREET	VI	201585	N

ANDY KIRK CLOUDS OF JOY

I'LL GET BY/I SURRENDER DEAR	DE	1916	N
GHOST OF LOVE/JUMP JACK JUMP	DE	2226	E
MARY'S IDEA/HONEY	DE	2326	N
BLESS YOU MY DEAR/MESSA STOMP	DE	2204	E
BREEZE/SITTIN'AROUND AND DREAMING	DE	2261	N
BUT IT DON'T MEAN A THING/WHAT	DE	2277	E
TOADIE TODDLE/I WON'T TELL A SOUL	DE	2127	E
A DREAM DROPPED IN/IS IT A SIN	DE	3619	N
RING DEM BELLS/CUBAN BOOGIE WOOGIE	DE	3663	E+
LITTLE MISS/WHEN I SAW YOU	DE	3491	N
MIDNIGHT STROLL/NO GREATER LOVE	DE	3350	E
FINE AND MELLOW/FIFTEEN MINUTE	DE	3282	E
HIP HIP HOORAY/TAKE IT AND GIT	DE	4366	N
47TH STREET JIVE/BIG TIME CRIP	DE	4042	E
NO ANSWER/I'M MISUNDERSTOOD	DE	4141	N
HEY LAWDY MAMA/MCGHEE SPECIAL	DE	4405	N

CHARLIE BARNET

WINGS OVER MANHATTAN, 1 & 2	BB	10885	N
WHERE WAS I/'DEED I DO	BB	10669	N
RAIN ON THE RIVER/(A.RANDOLPH,ORCH.)	BB	6619	N
MERRY-GO-ROUND/YOU TALK TOO MUCH	BB	11153	E+
AND SO DO I/IT'S THE LAST TIME	BB	10778	N
WHEN THE SUN COMES OUT/I'LL NEVER	BB	11202	N

TAMPA RED (CHICAGO FIVE)

I DO/ROCK IT IN RHYTHM	BB	7743	N
YOU GOT TO LEARN TO DO IT/BOOTS &	BB	6968	N

JIMMY DORSEY

SO MANY TIMES/TAKE A TIP FROM THE	DE	2727	N
TURN LEFT/TURN RIGHT	DE	3647	N
FALLING LEAVES/A HANDFUL OF STARS	DE	3446	N
AU REET/MAN THAT'S GROOVY	DE	3721	N

WASHBOARD SAM & WASHBOARD BAND

DOWN AT OLD VILLAGE STORE(ELIJAH J)	BB	7526	N
GOOD LUCK BLUES/I'M GOING TO ST.L	BB	8569	N
YOU GOT TO TAKE IT/GONNA BE SOME	BB	7365	N

COOTIE WILLIAMS

TOASTED PICKLE/TOP AND BOTTOM	DK	6336	E
G-MEN/WEST END BLUES	DK	6370	N

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ERSKINE BUTTERFIELD & BLUE BDYS
JELLY JELLY/I DREAM'T I SWELT De 8552 N
MAMA LONG AND TALL/IF MONEY GREW De 8596 N
MISSOURI WALTZ/STAYIN' AT HOME De 8524 N

MEMPHIS JUG BAND
MEMPHIS YO YO BLUES/K.C. MOAN Vi 38558 N

BUDDY MURTDN & IRENE SANDERS
ELECTRIC MAN/NEW BLOCK AND TACKLE BB 6370 N

BLANCHE CALLOWAY & JDY BOYS
CONCENTRATIN' ON YOU/LAST DOLLAR Vi 22862 E+
MIBERY/IT'S RIGHT HERE FOR YOU Vi 22717 N

CATS AND THE FIDDLE
LEFT WITH THE THOUGHT OF YOU/WHEN BB 8443 N
I MISS YOU SO/PUBLIC JITTERBUG #1 BB 8429 N

JIMMY YANCEY (PIANO)
CRYING IN MY SLEEP/DEATH LETTER BB 8630 N

CARL RAFFERTY(PIANO, NAPOLEON FLETCHER)
DREBSER WITH DRAWERS/MR.CARL'S BL BB 5429 N

HERMAN CHITTISON (PIANO SOLO)
FLAMINGO/THE MAN I LOVE BB 11333 N

BOBBY BYRNE
BOBBY'B TROMBONE BL/BRAZILIAN NUTS De 3648 N

MR. AND MRS. CHRIS BDUGHILLDN
ADAM AND EVE, 1 & 2 Co 15345 N

AMBROSE & DRCHESTRA
THERE'B A NEW WORLD/I HEARD A SONG De 2513 N
MOON OR NO MOOD/WHEN YOU GOTTA De 1405 N
O.K. FOR SOUND/FREE De 2512 N

BOB HDWARD
BUNOLE OF LOVE/I CAN TELL BY LOOK De 2356 E
RAGGEDY BUT RIGHT/IF YOU'VE VIPER De 1698 N

CONNIE BOSWELL
BLOBSOMS ON BROADWAY/LOVE OR INF. De 1434 N
TRUSTIN ME/WHEN THE POPPIES BLOOM De 1161 N

LIL ARMSTRDNG
HARLEM ON SATURDAY NIGHT/SAFELY De 2234 N
MY BECRET GLAME/SIXTH STREET De 7739 E
ORIENTAL SWING/LET'S GET HAPPY TO De 1904 E+

"DOC" CDDK & 14 DOCTDRS DF SYNCDPATIDN
ALLIGATOR CRAWL/BRAINSTORM Co 1298 N
HUM AND STRUM/I GOT WORRY Co 1430 N

DICKIE McBRIDE VILLAGE BOYS
GOODBYE TO THE BLUES/SINGIN' STEEL De 5965 N

SPENCER TRID (KYLE & BAILEY)
JOHN HENRY/AFTERNOON IN AFRICA De 1873 N

MILDRED BAILEY
WHAM/LITTLE HIGH CHAIRMAN Co 35370 N
GEDRGIA ON MIND/I'M AFRAID OF MYSELF De 3691 N
BARREL-HOUSE MUSIC/YOU DON'T KNOW Vo 4802 N
WHEREVER YOU ARE/SOMETIMES De 4252 N

TEDDY WILSON (VOCAL HOLIDAY)
WHY WAB I BORN/I MUST HAVE THAT MAN Br 7859 N
HELLO MY DARLING/YOU'RE GONNA SEE Br 8281 E
EVERYBODY'B LAUGHING/HERE IT IS Br 8259 N

RAY NOBLE
HARLEM NOCTURNE/FROM OAKLAND TO Co 35708 N

TEDDY GRACE
CRAZY BLUEB/LOVE ME OR LEAVE ME De 2050 E
THE LDNESOMEST GAL IN TOWN/SEE WHAT De 3428 E

GEORGIA WHITE
WHEN YOU'RE AWAY/TERRITORY BLUEB De 7853 N
TELL ME BABY/GET 'EM FROM THE PEA. De 7152 N
HOLDING MY OWN/TROUBLE IN MIND De 7521 E
DEAD MAN'S BLUES/LOVE SICK BLUES De 7534 N
FURNITURE MAN/YOU GOT TO DROP THE De 7689 N

ARTIE SHAW
MANY DREAMS AGO/IF WHAT YOU SAY BB 10446 N
YDU'RE SD DIFFRENT/SNUG AS A BUG BB 10215 E
VILLA/THE MAN I LOVE BB 10128 E
THIS IS IT/IT'S ALL YOURS BB 10141 E
ST.JAMEB INFIRMARY BLUES,1 & 2 Vi 27895 N
BLUEB IN THE NIGHT/THIS TIME DREAM Vi 27609 N

SOPHIE TUCKER
SOME OF THESE DAYS/IN LAST OF THE BB 6835 E+
I'M FEATHERING A NEST/I'M DOING WHATVI 21993 N

JACK TEAGARDEN
PRELUDE TO BLUEB/BLUEB HAVE De 4409 N
UNITED WE SWING/I GOTTA RIGHT TO OK 6272 N

RUTH ETTING
MORE THAN YOU KNOW/A PLACE TO CALL Co 2038 N
AT TWILIGHT/AIN'T MISBEHAVIN' Co 1958 N
IF HE CARED/CRYING FOR THE CARO. Co 2073 N

FESS WILLIAMS
FRICTIDN/HERE 'TIS Vi 38056 N
SLIDE MR.JELLY SLIDE/GDIN' TO GETCH Ci 38106 N
EVERYTHING'S DK WITH ME/JUST TO BE Vi 23003 N

CLAUDE THDRNHILL
THIS LOVE OF MIND/CHATTANODGA CHDD Co 36472 N
COUNT ME IN/SHE'LL ALWAYS REMEMBER Cd 36560 N
MEMORY LANE/THE LAMP OF MEMORY Co 36527 N
JIM/CONCERTO FOR TWO Co 36371 N
SLEEPY SERENADE/DO I WDRRY DK 6178 N

RED NDRVD
HAVE MERCY/SOME LIKE IT HOT Vo 5009 E
COOKOO IN THE CLOCK/WE'LL NEVER Vo 4698 E+
THREE LITTLE FISHIES/YOU'RE SO Vo 4785 E+

CLARENCE WILLIAMS
BREEZE/BEER GARDEN BLUES Vo 2541 E
LAZY MAMA/IN OUR COTTAGE OF LOVE Vi 38063 N
CRYIN' MOOD/WANTED BB 6932 N

CLARA SMITH (PIANO,TROMBONE ACC.)
DADDY DON'T PUT THAT THING ON ME Co 14398 N

CLARA SMITH (NOVELTY ACC.)
TIRED OF THE WAY YOU DO/PAPA I Co 14462 N
LET'S GET LOOSE/YOU CAN'T STAY Co 14497 N

CDDN SANDERS
HARLEM MADNESS/(REV.,TED FIDRITO) Vi 22300 N
RHYTHM KING/MISSISSIPPI HERE I AM Vi 21891 N
BLAZIN'/(REV., VIRGINIANS) Vi 21680 N

ZEZ CDNFREY
MIBSISSIPPI SHIVER/NICKEL IN SLDT Vi 19430 N
JUMPING JACK/JACK IN THE BOX Vi 21845 N
POLLY/PRUDY Vi 21010 N

MEMPHIS STDMPERS
YEA ALABAMA/WASHINGTON & LEE SWING Vi 21709 N
HOLD IT STILL/KANSAS CITY BLUES Vi 21270 N
MEMPHIS STOMP/GOOFER FEATHERS BL Vi 21641 N

SNOOKS & MEMPHIS RAMBLERS OR STDMPERS
YOU DON'T NEED GLASSES/BUILDING Vi 22704 N
KISSABLE BABY/THE CUTEST KID IN Vi 22813 N
I'M BLUE BUT NOBODY CARES Vi 22737 N
LOVE IS LIKE THAT/I'M HAPPY WHEN Vi 22629 N
DIP YDUR BRUSH IN SUNSHINE/LET A Vi 22720 N
BON SOIR/(REV.,SUNNY CLAPP) Vi 22684 N
SOME OTHER TIME/SWEET GEORGIA BR. Vi 22779 N
HELLO BEAUTIFUL/WHA'D JA DO TD ME Vi 23038 N

GUS ARNHEIM
SINGIN' IN THE RAIN/(REV.,SHILKRET) Vi 22012 N
SLEEPY VALLEY/THIS IS HEAVEN Vi 21986 N
DANCING TO SAVE YOUR SOUL/ALL I Vi 22384 N
THERE'S NDTHING TOO GOOD FOR MY Vi 22851 N
A PEACH OF A PAIR/(REV.,REISMAN) Vi 22546 N
FEELIN' GOOD/I CAN'T DO WITHOUT YOU DK 41057 N
IF I CAN'T HAVE YOU/BACK IN BACK Y DK 41037 N
THE SONG I LOVE/A LOVE TALE OF DK 41203 N
GLAD RAG DOLL/MY TROUBLES ARE OVER OK 41208 N

WASHBOARD RHYTHM KINGS
SLOPPY DRUNK BL/A NICKEL FOR PICKLE BB 8164 N
ARLENA/BROWN SKIN MAMA BB 6157 N
KAZOO MOAN/WASHBOARDS GET TOGETHER BB 5790 N
BLUES IN MY HEART/GEORGIA ON MIND BB 6150 N
I KEY AND MIKEY/(REV.,NEW YORKERS) BB 6051 N
STREET WALKIN'BLUES/(REV.,LOCKE) BB 8155 E
IF YOU DON'T LOVE ME/WAS THAT THE Vi 23323 E
EVERY MAN FOR HIMSELF/PORTER'S LOVE Vi 22719 N
SHOOT 'EM/MANY HAPPY RETURNS OF Vi 22814 E
PLEASE TELL ME/WHO STOLE THAT LOCK Vi 23283 N

SPIKE HUGHES
SIROCCO/SIX BELLS STAMPEDE De 191 N

IKEY RDBINSDN WINDY CITY FIVE
SUNSHINE/A MINOR STOMP De 7650 N

HARRY JAMES
MAKE LDVE TO ME/YOU DON'T KNOW Co 36446 N
YES INDEED/IT'S SO PEACEFUL IN Co 36246 E
FOR WANT OF A STAR/BRAGGIN' Co 36081 E
ALL FOR LOVE/BLUES IN THE NIGHT Co.36500 N

TDMMY DORSEY
STARDUST ON THE MOON/HAVING Vi 25630 E
ALIBI BABY/HE'S A GYPSY FROM POUGH Vi 25577 E
SHADDWS ON THE SAND/YDU'RE BREAK Vi 26761 E
MARCHETA/I'LL NEVER SMILE AGAIN Vi 26628 E
WEARY BLUES/BODGIE WOOGIE Vi 26054 N
'DEED I DO/YEARNING Vi 25815 N
THE BIG APPLE(REV.,FATS WALLER) Vi 25652 E
LET'S GET AWAY FROM IT,1 & 2 Vi 27377 N
YES INDEED/WILL YOU STILL BE MINE Vi 27421 N
I LOVE IT SO/YOU BETCHA MY LIFE Vi 27392 N

WODDY HERMAN
CONCERTO #1,B FLAT MINOR,DP.23 De 3973 N
DON'T CRY CHERIE/LOVE LINESS AND De 3874 N
YDU'RE THE ONE/LOVE OF MY LIFE De 3528 E
THE END OF THE RAINBDW/(REV.,J.GARL.)De 3231 E
IF I KNEW THEN/BLUE DAWN De 2772 N
TWIN CITY BLUES/LAUGHING BOY BLUES De 1801 N
BIG MORNING/JUMPIN' BLUES De 2664 N
RIVER BED BLUES/DALLAS BLUES De 2629 E
LOVE WITH CAPITAL YOU/STILL BLUES De 2658 N
DUPREE BLUES/IT HAPPENED DDWN De 1288 E

PEGGY HILL (PIANO,CORNET,GUITAR)
NOBODY CARES/DADDY BE CAREFUL Vi 40134 N

PEGGY HILL DRCH
DINAH/IDA SWEET AS APPLE CIDER Vi 40042 N

CAB CALLDWAY
EVENIN'/HARLEM HOSPITALITY Vi 24414 N
DGEECHEE RIVER LULLABY/I GET THE Co 36662 N
NAIN NAIN/TAPPIN' OFF DK 6547 N
THE MERMAID SONG/WHO CALLS DK 6501 N
MY COO CDO BIRD/MRS.FINNIGAN DK 6459 N
BLUES IN THE NIGHT/SAYS WHO DK 6422 N
SPECIAL DELIVERY/GEECHY JDE DK 6147 E
HEP CAT'S LOVE SONG/EBONY SILHOUET DK 6192 E+
WE GO WELL TOGETHER/SEE MILLION DK 6341 N
BYE BYE BLUES/RUN LITTLE RABBIT DK 6084 N

WILL BRADLEY
DEED I DO/DON'T LET IT GET YOU Cd 35629 N
BEAT ME DADDY,1 & 2 Cd 35530 N
THERE I GO/SCRUB ME MAMA WITH Co 35743 E
5 D'CLOCK WHISTLE/DEAREST DAREST I Co 35793 N
DOWN THE ROAD A PIECE/CELERY STALKS Co 35707 N
CALL ME A TAXI/SHADOWS IN NIGHT Co 36082 N
3 RING RAGOUT/I SHOULD HAVE KNOWN Co 35871 N
HIGH ON A WINDY HILL/LOVE OF MY LIFE Co 35912 N
TALKING TO THE WIND/WHAT D'YA HEAR Co 36052 N
PRAIRIELAND LULLABY/IT'S SQUARE Co 36014 N
I'M MISUNDERSTOOD/WHEN YOU AND I Co 36182 N
LOVE ME LITTLE/BOOGIE WOOGIE PIG Co 36231 E
JACK AND JILL/DON'T LET JULIA FOOL Co 36372 N
CITY CALLED HEAVEN/I'M TIRED DF Co 36297 N
SLEEPY TIME GAL/WHO CAN I TURN TO Co 36470 N
I GUESS I'LL BE ON MY WAY/SEEING Co 36547 N
APRIL IN PARIS/STOP AND ASK SDME. Cd 36401 N
THE THREE B'S/I THINK OF YOU Co 36444 N

BESSIE TUCKER (PIANO,TUBA,GUITAR)
BETTER BOOT THAT THING/KATY BLUES Vi 38542 N

SLDKE AND IKE
SAY PRETTY MAMA/SLOCUM BLUES De 7375 N

SONNY BDY WILLIAMS (GUITAR, MANDOLIN)
DOWN SOUTH/DECDRATIN BLUES BB 7665 N
BLACK GAL BLUES/SUZANNA BLUES BB 7352 N
UNTIL MY LOVE COME DOWN/MISS LOUISA BB 7576 N

SNUB MDSELY'S BAND
'DEED I DO/CASE OF THE BLUES De 8626 E
BETWEEN YOU AND DEVIL/BLUES AT De 8614 N
SNUB'S BLUES/SWAMPLANO De 8636 E

KING DLIVER/JELLY ROLL MDRTDN
DLGA/BLUE BLOOD BLUES Vi 22631 E

TED LEWIS
TONIGHT IS MINE/TWO CIGARETTS IN De 106 E+
GODDNIGHT/THE SWEETHEART OF SIGMA Co 1296 N
THE YELLOW DOG BL/CLARINET MARMAL. Ro 2507 E+

SLIM LAMAR'S SDUTHERNERS
I'M CRAZY OVER DAISY/MY CASTLE Vi 40005 N

FLETCHER HENDERSDN
MOTEN STOMP/DON'T LET RHYTHM Vo 4180 E

HUGUES PANASSIE
65, FAUBOURG DU MOUSTIER, MONTAUBAN, TARN-ET-GARONNE, FRANCE

WANTED

JIMMIE NOONE

IT'S TIGHT LIKE THAT/LET'S SOW A	VO	1238
SHE'S FUNNY THAT WAY/SOME RAINY	VO	1240
LOVE ME OR LEAVE ME/WAKE UP CHILLUN	VO	1272
OFF TIME/AIN'T MISBEHAVIN'	VO	15319
THAT RHYTHM MAN/ANYTHING YOU WANT	VO	15923
EVERY EVENING/FOUR OR FIVE TIMES	ME	———
MY MELANCHOLY BABY/AFTER YOU'VE	BR	7124
SPOSIN'/TRUE BLUE LOU	VO	1415
SATISFIED/THROUGH	VO	1416
I'M DOIN'WHAT YOU'RE DOIN/HE'S A	VO	1436
LOVE/LOVE ME	VO	1439
CRYING FOR CAROLINES/HAVE LITTLE	VO	1466
SHOULD I/I'M FOLLOWING YOU	VO	1471
EL RADO SHUFFLE/DEEP TROUBLE	VO	1490
WHEN YOU'RE SMILIN'/I LOST MY GAL	VO	1497
ON REVIVAL DAY/I'M DRIFTIN' BACK	VO	1506
THREE LITTLE WORDS/SOMETHING TO	VO	1554
TRAV'LIN ALL ALONE/HE'S NOT WORTH	VO	1580
YOU RASCAL YOU/BRING IT HOME TO	VO	1584
MOONLIGHT ON COLORADO/LITTLE WHITE	VO	1531
I NEED LOVIN'/SLEEPY TIME DOWN SOUTH	BR	6174
INKA DINKA DO/LIKE ME A LITTLE BIT	VO	2619
DIXIE LEE/DELTA BOUND	VO	2620
SOON/IT'S EASY TO REMEMBER	VO	2907
HERE COMES COOKIE/LULLABY OF BROADWAY	VO	2908
I'M WALKIN' THIS TOWN/CALL ME DARLING	OE	1730

KING OLIVER

WANG WANG BLUES/TACK ANNIE	VO	1049
WILLIE THE WEEPER/BLACK SNAKE BLUES	VO	1112
EVERY TUB/SHOWBOAT SHUFFLE	VO	1114
SWEET EMALINE/LAZY MAMA	VO	1190
SPEAKEASY BLUES/AUNT HAGAR'S BLUES	VO	1225
SLOW AND STEADY/I'M WATCHING CLOCK	BR	4469
GOT EVERYTHING/FOUR OR FIVE TIMES	BR	4026
CAN I TELL YOU/MY GOOD MAN SAM	VI	38049
FREAKISH LIGHT BLUES/I'VE GOT THAT	VI	38521
TOO LATE/WHAT YOU WANT ME TO DO	VI	38090

KING OLIVER (CONTINUED)

FRANKIE AND JOHNNY/EVERYBODY DOES IT	VI	38109
EDNA/RHYTHM CLUB STOMP	VI	38137
STRUGGLE BUGGY/DON'T YOU THINK I LOVE	VI	23001
WHEN YOU'RE SMILING	VI	22298
I MUST HAVE IT/YOU'RE JUST MY TYPE	VI	38124
PASSING TIME WITH ME/WHAT'S THE USE	VI	23011
SHAKE IT AND BREAK IT/STINGAREE BLUES	BB OR VI	
I'M LONESOME SWEETHEART/I CAN'T STOP	VI	23029
I WANT YOU JUST MYSELF/SWEET LIKE	VI	38101
NEW ORLEANS SHOUT/NELSON STOMP	VI	23388
SUGAR BLUES/I'M CRAZY ABOUT MY BABY	BR	6065
STOP CRYING/PAPA DE DA DA	BR	6053

FLETCHER HENDERSON

BLACK MARIA/BALTIMORE	HA	526
OFF TO BUFFALO/SWAMP BLUES	PARA	12486
T N T BLUES/CAROLINA STOMP	CO	509
SOME OF THESE DAYS/IF I COULD BE WITH	VO	1079
POPULAR STREET BLUES/12TH STREET BLUES	PE	14395

FATS WALLER

BIRMINGHAM BLUES/MUSCLE SHOAL BLUES	OK	4757
ST.LOUIS BLUES/LENOX AVENUE BLUES	VI	20357
I AIN'T GOT NOBODY/SUGAR	BB	5093
LOVELESS LOVE/SOOTHIN' SYRUP	VI	20470

JAMES P. JOHNSON

SNOWY MORNING BLUES/ALL THAT I HAD	CO	14204
WEEPING BLUES/WORRIED AND LONESOME	CO	3950
TODDLIN'/SCOUTIN' AROUND	OK	4937
BLEEDING HEARTED BLUES/YOU CAN'T DO	VI	19123

BESSIE SMITH

NASHVILLE WOMAN'S BLUES/I AIN'T GONNA	CO	14090
PINCHBACK/TICKET AGENT EASE YOUR	CO	14025
CEMETERY BLUES/ANY WOMAN'S BLUES	CO	13001
BLEEDING HEARTED BLUES/MIDDLE BLUES	CO	3936
BEALE STREET MAMA/AGGRAVATING PAPA	CO	3877
LONESOME DESERT BLUES/GOLDEN RULE BL	CO	14123
OUTSIDE OF THAT/MAMA'S GOT THE BLUES	CO	3900
MY SWEETIE WENT AWAY/WHOA TILLE TAKE	CO	13000

BESSIE SMITH (CONTINUED)

SORRIN' HEARTED BL/RECKLESS BLUES	CO	14056
RED MOUNTAIN BLUES/I'VE BEEN MISTREA	CO	14115
NEW GULF COAST BLUES/FLORIDA BOUND	CO	14109
BLACK MOUNTAIN BLUES/HUSTLIN' DAN	CO	14554
HONEY MAN BLUES	CO	14172
SAFETY MAMA/NEED A LITTLE SUGAR	CO	14634
BLUE BLUE/IN THE HOUSE BLUES	CO	14611

JELLY ROLL MORTON

LITTLE LAWRENCE/HARMONY BLUES	VI	38135
WOLVERINE BLUES/KING PORTER	GE	5289
THE PEARLS	GE	5323
PERFECT RAG/NEW ORLEANS JOYS	GE	5486
BUCKTOWN FIVE/TOM CAT BLUES	GE	5515
JELLY ROLL BLUES/BIG FAT HAM	GE	5552
SHREVEPORT STOMP/STRATFORD HUNCH	GE	5590
SWEETHEART OF MINE/FAT MEAT AND	VO	1019
OIL WELL/IF SOMEBODY WOULD ONLY LOVE	VI	23321
MR. JELLY LORD	GE	3259
MUDDY WATER BLUES	PARA	20251
BIG FAT HAM	PARA	12050
FICKLE FAY CREEP/THAT I'LL NEVER DO	VI	23019
SIDEWALK BLUES/DEAD MAN BLUES	VI	20252
GEORGIA SWING/MOURNFUL SERENADE	VI	38024
JELLY JELLY LORD/MIDNIGHT MAMA	VO	1154
JELLY ROLL STOMP/PASS THE JUG	BR	7062
SOMEDAY SWEETHEART	VI	20405
BILLY GOAT BLUES/HYENA STOMP	VI	20772
PONTCHARTRAIN BLUES/FUSSY MABEL	VI	38125
BLUE BLOOD BLUES/MUSHMOUTH SHUFFLE	BB	9201
CRAZY CHORDS/GAMBLING JACK	VI	23307
I'M LOOKING FOR LITTLE BLACKBIRD	VI	23004
PRIMROSE STOMP	VI	23424

LOVIE AUSTIN

(ANY RECORD WITH VOCALISTS, WITHOUT T.LADNIER)

TEDDY WILSON

A TISKET A TASKET/NOW IT CAN BE	BR	8199

MA RAINEY (ANY RECORD)

FOR DISPOSITION

FRANKIE TRUMBAUER (WITH BIX)

BLUE RIVER/THERE'S CRADLE IN CARO	OD	165173	E
MISSISSIPPI MUD/THERE'LL COME A	OD	165330	N
CRYING ALL DAY/JAPANESE SANDMAN	PAE	2176	N
TAKE YOUR TOMORROW/LOVE AFFAIRS	OD	165526	N
LOUISE/WAIT TILL YOU SEE MA CHERIE	OK	41231	E
BLESS YOU SISTER/DUSKY STEVEDORE	PAF	22006	E
THREE BLIND MICE/KRAZY KAT	OD	165223	E
SINGIN'THE BLUES/CLARINET MARMALAD	OD	165093	E

FRANKIE TRUMBAUER (WITHOUT BIX)

MANHATTAN RAG/WHAT WOULDN'T I DO	OD	165949	E
DEEP HARLEM/GET HAPPY	OK	41431	N
TURN ON THE HEAT/SUNNY SIDE UP	PAE	499	E
EMALINE/LONG ABOUT MIDNIGHT	BRF	500424	N
AIN'T MISBEHAVIN'/SOMEBODY LOVES	BRF	500666	N
IT'S WONDERFUL/MAYOR OF ALABAM	BRF	500665	N

BIX BEIDERBECKE

GOOSE PIMPLES/THE JAZZ ME BLUES	PAE	127	E
SORRY/SINCE MY BEST GAL TURNED	PAE	3503	N
ROYAL GARDEN BL/AT THE JAZZ BAND	PAE	3465	N
ROYAL GARDEN BLUES/GOOSE PIMPLES	OK	8544	N
THE JAZZ ME BLUES/JAZZ BAND BALL	OK	40923	N
THOU SWELL/MORE THAN(L.ARBOTT)	OD	165358	E
SOMEBODY STOLE MY GIRL(F.TRUMBAUER)	PAE	161	E
WA DA DA/IMAGINATION(MIFF MOLE)	PAE	2286	N
LOUISIANA/SENTIMENTAL(F.TRUMBAUER)	PAE	298	E
DEEP DOWN SOUTH/WASTING(J.VENUTI)	VI	23018	E

PAUL WHITEMAN (WITH BIX)

BACK IN OWN BACK YARD/COQUETTE	HMV	5564	E
LONELY MELODY/JUST ACROSS(J.JOHNSON)	HMV	5516	V
BECAUSE MY BABY/JUST MELODY OUT	CO	5007	N
WHEN/GRASS GROWS(J.JOHNSON)	HMV	5493	F
MY MELANCHOLY BABY/JEANNINE(12")	HMV	657	G

BUD FREEMAN

LIFE SPEARS A JITTERBUG/WHAT'S	CMS	507	N

CHICAGOANS

NOBODY'S SWEETHEART/I'M SORRY	PAF	85378	E
CHINA BOY/SUGAR	OD	165321	N
CHINA BOY/SUGAR	PAF	85363	E
GONNA STOMP MR.LEE/SERIOUS THING	VI	38046	E
MAKIN' FRIENDS/LIZA	PAF	85377	E
FOUND NEW BABY/CHANGES MADE	BRF	500205	N
MEAN OLD BED BUG/ANYTHING FOR YOU	ME	12457	E
WHO STOLE LOCK/SOMEONE STOLE	ME	12513	E
MADAME DYNAMITE/TENNESSEE TWILIGHT	BR	01690	E

MOUND CITY BLUE BLOWERS

MY BABY CAME HOME/FROM MONDAY ON	PAE	184	E
TAILSPIN BLUES/NEVER HAD A REASON	HMV	6951	N

TED LEWIS (MUGGY, TESCHEMACHER, ETC.)

WABASH BLUES/ROYAL GARDEN BLUES	OK	41579	N
HEADIN' FOR BETTER TIMES/HO HUM	COF	304	E
GOLD DIGGER'S SONG/STORMY WEATHER	COF	1305	N

JESS STACY

IN THE DARK/WORLD IS WAITING FOR	PAE	2233	N
BARRELHOUSE/HONKY TONI(LUX LEWIS)	PAE	2187	N

RED NICHOLS

ROSES OF PICARDY/ALLAH'S HOLIDAY	BRF	1002	G
AFTER YOU'VE GONE/I'M JUST WILD	BRF	4839	E
CHINA BOY/PEG O' MY HEART	BRF	4877	E
SLOW AND EASY/WAITING' FOR EVEN	BRF	1312	E
YOU RASCAL YOU/JUST CRAZY SONG	BRF	1163	E
OINAH/INDIANA	BRF	4373	N
SWEET GEORGIA BROWN/BY SHALIMAR	BRF	4944	E
KEEP A SONG IN SOUL/THINGS I	BRF	9032	E
ROSE OF WASHINGTON SQ/SHIM-ME	BRF	500200	N
SHIEK OF ARABY/CHINATOWN	BRF	500403	N
ROCKIN' CHAIR/MY HONEY'S LOVIN'	BRF	9005	E
BUG-A-BOO/CORRINE-CORRINA	BRF	9024	E
SWANEE/TELL ME	BRF	500325	N

TEDDY WILSON

SING BABY SING/YOU TURNED THE	BRF	500686	E
BROUGHT NEW KIND OF LOVE/IF I HAD	BRF	7960	E
YOU CAN'T STOP ME FROM/BIG APPLE	BRF	7954	G
EASY LIVING/FOOLIN' MYSELF	BRF	7911	E
IF YOU WERE MINE/AFTERGLOW(REISMAN)	BR	500616	N

BILLIE HOLIDAY

WHERE IS THE SUN/DON'T KNOW IF	VOE	93	E
A FINE ROMANCE/I CAN'T PRETEND	VO	3333	E

DON REDMAN

SONG OF THE WEEDS/I HEART	BRF	500160	N
AIN'T I THE LUCKY ONE/UNDERNEATH	BRF	1427	N
GOT THE JITTERS/I WANNA BE LOVED	BRE	01744	N
LAZY WEATHER/A LITTLE BIT LATER ON	VOE	10	N

DUKE ELLINGTON

SWANEE SHUFFLES/MISSISSIPPI	VI	38089	E
MYSTERY SONG/GEORGIA(CARMICHAEL)	HMV	6525	E

FLETCHER HENDERSON

NAGASAKI/NIGHT LIFE	COE	727	E

BLUE RHYTHM BAND

CAMP MEETING JAMBOREE/WHEN	VR	624	E

BENNY CARTER

SYNTHETIC LOVE/LOVE YOU'RE NOT	COE	636	N

HENRY ALLEN

IT SHOULD BE YOU/BIFF'LY BLUES	VI	38073	G
ALGIERS STOMP/WHEN DID YOU	VO	3302	E
WHOSE HONEY ARE YOU (DON REDMAN)	VOE	18	N

FRANK NEWTON

WHO'S SORRY NOW/THE ONYX HOP	VR	647	N

SAM WOODING(WITH WYNN,CEDRIC,ETC.)

CAN'T WE BE FRIENDS/HOW AM I TO	PO	521597	N

BEN POLLACK

TWO TICKETS TO GA/LINGER LONGER	VI	24284	N
KEEP YOUR UNDERSHIRT/WHAT WOULD	VI	22267	E
FROM NOW ON/YOU'VE MADE ME HAPPY	VI	22158	E

HUGUES PANASSIE

FOR DISPOSITION

CLARK RANDALL
DRIFTING TIDE/HERE COMES BR 7436 G
JITTERBUG/IF YOU'RE LOOKING FOR BR 7466 N

BOB CROSBY
COME BACK SWEET PAPA/PAGAN LOVE DeF 6083 E
STOP YOU'RE BREAKING HEART/WHISPER BrF 505105 E
WHEN MY DREAMBOAT COMES(W.OSBORNE) BrF 505125 E

CASA LOMA ORCHESTRA
THE DANCE OF LAME DUCK/BLUE PRE BR 9406 N
INDIANA/BLUE JAZZ BrF 500197 E
MANIAC'S BALL/BLACK JAZZ BR 9204 E

HERMAN CHITISON (PIANO SOLOS)
TREES/NAGASAKI BrF 500440 N
SWINGIN/HARLEM RHYTHM DANCE BrF 500439 N
ST. LOUIS BLUES/RED JILL RAG BrF 500451 N

BENNY GOODMAN
MUSKRAT RAMBLE/AFTER AWHILE BR 4968 E
LONG AS I LIVE/I AIN'T LAZY Co 2923 E
TAPPIN' BARREL/YOUR MORHTER'S Co 2856 E
SOMEDAY SWEETHEART/WHO HMV 8402 N

JACK TEAGARDEN
I'VE GOT IT/PLANTATION MODDS Co 2913 E
SHAKE YOUR HIPS/SOMEONE STOLE Co 2802 E
LOVELESS LOVE (MASTER #1 & #2) HRS ——— E
LOVE ME/BLUE RIVER BrF 500398 N
OL' PAPPY/FARE-THEE-WELL TO BrF 500427 N
HUNDRED YRS FROM TODAY/JUST BrF 500392 N

ADRIAN ROLLINI (WITH TEAGARDEN)
DAVENPORT BL/SOMEBODY LOVES ME DE 359 N
RIVERBOAT SHUFFLE/SUGAR DE 265 N

LANG-VENUTI ALL STAR ORCH (TEAGARDEN)
FAREWELL BLUES/SOMEDAY SWEETHEART BrF 500167 E
BEALE ST.BLUES/AFTER YOU'VE GONE BrF 500161 E

TOMMY DORSEY
OADDY CHANGE YOUR MIND/YOU CAN'T OD 238123 E
BLACK EYES/BLUE DANUBE HMV 8299 E
BEAUTIFUL BABY/JEEPERS CREEPERS HMV 8261 E

JIMMY DORSEY
AFTER YOU'VE GONE/I'M JUST WILD DE 1876 N
WASHINGTON GRAYS/TAP DANCERS BrF 505052 N

DORSEY BROTHERS
SHIM-SHAM SHIMMY/MOOD NOLLYWOOD BrF 500237 N
BREAKAWAY/AM I BLUE PaF 22432 G

COTTON PICKERS (DORSEY BROS.)
NO PARKING/ST. LOUIS GAL BR 4440 N
SWEET IDA JOY/SUGAR IS BACK IN BR 1011 E

MILDRED BAILEY (WITH DORSEY BROS.)
HARLEM LULLABY/IS THAT RELIGION BrF 500269 E
LAZY BONES/THERE'S CABIN IN BrF 500305 N

VARIOUS VOCALISTS
BESSIE SMITH Co 14115 P
KATHERINE HENDERSON,ACC.CL.WILLIAMS) QRS 7041 G
SIPPIE WALLACE OK 8276 G
SARAH MARTIN/EVA TAYLOR OK 8067 G
ESTHER BIGEOU OK 8056 G

EDDIE SOUTH
THAT'S WHAT I CALL KEEN/MA BELLE HMV 5554 N

GENE GIFFORD
NEW ORLEANS STOMP/NOTHIN' BUT THE VI 25041 N

GENE KRUPA
BLUES OF ISRAEL/3 LITTLE WORDS PAE 2224 N

WINGY MANNONE
SEND ME/WALKIN' THE STREETS BrF 500463 N

MICHAEL WARLOP & DJANGO REINHARDT
TEA FOR TWO/CHRISTMAS SWING SW 13 N

HOT CLUB SWING STARS
MORNING FEELING/EVERY TUB SW 48 N

PHILIPPE BRUN
COLLEGE STOMP/HARLEM SWING SW 15 E

RUBE BLOOM & BAYOU BOYS
BESSIE COULDN'T HELP IT/MYSTERIOUS Co 2186 E

CHARLESTON CHASERS
WASN'T IT NICE/HERE COMES EMILY Co 2219 E

NAPOLEON'S EMPERORS (WITH DORSEY BROTHER
YOU CAN'T CHEAT CHEATER/ANYTHING VI 38069 N

JACK PURVIS (TRUMPET SOLO)
MENTAL STRAIN/SWEETEST MELODY(PETTIS) PAE 673 E

FOR TRADE OR AUCTION — FOR TRADE OR AUCTION

KENNETH PENSONEAULT & CARL SARLES

BOX 145, WETHERSFIELD 9, CONN.

DON ALBERT
ROCKIN' & SWINGIN'/TRUE BLUE Vo 3401 E

ALABAMA WASHBOARD STOMPERS
CORRINE CORRINA/PORTER'S LOVE Vo 1630 E

ALBERT AMMONE & PETE JOHNSON
CUTTIN' THE BOOGIE/BARREL HOUSE VI 27504 E

EUBIE BLACK
LITTLE GIRL/MY BLUE DAYS ARE OVER VI 22735 N

BUNNY BERIGAN
WHITE CLIFFS OF DOVER/I GOT IT BAD EL 5006 E
BEEN SO LONG(CHIP 10 GROVES, REV.) Vo 3179 E

MILDRED BAILEY
IT'S LOVE, I'M AFTER/FOR SENTIMENTAL Vo 3367 V
TRUST IN ME/MY LAST AFFAIR Vo 3449 G
I HAVEN'T CHANGED A THING/NOW IT Vo 4282 V
LOVING YOU/RIGHT OR WRONG Vo 3758 V

COUNT BASIE
DIRTY DOZENS/WHEN SUN GOES DOWN DE 2498 G
TAKE ME BACK BABY/FIESTA IN BLUE OK 6440 E
FEEDIN' THE BEAN/I DO MEAN YOU(G/E) OK 6180 —
HONEYSUCKLE ROSE/ROSELAND SHUFFLE DE 1141 V

BARNEY BIGARD
READY EDDY/LAMENT FOR JAVANETTE BB 11098 N
BROWN SUEDE/C BLUES BB 11581 V

COON SANDERS
THE SAIL/SLUEFOOT VI 21305 E

BOB CROSBY BOB CATS
SLOW MOOD DE 3884 E
OVER THE WAVES/FROM ANOTHER WORLD DE 3091 V
I'M NOBODY'S BABY/SPEAK EASY(G/E) DE 6747 —
BLACK ZEPHYR/BLUE SURREAL DE 4415 E
PAGAN LOVE SONG/COME BACK SWEET DE 896 V
BETWEEN THE DEVIL & BLUE SEA/ DE 3335 E
I'LL BE TRUE TO ONE I LOVE/WHEN Y DE 4357 E

HERMAN CHITTISON (PIANO SOLO)
FLAMINGO/THE MAN I LOVE BB 11333 E

CHOCOLATE DANDIES
THAT'S HOW I FEEL(CATCH 1ST GROOVE) OK 8729 V
FOUR OR FIVE TIMES/PADUCAH(ROUGH ST.) OK 8627 V

BLANCHE CALLOWAY
I GOTTA SWING/LOUISIANA LIZA Vo 3112 G

CAB CALLOWAY
KEEP THAT HI DE HO/YOU'RE CURE BR 7639 V
YOU DOG/SOMEBODY STOLE MY GAL PE 15541 V
FATHER'S GOT HIS GLASSES ON BB 6819 E

IDA COX & ALL STARS
LAST MILE BLUES/I CAN'T QUIT OK 6405 N

CASA LOMA ORCHESTRA
BUJI/WILD GOOSE CHASE BR 6588 V
BUGLE CALL RAG/ROSE OF RIO GRANDE DE 869 N
PUT ON YOUR OLD GREY BONNET(LAM.CKS) OK 41476 V

THE DIXIE STOMPERS
AIN'T SHE SWEET(CATCH)/SNAG IT HA 353 V
HARD TO GET GERTIE/STATIC STRUT HA 187 V

JOE DANIELS & HOTSHOTS
ARKANSAS BLUES/DARKTOWN STRUTTERS DE 4416 E

AL DUFFY FOUR
MARIE AH MARIE/CIRIBIRBIN DE 1683 E

DORSEY BROTHERS (SPANIER#)
HAVE LITTLE FAITH IN ME# PE 15265 V
HERE IS MY HEART/LOVE IS JUST DE 311 V

TOMMY DORSEY CLAMBAKE SEVEN
NICE WORK IF YOU CAN GET IT VI 25695 E
ALIBI BABY/HE'S A GYPSY FROM VI 25577 E

DUKE ELLINGTON
SLOPPY JOE/JAZZ LIPS BB 6396 G
I GOT IT BAD AND THAT AIN'T GOOD VI 27531 N
DELTA SERENADE/SOLITUDE VI 24755 E
WALL ST. WAIL/MOOD INDIGO BR 80003 N
WHEN BLACK MAN'S BLUES(1" CRACK) VI 22587 V
I CAN'T GIVE YOU ANYTHING(RIM CHIP) VI 38008 G+
HOT & BOTHERED(CATCH)/THE MOOCHE OK 8623 V
JAPANESE DREAM/HARLEMANIA(1" CRACK) VI 38045 V
YOU YOU DARLING/SO FAR SO GOOD VI 26537 V
NEW ST.LOUIS TOODLE(RIM CHIP) MA 101 V
EAST ST.LOUIS/HOP HEAD(LAM CRKS) CO 953 V
CARAVAN/AZURE (CHIP 7 GROVES) MA 131 E
NEW ST.LOUIS TOODLE(LAM CRACKS) BR 7989 V

DUKE ELLINGTON (CONTINUED)
DOUBLE CHECK STOMP/ACCORDION(CR) BR 6846 V
A LONELY COED/BOUNCING BUOYANCY CO 35240 V
DOIN' THE VOOM VOOM/I'M CHECKING CO 35208 V
DOUBLE CHECK STOMP/JOLLY WOG BR 80035 E

BUD FREEMAN
SATANIC BLUES/THE SAIL FISH DE 2781 E
SATANIC BLUES/ADRIAN ROLLINI DE 3525 E

BENNY GOODMAN
SOMETIMES I'M HAPPY/KING PORTER VI 25090 E
IT'S BEEN SO LONG/GOODY (V/G) VI 25245 —
GOODNIGHT LOVE/TAIN'T (1" HR.CRACK) VI 25461 V
PLEASE BE KIND/TI PI TIN VI 25814 V
I CAN'T GIVE YOU/SUGAR FOOT STOMP VI 25678 V
BASIN ST.BLUES/WHEN BUDDHA(V/E) VI 25258 —
SMOKE DREAMS/GEE BUT YOU'RE(G/V) VI 25486 —
WAY YOU LOOK/WANG WANG(E/V) CO 35594 —

BUDDY GOLDEN & MICHIGAN WOLVERINES
I WANT TO BE BAD/BUTTON UP OVERCOAT HA 855 E

ARTHUR GIBBS & GANG
BEALE ST. MAMA/LOUISVILLE LOU VI 19070 E

COLEMAN HAWKINS
CHICAGO/NETCHA'S DREAM DE 661 N
BOUNCING WITH BEAN/WHEN DAY IS DONE BB 10693 E

FLETCHER HENDERSON
WHITEMAN STOMP/I'M COMING VIRGINIA CO 1059 V
PAPA WILL BE GONE/I'M GOOD GIRL BR 2589 V
WHAT CHA CALL EM/SUGAR FOOT CO 395 G
GULF COAST BLUES/DOWN HEARTED BL VO 14636 V
DICTY BLUES/DO DOODLE OOM CO 3995 E
JUST BLUES/RADIO RHYTHM BR 80037 E
MAMA/CHEATIN' ON ME(MAGGIE JONES) CO 14074 G
MEMPHIS BLUES/SHANGHAI SHUFFLE DE 158 E
THE GRASS IS ALWAYS GREENER(CRACK) RE 9683 G
MICHIGAN WATER/DOWN SO.(CRACK) PARA 12036 V
EASY MONEY/COME ON BABY CO 14392 G
NEW KING PORTER STOMP OK 41565 V
DOWN SOUTH CAMP MEETIN/TIDAL WAVE DE 213 E
YOU'VE GOT TO GET HOT/CHARLESTON VO 14726 V
BLUE RHYTHM/SUGAR FOOT STOMP SAV 500 E
TWELFTH ST. RAG/MILENBERG JOYS AS 3501 N

EARL HINES
JEZEBEL/DOMINICK SWING VO 4032 N
IN SWAMP LANDS/EV'RYTHING DEPENDS BB 11036 E
X Y Z/RIFF MELODY BB 10531 N
FATHER STEPS IN/PIANO MAN BB 10377 N
RIDIN' & JIVIN'/GRAD TERRACE BB 10351 N
ROSETTA/CAVENISM(2" SLIGHT CRACK) BR 6541 E

ROBERT & CHARLIE HICKS
DARKTOWN GAMBLIN; SKIN GAME; CRAP CO 14531 N

CLIFFORD HAYES LOUISVILLE STOMPERS
BLUE GUITAR STOMP VI 20955 G

LIONEL HAMPTON
I JUST COULDN'T TAKE IT(1" HAIR CR) VI 25682 E
THE HEEBIE JEEBIES ARE ROCKING VI 26423 G
DRUM STOMP/CONFESSIN'(CATCH) VI 25658 G
STOMP/JIVIN' THE VIBES VI 25535 V
NOW I KNOW/HALF A LOVE BETTER THAN DE 18535 E

WOODY HERMAN
CALIOPE BLUES/DUPREE BLUES DE 3500 E

BILLIE HOLIDAY
I GOTTA RIGHT TO SING/YESTERDAY'S COM 527 E

JOHNNY HODGES
GOOD QUEEN BESS/THAT'S THE BLUES BB 11117 G

ISHAM JONES
WHEN YOU CLIMB THOSE GOLDEN STAIRS DE 220 E

JACK JENNY
GOT NO TIME/WHAT MORE CAN I GIVE VO 4803 E

JAM SESSION AT VICTOR
HONEYSUCKLE ROSE/BLUES(2" HAIR CR.) VI 25559 V

ROGER WOLFE KAHN
SHE'S GREAT GREAT(1ST TEAGARDEN) VI 21326 V

GENE KRUPA
JAZZ ME BLUES/THE LAST ROUND UP DE 18115 G

JOHN KIRBY
TEMPTATION/JUMPIN' IN PUMP ROOM OK 5661 N

HAL KEMP
THE MUSIC GOES ROUND & ROUND/DINNER BR 7587 E

TONY PIRAK

1014 6th STREET, ANACORTES, WASHINGTON

ISHAM JONES (MANY STONE VOCALS)

DANCING ON THE CEILING/TWO LOVES	BR	6247	N
RIDIN' AROUND IN THE RAIN	VI	24628	N
NEIGHBORS/SOMEBODY ELSE'S SHOULDER	VI	24582	N
SILENT LOVE/CAN'T BELIEVE IT'S TRUE	BR	6308	N
I AIN'T LAZY I'M JUST DREAMING	VI	24606	N
I'LL NEVER HAVE TO DREAM AGAIN	VI	24134	E
FOR ALL WE KNOW/SAY IT	VI	24681	N
JEALOUSY/(RAY NOBLE, REV.)	VI	24388	N
MUSIC MUSIC EVERYWHERE	VI	24098	N
YOU'RE WELCOME	VI	24589	N
SO SHY/SNOWFLAKES	VI	24497	N
YOU'RE O.K.	DE	220	N
SITTIN' ON A LOG	VI	24496	N
A TREE WAS A TREE/CAROLINA LANE	VI	24246	N
(MANY OTHERS. SEND FOR LISTS)			

EDDIE DUCHIN

LOVELY TO LOOK AT	VI	24871	N
ISN'T IT A LOVELY DAY/TO CHEEK	VI	25093	N
HOLD ME/I CAN'T REMEMBER	VI	24280	N
I COVER THE WATERFRONT/HEAVENLY	VI	24325	N
DON'T DO ANYTHING I WOULDN'T DO/ME	VI	24327	N
IT'S THE TALK OF THE TOWN/PARADISE	VI	24377	N
I JUST COULDN'T TAKE IT BABY	VI	24479	N
SONG OF SURRENDER/COFFEE IN MORN.	VI	24492	V
WHY DO I DREAM THOSE DREAMS	VI	24576	N
WHEN A WOMAN LOVES A MAN	VI	24611	N
RIPTIDE/I'VE HAD MY MOMENTS	VI	24613	N
HAUNTING ME	VI	24841	N
JUST A FAIR WEATHER FRIEND	VI	24837	N
HANDS ACROSS THE TABLE	VI	24805	N
HOW DO I RATE WITH YOU	VI	25178	N
WHAT ABOUT ME/NITE OF LOVE	VI	24709	N
(AND MANY OTHERS)			

DON BESTOR

JUST A LITTLE HOME FOR OLD FOLKS	VI	24177	N
MY DARLING	VI	24142	E
THOUSAND GOODNITES/LITTLE DUTCH	VI	24587	N
BUTTERFINGERS/LOVE ME	VI	24585	N
LEARN TO CROON/MOONSTRUCK	VI	24344	N
TIME TO GO	VI	24390	N
HEAVEN ONLY KNOWS	VI	24434	N
LET'S MAKE UP/(ISHAM JONES, REV.)	VI	24350	N
(MANY OTHERS)			

TED LEWIS

ON THE SUNNY SIDE OF THE STREET	CO	2144	E
WOULDN'T IT BE WONDERFUL	CO	1882	E
SHE'S FUNNY THAT WAY	CO	1656	N
ISN'T IT A SHAME/MY OLD FLAME	DE	241	N
IF I HAD A MILLION DOLLARS	DO	242	N
THROUGH/LONELY TROUBADOUR	CO	1957	N
WHEN MY BABY SMILES AT ME	CO	922	E
TWO CIGARETTES IN THE DARK	DE	106	N

RUDY VALLEE

IF I HAD YOU	VE	1825	E
YOU'RE DRIVING ME CRAZY	VI	22572	N
WHISTLING IN THE DARK	VI	22672	N
IF YOU WERE THE ONLY GIRL	VI	22227	V
WEARY RIVER/DEEP NITE	VI	21868	E
BETTY CO-ED/VIOLET-FRIENDS	VI	22473	N
OUT IN THE COLD AGAIN/HA-CHA-CHA	VI	24722	E
EVERYTHING I HAVE IS YOURS	VI	24458	N
BROTHER, CAN YOU SPARE A DIME	CO	2725	E
A LITTLE KISS EACH MORNING	VI	22193	N
STEIN SONG/ST.LOUIS BLUES	VI	22321	N
LIFE IS A SONG	VI	24895	N
(AND OTHERS)			

RUSS COLUMBO

YOU CALL IT MADNESS/TIME ON HANDS	BB	6503	N
SWEET & LOVELY/GIGOLO (CROSBY)	BB	7118	N

PAUL WHITEMAN (MANY FULTON VOCALS)

AH BUT IS IT LOVE	VI	24365	N
SMOKE GETS IN YOUR EYES	VI	24455	N
I SAW YOU DANCING IN MY DREAMS	VI	24670	N
POOR BUTTERFLY	VI	24078	N
DEEP PURPLE/PARK AVE. FANTASY	VI	36131	N
WHEN DAY IS DONE/SOLILOQUY	VI	35828	N
NIGHT AND DAY	VI	36085	N

PAUL WHITEMAN (CONTINUED)

WHEN THE WORLD WAS NEW/(REISMAN,REV.)	VI	22849	N
I'VE GOT TO SING A TORCH SONG	VI	24304	N
(MANY OTHERS)			

BING CROSBY

WHERE THE BLUE OF THE NIGHT	BR	6226	N
JUNE IN JANUARY	DE	310	N
TWO CIGARETTES IN THE DARK	DE	245	N
LITTLE THINGS IN LIFE	VI	22580	N
WISTFUL & BLUE/LONELY EYES	VI	20418	N

MILDRED BAILEY

MY LAST AFFAIR/TRUST IN ME	VO	3449	E
'LEVEN POUNDS OF HEAVEN	VI	22883	N
STRANGERS/STOP SUN STOP MOON	VI	22942	N
HOME	BB	7763	N
LONESOME ROAD/MELANCHOLY BABY	VO	4474	E
THAT SLY OLD GENTLEMAN	VO	4815	N
TOO LATE/MOTHER DIXIE	BB	7873	N
LIES/CONCENTRATIN	VI	22880	N
ROCKIN' CHAIR/GEORGIA ON MY MIND	BB	6945	E

SAM COSLOW

SAY IT ISN'T SO	VI	24143	N
PLEASE/HERE LIES LOVE (2)	VI	24144	N
LEARN TO CROON/MOONSTRUCK	VI	24386	N

AL JOLSON

SONNY BOY	BR	4033	N
MAMMY/DIRTY HANDS DIRTY FACE	BR	3912	E
LITTLE PAL	BR	4400	N

JIMMY GRIER

OBJECT OF MY AFFECTION(TOMLIN)	BR	7308	N
HOLLYWOOD AT VINE	BR	7505	N
BON VOYAGE SHIP OF DREAMS (NOVIS)	VI	22970	N
ONE HOUR WITH YOU (NOVIS)	VI	22971	V

ENRIC MADRIGUERA (TONY SACCO VOC.)

WHEN GYPSY MAKES HIS VIOLIN CRY	VI	25047	N
THE LITTLE THINGS YOU USED TO DO	VI	25000	N
WHEN LEAVES BID TREES GOODBYE	VI	25163	N
WHERE THERE'S SMOKE THERE'S FIRE	VI	24818	N

GUS ARNHEIM

LITTLE THINGS IN LIFE (CROSBY)	VI	22580	N
AT YOUR COMMAND/ONE MORE CHANCE	VI	22758	N
SWEET & LOVELY (NOVIS)	VI	22770	N
LIES/PUT LITTLE ARMS AROUND ME	VI	22853	N

BABY ROSE MARIE

SAY THAT YOU WERE TEASING ME	VI	22960	N
DIM DIM DAWNING/ALL THAT MATTERS	VI	24196	N

ANDREWS SISTERS

JOSEPH JOSEPH	DE	1691	E
APPLE BLOSSOM TIME	DE	3622	E
OH JOHNNY OH JOHNNY OH	DE	2840	N
BEI MIR BIST DU SCHON	DE	1562	N
WAKE UP & LIVE/LULL IN MY(BELASCO)	BR	7872	E

TOM COAKLEY(CARL RAVAZZA, VOC.)

RAINBOW/ORDINARY HUMAN	VI	25058	N
EAST OF THE SUN	VI	25069	E

LED REISMAN

DON'T BLAME ME	VI	24359	N
OUR BIG LOVE SCENE	VI	24448	N
JUST A GIGOLO	VI	22606	N
WHAT IS THIS THING CALLED LOVE	VI	22282	E
SUPPER TIME/RICE IN CHINA	VI	24428	N
BODY AND SOUL/SOMETHING TO REMEMBER	VI	22537	N
I JUST COULDN'T TAKE IT BABY	BR	6742	N
HEART OF STONE (ASTAIRE VOC.)	VI	24358	E
LOVABLE (D. ROBERTSON, VOC.)	VI	22954	N
STORMY WEATHER/(F.ASTAIRE,REV.)	VI	24262	N

HENRY KING

ONE MINUTE TO ONE	VO	2599	N
ROSA ROSA	DE	2007	N
THE BREEZE/DRIFTING & DREAMING	VI	24656	N
IT'S ONLY A PAPER MOON/NIGHT OWL	VO	2550	V
(MANY MORE ON DECCA)			

SHEP FIELDS

BORN TO LOVE	BB	7052	N
THAT OLD FEELING	BB	7066	N
GOT MY LOVE TO KEEP ME WARM	BB	6769	N
SERENADE IN THE NITE	BB	6747	N
WHERE ARE YOU	BB	6665	N

SHEP FIELDS (CONTINUED)

GIRL ON POLICE GAZETTE	BB	6757	N
MOON GOT IN MY EYES	BB	7099	N
EASY TO LOVE/UNDER MY SKIN	BB	6592	N

RUSS MORGAN

ALL THOSE WONDERFUL YEARS	DE	4300	N
SO LONG	DE	2972	N
TWO BOUQUETS	BR	8084	N
BEI MIR BIST DU SCHON	BR	8037	N
IF MY LOVE COULD ONLY TALK/BOO HOO	BR	7814	E+
THIS IS MADNESS	DE	2125	N
ROSE OF THE WORLD	DE	3029	N

GUY LOMBARDO

SINGIN' IN THE BATHTUB	CO	2045	N
PARADISE/EXTRAORDINARY GAL	BR	6290	N
UNDER A TEXAS MOON	CO	2089	N

GEORGE OLSEN

AH BUT I'VE LEARNED(ETHEL SHUTTA)	VI	24166	N
UNDERNEATH THE ARCHES (ETHEL SHUTTA)	VI	24229	N

KAY KYSER

DEEP PURPLE	BR	8301	E
STAIRWAY TO THE STARS	BR	8381	N
HEAVEN CAN WAIT/I PROMISE YOU	BR	8317	E
THINKING OF YOU/IF MY LOVE COULD	BR	7449	E

JAN GARBER

IN A SHELTER FROM A SHOWER	VI	24567	N
MY DEAR/IF YOU LOVE ME SAY SO	BB	6336	E

HARRY SOSNIK

HOW DO I KNOW IT'S SUNDAY	VI	24623	N
ONE MINUTE TO ONE/YOU	VI	24481	N

RAYMOND PAIGE

NOTHIN' BUT A NOTHIN'/TALKING TO	VI	24703	N
WHITE GARDENIA/PRINCE CHARMING	VI	24857	N

PICKENS SISTERS

WAS THAT THE HUMAN THING TO DO	VI	22929	N
LAWD YOU MADE THE NITE TOO LONG	VI	22975	N

JACK DENNY

STARLIGHT	VI	22906	N
AUF WIEDERSEHEN MY DEAR	VI	22917	E
MOON SONG	VI	24217	N
NEVERTHELESS I'M IN LOVE WITH YOU	BR	6614	E

AL DOWLLY

WHITE GARDENIA	VI	24855	N
EVERYTHING'S BEEN DONE BEFORE	VI	———	N

MAURICE CHEVALIER

I WAS LUCKY	VI	24882	N
RHYTHM OF RAIN	VI	———	N

MILLS BROTHERS

PENNIES FROM HEAVEN	DE	1147	N
ANYTIME ANY DAY ANYWHERE	BR	6490	N

BOBBY BREEN

MOTHER/THE ROSARY	DE	973	N
IT'S A SIN TO TELL A LIE	DE	798	E

RUBY NEWMAN

STARS IN MY EYES/MADLY IN LOVE	VI	25337	N

HOTEL BOSSERT ORCHESTRA

SHADOW WALTZ/ADORABLE	PE	15772	E
I'VE GOT TO PASS YOUR HOUSE/GYPSY	PE	15784	E
MY FIRST LOVE TO LAST	PE	15778	E

DICK ROBERTSON

LOUISE (BOB HARING ORCH.)	BR	4379	E
WEARY RIVER (BOB HARING ORCH.)	BR	4273	E
HOME (PETER VAN STEEDEN ORCH.)	VI	22868	E
MISTAKES (REGENT CLUB ORCH.)	BR	4473	N

WARING'S PENNSYVANIANS

MY SIN/WHEN MY DREAMS COME TRU	VI	21977	N
HAVE FAITH IN ME/CRYIN' FOR	VI	22272	N
LAUGH CLOWN LAUGH/ BLUE DANUBE	VI	21308	E

RAY NOBLE

VERY THOUGHT OF YOU	VI	24657	N
LOVE LOCKED OUT	VI	24485	V
WHY DREAM/WISHED ON MOON	VI	25104	N
SPEEDBOAT BILL/TREES(AMBROSE)	VI	25323	N

DORSEY BROTHERS

DANCING WITH SHADOW/BELIEVE IN MIR	DE	335	N

GLEN GRAY

WITHOUT A WOD OF WARNING	DE	552	N
SOPHISTICATED LADY/LAZY BONES	VI	24338	N

HARRY SACKSER

1610 20th STREET, N. W., WASHINGTON, D. C.

Postage paid on shipments over $10.00. Winning bidders notified. Records sent C. O. D.

UNRESTRICTED AUCTION

TOMMY DORSEY AND ORCHESTRA

ON TREASURE ISLAND/TAKE ME BACK TO	VI	25144	V
ALONE/TWO HEARTS CARVED ON A	VI	25191	V
PLEASE BELIEVE ME/I PICKED A FLOWER	VI	25217	E
GETTIN' SENTIMENTAL/I'VE GOT A NOTE	VI	25236	V
ROBBINS & ROSES/YOU STARTED DREAM.	VI	25284	E
DID I REMEMBER/MARY HAD A LITTLE	VI	25341	E
FOR SENTIMENTAL REASONS/ANOTHER	VI	25446	V
CLOSE TO ME/A HIGH HAT A PICCOLO	VI	25447	V+
I'M IN DANCING MOOD/TEA ON TERRACE	VI	25476	E
IF MY HEART COULD TALK/GOONA GOO	VI	25508	E
LOOKIN' AROUND CORNERS/MR. GHOST	VI	25509	E
THEY ALL LAUGHED/BEGINNERS LUCK	VI	25544	E
I'VE GOT RAIN IN/CAN'T TAKE THAT	VI	25549	G
DARK EYES/BLUE DANUBE(ORIG.LABEL)	VI	25556	E
YOU'VE GOT SOMETHING/HAVE YOU GOT	VI	25635	E
JUST ONCE IN WHILE/IF IT'S THE LAST	VI	25686	V+
DOWN WITH LOVE/MOANIN' IN MORNING	VI	25692	V
IN MISSION BY THE SEA/GETTING SOME	VI	25694	V
I MAY BE WRONG/MORNING AFTER	VI	25703	E
CAN'T I?/THE ONE I LOVE	VI	25741	V+
BIG DIPPER/SMOKE FROM A CHIMNEY	VI	25763	V
BEWILDERED/JEZEBEL	VI	25795	E
COMIN' THRU THE RYE/I NEVER	VI	25813	V
WHAT'LL I DO/OH HOW I HATE TO GET	VI	25824	E
YOU LEAVE ME BREATHLESS/SAYS MY	VI	25828	E
COWBOY FROM BKLYN/I'LL DREAM TONITE	VI	25832	V
MY WALKIN STICK/NOW IT CAN BE TOLD	VI	25856	E
MUSIC MAESTRO PLEASE/ALL THRO NITE	VI	25866	V
THIS TIME IT'S REAL/(LARRY CLINTON)	VI	25879	E
I'LL SEE YOU MY DREAMS/STOP BEATIN	VI	26012	V
LIGHTLY & POLITELY/WASHBOARD BLUES	VI	26085	E
DOWN HOME RAG/ROOM WITH VIEW	VI	26097	V
HEAVEN CAN WAIT/YOU TAUGHT(E/V)	VI	26154	—
LITTLE SKIPPER/GOT NO TIME	VI	26195	V
IS IT POSSIBLE/RENDEZVOUS TIME	VI	26264	V
WELL ALL RIGHT/ALL I REMEMBER	VI	26281	V
BLUE ORCHIDS/DAY IN DAY OUT	VI	26339	V
MARCH OF THE TOYS/BY RIVER ST.	VI	26346	E
ALL IN FUN/HEAVEN IN MY ARMS	VI	26406	E
SWING HIGH/SWING TIME IN HARLEM	VI	27249	N
SWING HIGH/SWING TIME IN HARLEM	VI	27249	V
YES INDEED/WAILL YOU STILL BE MINE	VI	27421	V
LITTLE WHITE LIES/I'LL NEVER	VI	27521	V
SWINGIN' ON NOTHIN/ON THE ALAMO	VI	27578	E
MANHATTAN SERENADE/BLUE BLAZES	VI	27962	V
ANOTHER ONE OF THEM/THE NIGHT	VI	201533	V

TOMMY DORSEY (SINATRA ON ONE OR BOTH SIDE)

YOURS IS MY HEART ALONE/HEAR MY	VI	26616	E
I'LL NEVER SMILE AGAIN/MARCHETA	VI	26628	V
WHEN YOU AWAKE/TWO DREAMS MET	VI	26764	E
I'D KNOW YOU ANYWHERE/YOU'VE GOT	VI	26770	E
STAR DUST/SWANEE RIVER	VI	27233	V
OH LOOK AT ME NOW/YOU MIGHT	VI	27274	V
I TRIED/DOLORES	VI	27317	E
DO I WORRY/LITTLE MAN WITH	VI	27338	E
IT'S ALWAYS YOU/BIRDS OF FEATHER	VI	27345	E
YOU LUCKY PEOPLE YOU/YOU'RE OAN.	VI	27350	E
EVERYTHING HAPPENS TO ME/WHATCHA	VI	27359	E
LET'S GET AWAY FROM IT ALL, I & 2	VI	27377	E
LOVE ME AS I AM/9 OLD MEN	VI	27483	V
PALE MOON/HALLELUJAH!	VI	27591	N
SINNER KISSED AN ANGEL/2 IN LOVE	VI	27611	V
SUNSHINE OF YOUR SMILE/EMBRACEABLE	VI	27638	V
WELL GIT IT/SOMEWHERE	VI	27887	E
WELL GIT IT/SOMEWHERE(CANADIAN)	VI	27887	E
STREET OF DREAMS/JUST AS THOUGH	VI	27903	E
TAKE ME/BE CAREFUL IT'S MY HEART	VI	27923	E
LIGHT A CANDLE IN CHAPEL/HE'S MY	VI	27941	E
IT STARTED ALL OVER AGAIN/MANDY	VI	201522	V
IT'S ALWAYS YOU/BLUE OF EVENING	VI	201530	E

TOMMY DORSEY & CLAMBAKE SEVEN

MUSIC GOES ROUND/RHYTHM IN NURSERY	VI	25201	V+
MILKMEN'S MATINEE/TWILIGHT TURKEY	VI	25568	E
BIG APPLE/FRACTIOUS(FATS WALLER)	VI	25652	E
DON'T EVER CHANGE/OUR LOVE WAS	VI	25607	V
MY OWN/YOU'RE AS PRETTY AS PICTURE	VI	26005	V
SHOOT THE SHERBERT/RANCHO GRANDE	VI	26370	E

DORSEY BROTHERS

GETTIN' SENTIMENTAL OVER YOU/LONG	DE	115	V
SANDMAN/MISSOURI MISERY	DE	297	V
I BELIEVE IN MIRACLES/DANCING	DE	335	E
I WAS LUCKY/RHYTHM(FINE CRACK)	DE	358	E
TOMORROW'S ANOTHER DAY/I'VE GOT	DE	515	V
NO STRINGS/TOP HAT WHITE TIE	DE	516	G
YOU ARE MY LUCKY STAR/ON A SUNDAY	DE	559	G
DIPPERMOUTH/GENTLEMAN OBVIOUSLY	DE	561	E
YOU'RE OKAY/ECCENTRIC	DE	1304	E
ST.LOUIS BLUES/CHINATOWN(GRAY)	DE	3524	E

GLENN MILLER

IT MUST BE JELLY/RAINBOW RHAPSODY	VI	201546	V
CARIBBEAN CLIPPER/BLUE RAIN	VI	201536	E
MOONLIGHT BECOMES YOU/MOONLITE	VI	201520	E
SERENADE IN BLUE/SABOTAGE	VI	27935	E
KALAMAZOO/AT LAST	VI	27934	E
SWEET ELD ISE/SLEEP SONG	VI	27879	E
I GOT RHYTHM/SLEEPY TIME GAL	OK	5051	E
CUCKOO IN THE CLOCK/ROMANCE RUNS	BB	10145	E
CHESTNUT TREE/THE ANGELS SING	BB	10201	E
THREE LITTLE FISHES/WISHING	BB	10219	V
MY LAST GOODBYE/THE LADY'S IN LOVE	BB	10229	V
LITTLE BROWN JUG/PAVANNE	BB	10286	V
THE LAMP IS LOW/BLUE EVENING	BB	10290	E
BACK TO BACK/I'M SORRY FOR MYSELF	BB	10299	E
LITTLE MAN WHO WASN'T/THE MAN	BB	10358	V
BLUE ORCHIDS/BABY ME	BB	10372	V+
LOVE WITH CAPITAL YOU/AN ANGEL	BB	10383	V
MELANCHOLY LULLABY/LAST NITE	BB	10423	E
CAN I HELP IT/I JUST GOT	BB	10448	E
FAITHFUL FOREVER/BLUEBIRDS IN	BB	10456	V+
GAUCHO SERENADE/WHEN YOU WISH	BB	10570	V
IMAGINATION/SAY "SI SI"	BB	10622	V
WHAT'S THE MATTER WITH ME/POLKA	BB	10657	V
I'LL NEVER SMILE AGAIN/RUMBA JUMPS	BB	10673	E
WOODPECKER SONG/LET'S ALL SING	BB	10598	V
SIERRA SUE/MOMENTS IN MOONLIGHT	BB	10638	E
POLKA DOTS & MOONBEAMS/WHAT'S THE	BB	10657	E
BOOG-IT/SHAKE DOWN THE STARS	BB	10689	G
YOURS IS MY HEART ALONE/FOOLS RUSH	BB	10728	V
MR. MEADOW LARK/THE NEARNESS OF	BB	10745	E
A CABANA IN HAVANA/WHEN	BB	10776	V
ANGEL CHILD/BE HAPPY	BB	10796	E
5TH AVENUE/I WOULDN'T TAKE A	BB	10860	E
BEAT ME DADDY/FALLING LEAVES	BB	10876	V+
5 O'CLOCK WHISTLE/SHADOWS ON THE	BB	10900	V
ALONG THE SANTA FE TRAIL/YES MY	BB	10970	E
ANVIL CHORUS, I & 2	BB	10982	E
WHEN THAT MAN IS DEAD/LITTLE CHURCH	BB	11069	G
IT'S ALWAYS YOU/IDA SWEET AS	BB	11079	E
DON'T CRY CHERIE/SWEETER THAN	BB	11183	E
TAKE THE A TRAIN/I GUESS I'LL HAVE	BB	11187	E
YOU AND I/THE ANGELS CAME TRU	BB	11215	E
CHATTANOOGA CHOO CHOO/I KNOW WHY	BB	11230	V+
COWBOY SERENADE/BELOW THE EQUATOR	BB	11235	E
KISS POLKA/IT HAPPENED IN SUN	BB	11263	E
ELMERS TUNE/DELILAH	BB	11274	V
ORANGE BLOSSOM LANE/DEAR ARABELLA	BB	11326	E
HUMPTY DUMPTY HEART/THIS IS NO	BB	11369	E
DAY DREAMING/STRING OF PEARLS	BB	11382	G
STRING OF PEARLS/DAY DREAMING	BB	11382	E
WHITE CLIFFS OF DOVER/COUPLE IN	BB	11397	E
MOONLIGHT COCKTAIL/HAPPY IN LOVE	BB	11401	V
DEAR MOM/KEEP EM FLYING	BB	11443	E
SKYLARK/STORY OF STARRY NIGHT	BB	11462	E
DON'T SIT UNDER APPLE TREE/LAMPL.	BB	11474	E

RAY NOBLE

I'LL NEVER SMILE AGAIN/MAYBE	CO	35596	E
THE VERY THOUGHT OF YOU/I'LL BE	VI	24657	V
WHEN I'M WITH YOU/BUT DEFINITELY	VI	25336	E
GOODNIGHT LITTLE GIRL/SWEETHEART	VI	24173	E
NOT BAD/REPEAL THE BLUES	VI	24619	E
CLOUDS/SONNY'S LITTLE LULLABY	VI	24865	V
MOON OF MANAKOORA/I HADN'T ANYONE	BR	8079	V
OCEANS OF TIME/THE SUN IS ROUND	VI	24603	E

KING OLIVER

WHEN YOU'RE SMILING/ST.JAMES	VI	22298	V+

LOUIS ARMSTRONG

KICKIN THE GONG AROUND/BETWEENTHE	CO	2600	V
STAR DUST/WRAP YOUR TROUBLES IN	OK	41530	V
KEEPIN' OUT OF MISCHIEF/LAWD YOU	OK	41560	E
PEANUT VENDOR/MUGBLES	OK	3194	E
LA CUCARACHA/YOU ARE MY LUCKY STAR	DE	580	E
OLD MAN MOSE/FALLING IN LOVE	DE	622	G
I'M SHOOTING HIGH/I'VE GOT MY	DE	623	V
SHOE SHINE BOY/I HOPE GABRIEL LIKES	DE	672	E
YES YES MY MY/I'M PUTTING ALL MY	DE	698	V
MAHOGANY HALL STOMP/RHYTHM SAVED	DE	824	E
ON COCOANUT ISLAND/YOU SWEET	DE	914	F
ON SUNNY SIDE OF STREET/ONCE IN A	DE	1560	N
JUBILEE/TRUE CONFESSION	DE	1635	V
SATCHEL MOUTH SWING/I DOUBLE DARE	DE	1636	E
SATCHEL MOUTH SWING/I DOUBLE DARE	DE	1636	G
STRUTTIN' WITH BARBECUE/LET THAT	DE	1661	E
SO LITTLE TIME, I & 2	DE	1822	V
JEEPERS CREEPERS/WHAT IS THIS	DE	2267	N
YOU'RE A LUCKY GUY/YOU'RE JUST	DE	2934	N
W.P.A./MARIE (MILLS BROTHERS)	DE	3151	G
YOU RUN YOUR MOUTH/CAIN & ABEL	DE	3204	E
LAZY 'SIPPI STEAMER/HEP CATS BALL	DE	3283	V
MARIE/SLEEPY TIME GAL(MILLS BROS)	DE	3291	E
MARIE/SLEEPY TIME GAL(MILLS BROS)	DE	3291	V
I COVER THE WATERFRONT/LONG AGO	DE	3700	N

JUNGLE BAND (ELLINGTON)

12TH ST. RAG/ROCKIN' IN RHYTHM	BR	6038	E

HARLEM HOT CHOCOLATES (ELLINGTON)

SING YOU SINNERS	HOW	1045	V

DUKE ELLINGTON

HOT FEET/JUNGLE NIGHTS (RIM CHIP)	BB	6335	E
WASHINGTON WOBBLE/ARABIAN LOVER	BB	6782	E
IT'S GLORY/SARATOGA SWING	BB	10245	E
SOPHISTICATED LADY/STORMY WEATHER	BR	6600	V
PYRAMID/WHEN SUGAR WALKS DOWN	BR	8168	P
MOOD INDIGO/SOLITUDE	CO	35427	E
STORMY WEATHER/SOPHISTICATED LADY	CO	35556	E
COUNTRY GAL/JUBILEE STOMP	CO	35776	N
BLUES WITH A FEELIN'/MISTY MORNIN'	CO	35955	N
HARLEM RIVER QUIVER/WASH. WABBLE	VI	21284	V+
JUBILEE STOMP/BLACK BEAUTY	VI	21580	V
RING OEM BELLS/3 LITTLE WORDS	VI	22528	G
RING OEM BELLS/3 LITTLE WORDS	VI	22528	V
BLUE AGAIN/(REV., BERT LOWN)	VI	22603	V
DELTA SERENADE/SOLITUDE(D.LABEL)	VI	24755	E
SO FAR SO GOOD/YOU DARLING	VI	26537	E
BOJANGLES/A PORTRAIT OF BERT WMS	VI	26644	V
5 O'CLOCK WHISTLE/THERE SHALL BE	VI	26748	E
5 O'CLOCK WHISTLE/THERE SHALL BE	VI	26748	V
BROWN SKIN GAL/JUMP FOR JOY	VI	27517	E
SOPHISTICATED LADY/PITTER(BLANTON)	VI	27221	E
FLAMINGO/THE GIRL IN MY DREAMS	VI	27326	N
BLUE SERGE/LUMPIN' (RIM CHIPS)	VI	27356	V
BLUE SERGE/LUMPIN8(CANADIAN LABEL)	VI	27356	E
BODY AND SOUL/MR. J.B. BLUES	VI	27406	N
BAKIFF/GIDDYBUG GALLOP	VI	27502	V
CHOCOLATE SHAKE/I GOT IT BAD AND	VI	27531	E
MOON OVER CUBA/JUST (CANADIAN LABEL)	VI	27587	E
BLI-BLIP/ROCKS IN MY BED	VI	27639	N
ARE YOU STICKING/I DON'T KNOW	VI	27804	V
ARE YOU STICKING/I DON'T KNOW	VI	27804	E
PERDIDO/RAINCHECK(CANADIAN LABEL)	VI	27880	E
HAYFOOT STRAWFOOT/SHERMAN SHUFFLE	VI	201506	V
RING DEM BELLS/MOOD INDIGO	VI	201532	V
STOMPY JONES/DELTA SERENADE	VI	201533	E
MY HEART SINGS/CARNEGIE BLUES	VI	201644	E

BING CROSBY

REMEMBER HAWAII/SING ME A SONG	DE	4173	V
18TH AND 19TH, CHESTNUT/WRAP YOUR	DE	2948	V
CIRIBIRIBIN/YODELIN' JIVE	DE	2800	V
MY MELANCHOLY BABY/BETWEEN A KISS	DE	2289	V
I HAVE EYES/FUNNY OLD HILLS	DE	2201	V
DARLING NELLIE GRAY/WHEN MOTHER	DE	1874	V
THERE'S A GOLD MINE IN/THE MISSION	DE	1565	V
BASIN ST. BLUES/BOB WHITE	DE	1483	V
LOVE THY NEIGHBOR/RIDIN' AROUND IN	BR	6852	G
BLACK MOONLIGHT/THANKS	BR	6643	G

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Liquidating entire collection in coming months. No packing charge on shipments over $10.00. All records sent C.O.D. Railway Express. Winners notified.

ALLEN-HAWKINS
SHADOWS ON SWANEE/STRINGIN' ALONG ME 12759 N

HENRY ALLEN
FEELING DROWSY/SWING OUT VI 38080 E
PLEASING PAUL/MAKE COUNTRY BIRD VI 38107 E
RUG CUTTER'S SWING/HOUSE IN HARLEM ME 13145 N

ALL STAR ORCH(MOLE-MACPARTLAND)
MELANCHOLY BABY/I JUST ROLL ALONG VI 21212 N
OH BABY/ADD A LITTLE WIGGLE VI 21423 N
I'M MORE THAN SATISFIED/(E.SOUTH)
THAT'S WHAT I CALL KEEN(CHIP 4 GR) VI 21605 N
SHE DIDN'T SAY YES/RAINBOW ROUND VI 21667 E

METRONOME ALL STAR BAND
BLUE LOU/THE BLUES (V/E) VI 26144 —
BLUE LOU/THE BLUES VI 26144 N
KING PORTER STOMP/ALL STAR STRUT CO 35389 E
ROYAL FLUSH/I GOT RHYTHM CD 36499 N
BUGLE CALL RAG/ONE O'CLOCK JUMP VI 27314 E

AMBROSE ORCHESTRA
CARAVAN/TWILIGHT IN TURKEY OE 1442 V
TOY TRUMPET/OVERHOUSE OE 1485 V
EMBASSY STOMP/PICCOLINO OE 551 V

ALBERT AMMONS
NAGASAKI/BOOGIE WOOGIE STOMP OE 749 N

ANDREWS SISTERS
NICE WORK IF YOU/BEI MIR(HACKETT) DE 1562 E
JAMMIN' (WITH L. BELASCO) BR 7863 E

ARKANSAS TRAVELLERS (NICHOLS)
WASHBOARD/BONEYARD SHUFFLE HA 332 N
JA DA/SENSATION HA 421 N
I AIN'T GOT NOBODY/BIRMINGHAM HA 505 N
RED HEAD/STACK D' LEE BLUES HA 601 N

LOUIS ARMSTRONG
BASIN ST. BLUES/DUSKY STEVEDORE BB 5408 N
SNOWBALL/SWING YOU CATS BB 10225 N
SOMEBODY STOLE MY BREAK/I COME FROM OE 797 E
MAHOGANY HALL/RHYTHM SAVED OE 824 E
JONAH/SHADRACK DE 1913 E
NOBODY KNOWS THE TROUBLE/GOING TO OE 2085 E
MUGGLES/(E.LANG, WHAT KIND O' MAN) PAE 840 E
HEEBIE JEEBIES/MUSKRAT RAMBLE OK 8300 G
HEEBIE JEEBIES/MUSKRAT RAMBLE OK 8300 N
SUNSET CAFE/BIG BUTTER AND EGG MAN OK 8423 E
POTATO HEAD BLUES/PUT 'EM DOWN OK 8503 N
WEARY BLUES/THAT'S WHEN I'LL COME OK 8519 N
GOT NO BLUES/I'M NOT ROUGH OK 8551 N
FIREWORKS/WEST END BLUES OK 8597 N
FIREWORKS/WEST END BLUES OK 41078 N
MONDAY DATE/SUGAR FOOT OK 8609 N
KNEE DROPS/SKIP THE GUTTER (E/N) OK 8631 —
ST. JAMES INFIRMARY/SAVE IT PRETTY OK 41180 V
I'LL BE GLAD/WHEN IT'S SLEEPY TIME OK 41504 V
BASIN ST. BLUES/ST. LOUIS BLUES VO 3008 N
MELANCHOLY BLUES/KEYHOLE BLUES VD 3137 E
TIGHT LIKE THIS/HEAR ME TALKIN' VO 3303 N
MELANCHOLY (HENDERSON, HOT MUSTARD)BRG 9733 N
WILD MAN/(J.TEAGARDEN, JUNK MAN) BRG 9843 N
DEAR OLD SOUTHLAND/WEATHER BIRD HRS 18 N
GATEMOUTH/PERDIDO UHCA 15/16 N
KNOCKIN' A JUG/I CAN'T GIVE UHCA 35/36 N

GUS ARNHEIM
ALL I WANT IS JUST ONE KISS (VOCAL BY FRED MACMURRAY)/DANCING TO SAVE VI 22384 N

GUS ARNHEIM (VOCALS BY BING CROSBY)
IT MUST BE TRUE/FOOL ME SOME MORE VI 22561 E
THEM THERE EYES(R.B.)/LITTLE VI 22580 E
I SURRENDER DEAR/LA ROSITA VI 22618 V
HO HUM/I'M GONNA GET YOU(CRACKED) VI 22691 N
ONE MORE TIME/THANKS TO YOU VI 22700 N

GEORGE AULD
THIS IS ROMANCE/JUKE BOX JUMP VS 8159 N
SWEET SUE/WITH THE WIND AND RAIN VS 8212 N

GENE AUSTIN
MY FATE IS IN YOUR HANDS (ACC. FATS WALLER)/ALL THAT I'M ASKING VI 22223 N
CRYING MYSELF (LANG ACC.)/YOU'RE VI 22601 N

BUSTER BAILEY (KIRBY GROUP)
AM I BLUE/BLUE ROOM VS 8333 N

BUSTER BAILEY (CONTINUED)
APRIL IN PARIS/SHOULD I VS 8337 N
FABLE OF ROSE/SEEMS LIKE AMONTH VS 8358 N
ECCENTRIC/BOOGIE WOOGIE VS 8365 N

MILDRED BAILEY
HOME/STOP THE SUN BB 7763 N
TOO LATE/MOTHER DIXIE BB 7873 N
MORE THAN YOU KNOW/LONG ABOUT VD 3378 N
ROCKIN' CHAIR/LITTLE JOE VD 3553 N
WASHBOARD BLUES/DESERTED FARM VD 4139 N
MELANCHOLY BABY/LONESOME ROAD VD 4474 N
NOBODY'S BABY/GIVE ME TIME CD 35626 N
ROCKIN' CHAIR/LOVE ME (NORVO ACC.) VI 24117 E
HONEYSUCKLE ROSE/WILLOW TREE PAE 2201 N
SQUEEZE ME/DOWNHEARTED BLUES PAE 2257 N
HARLEM LULLABY/IS THAT RELIGION BR 6558 E
LAMP IS LOW/TIT WILLOW (ACC. KIRBY) VD 4845 N

SMITH BALLEW
ALONE IN MY DREAMS/WHERE GOLDEN OK 41394 N
WHAT IS IT/I LOVE LOUISA CD 2503 V

COUNT BASIE
HONEYSUCKLE ROSE/ROSELAND SHUFFLE DE 1141 N
JOHN'S IDEA/ONE O'CLOCK JUMP OE 1363 N
TOPSY/DON'T YOU MISS YOUR BABY OE 1770 N
TEXAS SHUFFLE/MAMA DON'T WANT DE 2030 N
DIRTY DOZENS/WHEN THE SUN GOES DE 2498 N
MISS THING, 1 & 2 VO 4860 N
HOW LONG BLUES/SUB DEB BLUES VO 5010 E

SIDNEY BECHET
VIPER MAID/SWEET PATOOTIE DE 7429 N

NEW ORLEANS FEETWARMERS (BECHET)
MAPLE RAG/SWEETIE DEAR BB 7614 N
SHAG/I'VE FOUND A NEW BABY BB 10022 N

BIX BEIDERBECKE
OH BABY/TOODLIN' BLUES BRE 02501 N
GOOSE PIMPLES/ROYAL GARDEN(RED LAB) OK 8544 V
IN A MIST/WRINGIN' AND TWISTIN' OK 40916 E
JAZZ ME BLUES/JAZZ BAND BALL OK 40923 E
SORRY/SINCE MY BEST GAL OK 41001 N
SORRY/SINCE MY BEST GAL OK 41001 V
THOU SWELL/SOMEBODY STOLE MY GAL OK 41030 V
OL' MAN RIVER/WA DA DA OK 41088 E
LOUISIANA/RHYTHM KING OK 41173 E
I'LL BE A FRIEND(MAS.2)/I DON'T MIN VI 23008 N
I'LL BE FRIEND(MAS. 2) S.F. TEST N
I'LL BE A(RARE MAS. 3)/I DON'T VI 23008 N
I DON'T MIND WALKIN' IN RAIN S.F. TEST N
DEEP DOWN SOUTH(WITH BG)(SINGLE FACE) TEST N
DEEP DOWN SOUTH/(VENUTI, WASTING LOVE)VI 23018 E
JAZZ ME BLUES/JAZZ BAND BALL VD 3042 N
SORRY/SINCE MY BEST GAL VO 3149 N
IN A MIST/WRINGIN' AND TWISTIN' VO 3150 N
RHYTHM KING/SOMEBODY STOLE MY GAL BR 8242 N

BEN'S BAD BOYS (POLLACK CONTINGENT)
WANG WANG BLUES/YELLOW DOG BLUES VI 21971 N

BUNNY BERIGAN
I CAN'T GET STARTED/RHYTHM SAVED VD 3225 N
BLUES/I'M COMIN' VIRGINIA DE 18116 N
MAHOGANY HALL/(REV.,SHEFTER, CHOPIN)VI 25622 N
PRISONER'S SONG/I CAN'T GET STARTED VI 25728 N
DAVENPORT BLUES/FLASHES VI 26121 N
CANDLELIGHTS/IN THE DARK VI 26122 N
IN A MIST/WALKIN' THE DOG VI 26123 N

CHU BERRY STEVEDORES
INDIANA/LIMEHOUSE BLUES VD 3824 N

VIC BERTON
DEVIL'S KITCHEN(SMALL DIG)/I'VE CD 3074 N

BARNEY BIGARD JAZZOPATERS
CARAVAN/STOMPY JONES VR 515 N
CARAVAN/STOMPY JONES(WHITE LABEL) TEST N
FROLIC SAM/CLOUDS IN MY HEART VO 3813 N

EUBIE BLAKE ("SHUFFLE ALONG" ORCH)
BANDANA DAYS/BALTIMORE BUZZ VI 18791 E

RUBE BLOOM
SAPPHIRE/SILHOUETTE (PIANO SOLOS) CO 1195 E

RUBE BLOOM ORCHESTRA (BG, KRUPA,ETC.)
MAN FROM THE SOUTH/ST.JAMES INFIRM. CO 2103 N
MYSTERIOUS MOSE/BESSIE COULDN'T CD 2186 E

BLUEGRASS FOOTWARMERS
HOW COULD I BE BLUE/SENORITA MINE HA 206 V

BOSWELL SISTERS (ACC. DORSEY BRDS.)
EVERYBODY LOVES/STOP THE SUN BR 6271 E
GOT THE SOUTH/IF IT AIN'T LOVE BR 6302 E

BOSWELL SISTERS (ACC. JIMMY GRIER)
ROCK AND ROLL/IF I HAD A MILLION BR 7302 V

CHICK BULLOCK LEVEE LOUNGERS
SHINE/I HEARD(FEAT.JIMMY DORSEY) PE 15633 V

HENRY BUSSE
HOW ABOUT IT/ONE STEP TO HEAVEN VI 21674 N
BEAUTIFUL/SWEETHEART'S HOLIDAY VI 22086 N
SATISFIED/BY THE WAY VI 22116 N
I CAME TO YOU/(REV.,J.JOHNSON) VI 22145 N

PAUL WHITEMAN (FEAT.BING,BIX,TRUMBAUER)
LONELY EYES/WISTFUL & BL(BROSBY) VI 20418 G
LOVE & KISSES(NICHOLS)/MAGNOLIA (RB)VI 20679 N
LOVE & KISSES(NICHOLS)/MAGNOLIA (RB)VI 20679 E
SUNSHINE(BING)/BACK YARD(BIX) VI 21240 E
FROM MONDAY ON/MISSISSIPPI(BIX,BING)VI 21274 E
MA BELLE/MARCH OF MUSKETTERS(BING) VI 21315 V
MY ANGEL/IN MY BOUQUET OF MEMORIES VI 21388 V
DANCING SHADOWS(TRAM & RB) VI 21431 N
DANCING SHADOWS/(REV.,SHILKRET) VI 21431 V
LOUISIANA(BIX-BING)/DIXIE DAWN VI 21438 V
WHISPERING/JAPANESE SANDMAN VI 21731 V
FAREWELL BLUES/DARKTOWN(3 TEES) VI 25192 N
COQUETTE/SWEET MAN(BING,BIX,TRAM) VI 25675 N
LAST NIGHT/EVENING STAR CD 1401 N
CONSTANTINOPLE/GET OUT AND GET CD 1402 V
GEORGIE PORGIE/OH YOU HAVE(E/V) CO 1491 —
LOUISE/BLUE HAWAII (V/E) CD 1771 —
MY LUCKY STAR/BUTTON UP OVERCOAT CD 1736 V
REACHING/WHEN MY DREAMS(BIX,BING) CD 1822 E
WAITING (BING)/LOVE ME CO 1974 V
GREAT DAY/WITHOUT A SONG(BING) CO 2023 G
SONG OF DAWN(BING)/MONTEREY CD 2163 V
NOLA/TIGER RAG(TRAM-SECREST) CD 2277 G
CHINESE LULLABY/(REV., SELVIN) CD 2656 N
CHINESE LULLABY/(REV., SELVIN) CD 2656 G

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SAVE IT PRETTY MAMA/AIN'T(DUKE)	DE	3516	V	.80
THANKFUL/SWING THAT MUSIC	DE	866	E	.80
HIGH SOCIETY/RIGHT TO	BUFF BB	6771	E	1.00

SIDNEY BECHET'S NEW ORLEANS FEETWARMERS

LAUGHIN' IN RHYTHM/RIP UP	VI	27663	N	1.00
GEORGIA CABIN/I'M COMIN' VA.	VI	27904	N	1.75

CHOCOLATE DANDIES

CLOUDY SKIES/GOODBYE BLUES	CO	35679	N	1.75
KARZY KAPERS/ONCE UPON A TIME	HRS	16	E	2.35

KING COLE TRIO

HONEYSUCKLE ROSE/GONE WITH	DE	8535	E	1.75

COTTON PICKERS(MIFF MOLE-NAPOLEON)

JIMTOWN BLUES/PRINCE OF WAILS	BR	2766	E	1.20

DUKE ELLINGTON

SERGEANT WAS SHY/SERENADE	CO	35214	N	1.70
BABY WHEN YOU AIN'T THERE(E/G)	BR	8241	–	1.00
HIGH LIFE/DICTY GLIDE (E/V)	BB	6269	–	1.00
DOIN' VOOM VOOM/I'M CHECKIN'	CO	35208	E	1.75

PAT FLOWERS (PIANO, TRAPS)

EIGHT MILE BOOGIE/BLUE DANUBE	HIT	1013	N	1.00

BENNY GOODMAN SEXTET

ROYAL GARDEN/WHOLLY CATS	CO	35810	E	2.00

GENE GIFFORD (BERIGAN, MANNONE)

NEW ORLEANS TWIST/NOTHIN'	BB	10704	N	2.80

JEAN GOLDKETTE (POLO, BIX)

MY PRETTY GIRL/COVER ME	VI	20588	E	1.80

LIONEL HAMPTON

FOUR OR FIVE TIMES/I FOUND	VI	26447	N	2.00
AFTER YOU'VE GONE/BABY	VI	25674	N	2.00
SHOE SHINERS DRAG/I'M IN	VI	26011	N	2.00
12TH STREET RAG/AINTCHA COMIN	VI	26362	N	2.00

EDGAR HAYES STOMPERS/BENNIE MOTEN

BLUE GUITAR STOMP/MOTEN STOMP	VI	20955	E	.80

J.C. HIGGINBOTHAM'S SIX HICKS

HIGGINBOTHAM'S BLUES	CO	36011	E	1.00

COLEMAN HAWKINS

BOUNCING WITH BEAN/WHEN DAY	BB	10693	N	2.00

FLETCHER HENDERSON

ST. LOUIS SHUFFLE/VARIETY	BB	10246	N	1.70

BILLY HOLIDAY

THEY CAN'T TAKE/LET'S CALL	VO	3520	E	2.05

JOHN KIRBY

UNDECIDED/A FLAT TO C	DE	2216	E	1.00

LEADBELLY

LAST GO-ROUND/(PAGE, REV.)	BB	8981	N	2.00

MCKINNEY'S COTTON PICKERS

CHERRY/SOME SWEET DAY	VI	21730	E	1.00

JIMMY MCPARTLAND

PANAMA/AUNT HAGAR(TEGARDEN)	DE	3522	E	1.50

WINGY MANONE

DINNER FOR DUCHESS/WHEN I GET	BB	10909	E	1.00
LAUGH YOUR WAY/HEART SET ON	BB	7214	V	.70
FINE ROMANCE/CAN'T PRETEND	BB	6606	E	.80
TORMENTED/YOU STARTED ME DR.	BB	6359	E	1.00

MIFF MOLE'S MOLERS

ORIGINAL DIXIELAND ONE-STEP	CO	36010	E	1.00

NEW ORLEANS SEVEN

EASY RIDER/HOW LONG	EL	5032	E	1.15

JIMMY NOONE

LULLABY OF BROADWAY/HERE COMES	VO	2908	V	1.20
THEN YOU'RE DRUNK/I'M GOING	BB	8649	N	2.15

RED NICHOLS

FIVE PENNIES/JAP SANDMAN	BR	6821	N	2.30
CHINATOWN/ON THE ALAMO	BR	6363	E	2.50

RED NORVO

SAYS MY HEART(BAILEY VOC.)	BR	8135	E	1.25
OLD FASHIONED LOVE/I SURREND	CO	35688	E	1.50

ORIGINAL DIXIELAND BAND

JAZZ ME BLUES/ST. LOUIS BLUES	VI	18772	V	1.20

BEN POLLACK (TEAGARDEN, BAUDUC)

FROM NOW ON/YOU MADE ME HAPPY	VI	22158	V	1.20

ADRIAN ROLLINI

TAP ROOM SWING/LESSONS	DE	787	E	1.00

BESSIE SMITH

BABY WON'T YOU PLEASE COME	CO	3888	E	1.50
MONEY BLUES	CO	14137	G	1.00

AUCTION **AUCTION**

TULSA RECORD SHOP

517 SOUTH BOSTON, TULSA 3, OKLAHOMA

Minimum bid $1.00. All records as graded. Winners will be notified and records shipped express, C.O.D.

IDA COX

DEEP SEA BLUES/DEATH LETTER BLUES	VO	05336	V	
FOUR CREEP/HARD TIMES BLUES	VO	05298	G	

JOHNNY HODGES

MISSISSIPPI CREAMBOAT/DOOJI WOOJI	VO	4849	G	

HARLEM HAMFATS

MOVE YOUR HAND/NEW OH REO	DE	7218	V	
LITTLE GIRL/JITTERBUGS BROKEDOWN	DE	7761	G	
DON'T START NO STUFF/LET ME FEEL	DE	7466	E	
EMPTY BED BLUES/GONNA PITCH SOME	DE	7326	E	

THE COTTON PICKERS

DERE'S JAZZ IN DEM DERE HORNS/WOE	VO	3263	V	

ADRIAN ROLLINI

DIGA DIGA DO/STARDUST & SOLITUDE	VO	5376	V	
SINGING THE BLUES/SWEETEST STORY	DE	1973	N	

COUNT BASIE

SONG OF THE ISLANDS/NOBODY KNOWS	VO	5169	V	
DOGGIN' AROUND/BLUE AND SENTIMENT	DE	1965	G	
DARK RAPTURE/JUMPIN' AT WOODSIDE	DE	2212	V	
GOIN' TO CHICAGO/9:20 SPECIAL	OK	6244	G	
BABY DON'T TELL ON ME/ROCK A BYE	VO	4747	G	
SUB DEB BLUES/HOW LONG BLUES	VO	5010	V	
RUSTY DUSTY BLUES/ALL OF ME	CO	36675	G	
YOU CAN DEPEND ON ME/OH LADY BE	DE	2631	N	

BUNNY BERIGAN

WEARING OF THE GREEN/WACKY DUST	VI	25872	N	

DUKE ELLINGTON

HARLEMANIA/STEVEDORE STOMP	BB	6306	E	
DROP ME OFF AT HARLEM/SLIPPERY	BR	6527	F	
SUBTLE LAMENT/PUSSY WILLOW	BR	8344	N	
JAZZ POTPOURRI/BATTLE OF SWING	BR	8293	N	
CONCERTO FOR COOTIE/ME AND YOU	VI	26598	G	
WATERMELON MAN/LOVE IN SWINGTIME	BR	8200	N	
DINAH'S IN A JAM/YOU GAVE ME GATE	BR	8169	G	
JUBILEE STOMP/TAKE IT EASY	BR	7670	G	
SKRONTCH/IF YOU WERE IN MY PLACE	BR	8093	N	

NEW ORLEANS RHYTHM KINGS

DUST OFF THAT OLD PIANNA/SINCE	DE	388	G	

MUGGSY SPANIER

RELAXIN AT THE TORO/RIVERBOAT SHUF	BB	10532	E	
I WISH I COULD SHIMMY/DIPPERMOUTH	BB	10506	N	
ECCENTRIC/BIG BUTTER AND EGG MAN	BB	10417	N	
CAN'T WE BE FRIENDS/CHICAGO	DE	4168	E	

JOE MARSALA

TWELVE BAR STAMPEDE/FEATHER BED	DE	18111	N	

MOUND CITY BLUE BLOWERS

HIGH SOCIETY/MUSKRAT RAMBLE	DE	1274	N	
THE BROKEN RECORD/THE MUSIC GOES	CH	40081	G	
I'M SITTING HIGH ON HILLTOP/THANKS	CH	40059	N	
ON TREASURE ISLAND/RED SAILS	CH	40060	N	

TEDDY WILSON

HOW AM I TO KNOW/I'M COMING VA.	BR	7893	N	

(SEE ALSO BILLY HOLIDAY BRUNSWICK LISTINGS)

LOUIS ARMSTRONG

SON OF THE SOUTH/MAHOGANY HALL	BB	5086	E	
LAUGHIN' LOUIE/TOMORROW NIGHT	BB	5363	N	

CHICK WEBB

BLUE MINOR/SUNNY SIDE OF STREET	DE	172	N	

JOHNNY DODDS

REO ONION BLUES/GRAVIER STREET	DE	10894	N	

BOBBY HACKETT

SUNRISE SERENADE/THAT'S HOW DREAMS	DE	4806	G	
BLUE & DISILLUSIONED/POOR BUTTER.	DE	4499	N	

ANDY KIRK

12TH STREET RAG/THE COUNT	DE	18123	N	
BEAR DOWN/THE BIG DIPPER	DE	1606	N	

JELLY ROLL MORTON

I THOUGHT I HEARD BUDDY BOLDEN SAY	BB	10434	N	
CLIMAX RAG/WEST END BLUES	BB	10442	N	
MUSHMOUTH SHUFFLE/BLUE BLOOD BLUES	BB	8201	N	
GEORGIA SWING/K.C. STOMPERS	BB	5109	G	

DON REDMAN

IGLOO/CHEW CHEW	VI	26258	N	

WINGY CARPENTER

PREACHIN TRUMPET/ALL I ASK(POPE)	DE	8519	N	
PUT ME BACK IN ALLEY/LOOK OUT	DE	7698	G	
RHYTHM OF THE DISH PANS/TEAM UP	DE	7711	E	

WINGY MANONE

WEARY BLUES/BIG BUTTER & EGG MAN	•CH	40055	G	
SWEET LORRAINE/FORMAL NIGHT IN	BB	6816	G	

BUMBLE BEE SLIM

BIG 80 BLUES/POLICY DREAMS BLUES	VO	03090	E	

MEMPHIS JUG BAND

FISHING IN THE DARK/TAKE YOUR	VO	03175	G	

CAB CALLOWAY

YA GOTTA HI DE HO/KICKING THE	ME	12888	G	
JITTERBUG/HARLEM HOSPITALITY	BB	5676	N	
OLD MAN OF THE MOUNTAIN/THIS	ME	12487	G	
I AIN'T GOT NOBODY/BABY WON'T	BR	7530	E	

CLARENCE WILLIAMS

AIN'T GONNA GIVE YOU NONE/SUGAR	VO	2805	G	

FRANKIE TRUMBAUER

I'M AN OLD COWHAND/DIGA DIGA DO	BR	7687	G	

TED LEWIS

SOBBIN' BLUES/DINAH	OK	41585	E	

BILLY HOLIDAY

JIM/LOVE ME OR LEAVE ME	DK	6369	N	
TELL ME MORE/LAUGHIN' AT LIFE	DK	5719	N	
NIGHT AND DAY/THE MAN I LOVE	VO	5377	E	
ON THE SENTIMENTAL SIDE/NOW THEY	VO	3937	N	
GOD BLESS THE CHILD/SOLITUDE	OK	6270	N	
THE MOON LOOKS DOWN & LAUGHS/YOU	VO	4126	N	
WHAT SHALL I SAY/IT'S EASY TO	BR	8314	N	
SAY IT WITH A KISS/THEY SAY	BR	8270	N	
EASY LIVIN'/FOOLIN' MYSELF	BR	7911	N	
I'M PULLIN' THROUGH/TIME ON HANDS	OK	5991	N	
HELLO DARLING/YOU'RE GONNA SEE	BR	8281	N	
IF DREAMS COME TRUE/MY FIRST IM	BR	8053	N	
THIS YEARS KISSES/HE AIN'T GOT	BR	7824	N	
HOW COULD YOU/CARELESSLY	BR	7867	N	
MY MELANCHOLY BABY/I CRIED FOR YOU	BR	7729	G	
LET'S DREAM IN MOONLIGHT/YOU'RE	BR	8283	E	

LOTS OF BACK NUMBERS IN STOCK: INK SPOTS, MILLS BROS; BOB CROSBY; WOODY HERMAN; BING CROSBY; ARTIE SHAW. ASSORTED RACE AND BLUES SINGERS. SEND YOUR WANT LIST FOR ABOVE AT SALE.

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RECORD RENDEZVOUS, 105 E. HANOVER ST., TRENTON 8, NEW JERSEY

All records are new and will be shipped C.O.D., railway express.

SALE AT CEILING PRICES

FLETCHER HENDERSON CONNIES INN ORCH.
12TH ST. RAG/MILENBURG JOYS AS 3501 1.05
JESS STACY & ALL STARS
JESS STAY BLUES/NONI AS 3502 1.05
JAMES P. JOHNSON/PECK'S BAD BOYS
SNOWY MORNING BLUES/I NEVER AS 3503 1.05
MARY LOU WILLIAMS (JOSH WHITE VOCAL)
FROGGY BOTTOM/THE MINUTE MAN AS 2001 1.25
ART HODES (PIANO SOLOS)
ART'S BOOGIE/ST.LOUIS BLUES B&W 2 1.25
ART HODES & COLUMBIA QUINTET
FAREWELL BLUES/JAZZ BAND JR 1003 1.25
CLIFF JACKSON QUARTET(WITH PEE WEE)
SQUEEZE ME/QUIET PLEASE B&W 3 1.25
WEARY BLUES/ONE HOUR WITH YOU B&W 4 1.25
GENE SCHROEDER (PIANO SOLO)
TEA FOR TWO/SWEET GEORGIA B&W 5 1.05
LION & CUBS (KAMINSKY,CLESS,ORCHARD)
HOW COULD YOU PUT ME DOWN B&W 6 1.05
WETTLING JAZZ TRIO(MEZZROW,SCHROEDER)
EVERYBODY LOVES BABY/SOME OF B&W 7 1.05
ART TATUM TRIO(SLAM STEWART-GRIMES)
BOOGIE/IF I HAD YOU AS 4521 1.58
TOPSY/SOFT WINDS AS 4522 1.58
JAMES P. JOHNSON (PIANO SOLOS)
BOOGIE WOOGIE STRIDE/IMPRESS. AS 1001 1.58
MARY LOU WILLIAMS & CHOSEN FIVE
LITTLE JOE/DRAG 'EM (SOLO) AS 1002 1.05
LULLABY OF LEAVES/ST.LOUIS BL AS 1004 1.05
MARY LOU WILLIAMS(HAWKINS,COLEMAN)
SONG IN MY SOUL/THIS AND THAT AS 1008 1.58
COZY COLE'S ALL STARS(HAWK,HART)
LOOK HERE/GHOST OF CHANCE CONT 6000 .79
WILLOW WEEP FOR ME/TAKE IT ONCONT 6001 .79
LIPS PAGE & ORCH (VIC DICKERSON)
BID "D" BLUES/IT AIN'T LIKE CONT 6003 .79
COZY COLE ALL STARS(HAWK,BYAS)
MEM'RIES OF YOU/COMES THE CONT 6004 .79
TRUMMIE YOUNG ALL STARS(BYAS,GILLESPIE)
7TH AVE./SORTA KINDA CONT 6005 .79
LEONARD FEATHER & DAN BURLEY
SUITE IN 4 COMF.QUARTERS,1&2 CONT 6006 .79
SUITE IN 4 COMF.QUARTERS,3&4 CONT 6007 .79
KING COLE TRIO
GEE BABY AIN'T I GOOD/I REALI CAP 169 .53
F.S.T./MY LIPS REMEMBER YOU ATLAS 100 1.05
LET'S PRETEND/GOT A PENNY ATLAS 106 1.05
EMMETT BERRY FIVE(BYAS,HINTON,RIVERA)
SWEET AND LOVELY/WHITE ROSE NAT 9001 1.05
DEEP BLUE DREAM/BYAS'D OPIN. NAT 9002 1.05
HANK D'AMICO SEXTET(NEWTON,BYAS)
GONE AT DAWN/I WONDER(EVANS) NAT 9003 1.05
JOE TURNER (PETE JOHNSON)
S.K.BLUES,1 & 2(BYAS,NEWTON) NAT 9010 1.05
JOHNSON-TURNER BL/WHATCH THAT NAT 9011 1.05
HERMAN CHITTISON TRIO
SERENADE/THERE'S BEAUTY EVERY MC 314 .79
TEDDY WILSON QUINTET(SHAVERS,NORVO)
THIS HEART OF MINE/EV'RY TIME MC 317 .79
MEMORIES OF YOU/BUGLE CALL MC 318 .79
FATS WALLER
HONEYSUCKLE ROSE/BLUE TURNING VI 36206 .79
SUGAR BLUES/SOMEBODY STOLE MY VI 25194 .53
SONNY GREET REXTET(CARNEY,BROWN)
SLEEPY BABOON/KANSAS CITY APOLLO 354 1.05
RATION STOMP/HELENA'S DREA APOLLO 355 1.05
EARL HINES SEXTET(NANCE,CASEY,CATLETT)
LIFE WITH FATHA/I LOVE MY APOLLO 356 1.05
DESIGN FOR JIVIN/TROUBLE APOLLO 357 1.05
I'LL GET BY/BLUES ON MY APOLLO 358 1.05
GEORGIE AULD
CONCERTO FOR TENOR/TAPS APOLLO 359 1.05
HAWKINS & ORCH.(BUD JOHNSON,DIZZY,HART)
WOOOYN' YOU/RAINBOW MIST APOLLO 751 1.05
BU-DEE-DAHT/YESTERDAYS APOLLO 752 1.05
FEELING ZERO/DISORDER AT APOLLO 753 1.05

AULD,HAWKINS,WEBSTER SEXTET
PORGY/PICK UP BOYS APOLLO 754 1.05
SALT PEANUTS/UPTOWN LULLABY APOLLO 755 1.05
SARA VAUGHN (JAFFE,PARKER,PHILLIPS)
I'D RATHER HAVE/WHAT MORE CAN CONT 6008 .79
SLAM STEWART QUINTET (NORVO, GUARNIERI)
MOOD TO BE STEWED/SLAMIN' THE CONT 10000 1.05
JOE SULLIVAN QUINTET(ZUTTY,SHAPIRO)
NIGHT AND DAY/HEAVY LADEN SUNSET 50 1.05
BRUSHIN' OFF BOOGIE/HIGH DOWNG SUNSET 52 1.05
BASS ROMPS AWAY/24 HOURS AT SUNSET 53 1.05
CHARLIE VENTURD SEXTET
"CV" JUMP/I SURRENDER DEAR SUNSET 54 1.05
DARK EYES/EVER SO THOUGHTFUL SAVOY 569 .79
LIONEL HAMPTON
STOMP/JIVIN' THE VIBRES VI 25535 .53
CONFESSIN'/DRUM STOMP VI 25658 .53
PIANO STOMP/I SURRENDER DEAR VI 25666 .53
4 OR 5 TIMES/FOUND NEW BABY VI 26447 .53
LARRY CLINTON
MARTHA/I DREAMT I DWELT VI 25789 .53
COLEMAN HAWKINS
HONEYSUCKLE ROSE/CRAZY RHYTHM VI 26219 .53
WILL BRADLEY
FRY ME COOKIE/REQUEST FOR RHUMBA CO 36719 .53
COUNT BASIE
RUSTY DUSTY BLUES/ALL OF ME CO 36675 .53
GOODMAN TRIO
BODY & SOUL/AFTER YOU'VE GONE VI 25115 .53
TIGER RAG/WHISPERING(QUARTET) VI 25481 .53
BODY AND SOUL/AFTER YOU'VE(SEXTET) CO 36781 .53
GOODMAN QUARTET
DINAH/MOONGLOW VI 25398 .53
MELANCHOLY BABY/SWEET SUE VI 25473 .53
WORLD IS WAITING/SOLO FLIGHT CO 36684 .53
GOODMAN SEXTET
WANG WANG BLUES/AS LONG AS CO 36723 .53
BENNY GOODMAN ORCHESTRA
GOODBYE/SAND MAN VI 25215 .53
STOMPIN' AT SAVOY/BREAKIN' IN VI 25247 .53
FOUND A NEW BABY/SWINGTIME IN VI 25355 .53
ALEXANDER'S RAGTIME/RIFFIN' AT VI 25445 .53
JAM SESSION/SOMEBODY LOVES VI 25497 .53
DOWN SOUTH CAMP MEETIN'/PICK VI 25387 .53
SWEET SUE/I NEVER KNEW VI 26089 .53
LET'S DANCE/BOY MEETS HORN CO 35301 .53
MY OLD FLAME/HOW DEEP IS CO 36754 .53
FIESTA IN BLUE(COOTIE)/CAN'T CO 36755 .53
SUPERMAN/MORE THAN YOU KNOW CO 55002 .79
WOLVERINE BLUES/JAZZ HOLIDAY BR 80027 .79
ROOM 1411/JUNGLE BLUES BR 80029 .79
SING SING SING 1 & 2 VI 36205 .79
SWEETHEART OF DREAMS/EV'RY TIME CO 36790 .53
DUKE ELLINGTON
DAYBREAK EXPRESS/DEAR OLD SOUTH VI 24501 .53
CHOCOLATE SHAKE/I GOT IT BAD VI 27531 .53
ARE YOU STICKING/I DON'T KNOW VI 27804 .53
SHERMAN SHUFFLE/HEYFOOT VI 201505 .53
SENTIMENTAL LADY/SLIP OF LIP VI 201531 .53
E.ST. LOUIS TOODLE/MOOCHE VI 201532 .53
CHLOE/DO NOTHING TILL VI 201547 .53
SEE THE LIGHT/DON'T YOU KNOW VI 201618 .53
CARNEGIE BLUES/HEART SINGS VI 201644 .53
ALBUMS
ELLINGTONIA BR 1000 3.68
RED NICHOLS CLASSICS BR 1001 3.68
CAB CALLOWAY BR 1004 3.68
NOONE'S APEX CLUB ORCH. BR 1006 3.68
CHICAGO JAZZ CLASSICS(GOODMAN) BR 1007 3.68
BARRELHOUSE PIANO BR 1008 3.68
HARLEM JAZZ BR 1009 3.68
BING CROSBY, VOL. 1 BR 1012 3.68
TESCHMAKER CLARINET BR 1017 3.68
JAZZ VARIATIONS (STACY,FLETCHER HENDERSON, JAMES P. JOHNSON, ETC.) AS 350 3.68
MARY LOU WILLIAMS TRIO AS 351 2.89

ALBUMS (CONTINUED)
JOHN KIRBY AS 357 3.68
MARY LOU WILLIAMS AS 450 3.68
ART TATUM TRIO AS 452 3.68
BLUES (JOSH WHITE,JACK DUPREE, SONNY TERRY, WOODY GUTHRIE, MARY LOU) AS 550 5.25
MARY LOU WILLIAMS ORCH. AS 552 5.25
KING LOUIS (ARMSTRONG) CO C-28 2.63
BIX BEIDERBECKE CO C-29 2.63
DUKE ELLINGTON CO C-38 2.63
THEME SONGS CO C-63 2.63
BLUES BY BASIE CO C-101 2.63
BENNY GOODMAN SEXTET CO C-102 2.63
WAYFARING STRANGER(BURL IVES) CO C-103 2.63
NBC CHAMBER MUSIC, VOL. 1 VI P-56 2.10
NBC CHAMBER MUSIC, VOL. 2 VI P-86 2.63
MOANIN' LOW (LENA HORNE) VI P-118 2.63
STRICTLY FROM DIXIE VI P-119 2.63
FATS WALLER FAVORITES VI P-151 2.63
BUNNY BERIGAN MEMORIAL VI P-134 2.63
DUKE ELLINGTON PANORAMA VI P-136 2.63
WYMPOSIUM OF SWING VI C-28 3.68
LOUIS ARMSTRONG VI HJ-1 4.20
BENNY GOODMAN VI HJ-2 4.20
LIONEL HAMPTON VI HJ-3 4.20
MCKINNEY'S COTTON PICKERS VI HJ-4 4.20
JELLY ROLL MORTON VI HJ-5 4.20
QUINTET OF HOT CLUB OF FRANCE VI HJ-6 4.20
COZY COLE ALL-STARS (C.HAWKINS,HINES)
JUST I MORE CHANCE/BLUE MOON KEY 1300 1.05
KANSAS CITY SEVEN (BASIE)
DESTINATION K.C./SIX CATS AND KEY 1303 1.05
CHU BERRY LITTLE JAZZ ENSEMBLE
SITTIN' IN/46 W. 52ND ST. COM 516 1.05
BODY AND SOUL/STARDUST COM 1502 1.58
HOT LIPS PAGE
FISH FOR SUPPER/YOU NEED COACH COM 558 1.05
JAM SESSION AT COMMODORE
BASIN ST. BLUES/OH KATHARINE COM 1513 1.58
JESS STACY (SOLO)
EX-STACY/THE SELL OUT COM 1503 1.58
WILD BILL DAVISON
PANAMA/THAT'S A PLENTY COM 1511 1.58
SID CATLETT QUARTET
JUST A RIFF/MEMORIES OF YOU COM 1515 1.58
ALBERT AMMONS RHYTHM KINGS
BOTTOM BLUES/JAMMIN' BOOGIE COM 1516 1.58

MIFF MOLE NICKSIELAND BAND
ST.LOUIS BLUES/PEG O'MY HEART COM 1518 1.58

MEADE LUX LEWIS
TWOS AND FEWS/CHICAGO(AMMONS) BN 4 1.58
BLUES WHISTLE/CHICAGO FLYER BN 30 1.58
ALBERT AMMONS
SUITCASE BLUES/BASS GOING CRAZY BN 21 1.58
PORT OF HARLEM JAZZMEN
MIGHTY BLUES/ROCKIN' BLUES BN 3 1.58
PETE JOHNSON TRIO
BARRELHOUSE BREAKDOWN/KC FARE BN 10 1.58
VINE ST. BUSTLE/SOMEDAY BLUES BN 11 1.58
PETE JOHNSON (SOLOS)
HOLLER STOMP/YOU DON'T KNOW BN 12 1.58
J.P.JOHNSON'S BLUE NOTE JAZZMEN
JOY MENTIN'/AFTER YOU'VE GONE BN 33 1.58
ART HODES BLUE NOTE JAZZMEN
SQUEEZE ME/BUGLE CALL RAG BN 35 1.58
IKE QUEBEC QUINTET
BLUE HARLEM/TINY'S EXERCISE BN 37 1.58
INDIANA/SHE'S FUNNY THAT WAY BN 38 1.58
JOHN WHITE TRIO (BECHET)
CARELESS LOVE/MILK COW BLUES BN 23 1.58
EDDIE MILLER
STOMP MR.HENRY LEE/YESTERDAY CAP 170 .53

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All records are in excellent (E) condition and on original labels. Will be shipped C.O.D., Railway Express. Minimum bid $1.00.

BENNY CARTER

COCKTAILS FOR 2/TAKING MY TIME	BB	10998
ALL OF ME/VERY THOUGHT OF YOU	BB	19062
SLOW FREIGHT/SLEEP	VO	5399
RIFF ROMP/FAVOR OF A FOOL	VO	5294
SAVOY STAMPEDE/SCANDAL IN A FLAT	VO	5112
MELANCHOLY LULLABY/PLYMOUTH ROCK	VO	4984

CAB CALLOWAY

ST.JAMES INFIRMARY/NOBODY'S	BR	6105
FOOLIN WITH YOU/BUGLE BLUES	VO	4019
RATAMACUE/AD-DE-DEY	VO	4700
UTT DA ZAY/CRESCENOO IN DRUMS	VO	5062
PICKIN' THE CABBAGE/PARADIOOLE	VO	5467
HI DE HO SERENADE/DO I CARE	VO	5591

TOMMY DORSEY

WELL GIT IT/SOMEWHERE A VOICE	VI	27887
LOOSE LID SPECIAL/I GUESS I'LL	VI	27526
SERENADE TO SPOT/ANOTHER OF THEM	VI	27374
SWING HIGH/SWINGTIME IN HARLEM	VI	27249
MARCH OF TOYS/BY RIVER STE.MARIE	VI	26346
COCKTAILS FOR 2/OLD BLACK JOE	VI	26145
DAVENPORT BLUES/IT'S EASY TO	VI	26135
SHEIK OF ARABY/CHINATOWN, MY	VI	26023
WEARY BLUES/BOOGIE WOOGIE	VI	26054
BEALE ST. BLUES/STOP LOOK AND	VI	25767
I'VE GOT A NOTE/GETTIN' SENTIMENTAL	VI	25236
IN STILL OF NIGHT/WHO KNOWS	VI	25663
LIEBESTRAUM/MENDELSSOHN'S SPRING	VI	25539
DARK EYES/BLUE DANUBE	VI	25556

DUKE ELLINGTON

5 O'CLOCK DRAG/CLEMENTINE	VI	27700
MOON OVER CUBA/JUST A STTIN' AND	VI	27587
TAKE A TRAIN/SIDEWALKS OF NEW YORK	VI	27380
IN A MELLOTONE/RUMPUS IN RICHMOND	VI	26788
5 O'CLOCK WHISTLE/THERE SHALL	VI	26748
CONCERTO FOR COOTIE/ME AND YOU	VI	26598
CARNIVAL IN CAROLINE/BRAGGIN' IN	BR	8099
NEVER FELT THIS WAY BEFORE/WEELY	CO	35353
STORMY WEATHER/SOPHISTICATED LADY	CO	35556
PERDIDO/RAINCHECK	VI	27880
SLIP OF LIP/SENTIMENTAL LADY	VI	201528
MAIN STEM/JOHNNY COME LATELY	VI	201556
WHAT AM I HERE FOR/I DON'T MIND	VI	201598

BENNY GOODMAN

BIG JOHN SPECIAL/FLAT FOOT FLOOGEE	VI	25871
I LET A SONG GO/FEELIN' HIGH	VI	25840
LULLABY IN RHYTHM/THAT FEELING IS	VI	25827
I O'CLOCK JUMP/DON'T BE THAT WAY	VI	25792
CAMEL HOP/LOCH LOMOND	VI	25717
MINNIE THE MOOCHER/BOB WHITE	VI	25683
ROLL EM/AFRAID TO DREAM	VI	25627
ROSETTA/I WANT TO BE HAPPY	VI	25510
THIS YEAR'S KISSES/HE AIN'T GOT	VI	25505
SOMEBODY LOVES ME/JAM SESSION	VI	25497
WHEN YOU & I WERE/SWING LOW SWEET	VI	25492
AFTER YOU'VE GONE/BUGLE CALL RAG	VI	25467
ST.LOUIS BLUES/CLARINET MARMALADE	VI	25411
DOWN SOUTH CAMP MEETING/PICK	VI	25387
HOUSE HOP/ANYTHING FOR YOU	VI	25350
IF I COULD BE/I KNOW THAT YOU KNOW	VI	25290
SANDMAN/GOODBYE	VI	25215
WRAPPIN' IT UP/MELANCHOLY BABY	VI	25880
I'VE GOT A DATE WITH/COULD YOU	VI	26000
I NEVER KNEW/SWEET SUE	VI	26089
HONEY'S LOVIN'ARMS/FAREWELL BLUES	VI	26095
SMOKE HOUSE/TOPSY	VI	26107
BACK GOES TO TOWN/WHISPERING	VI	26130
UNDECIDED/WE'LL NEVER KNOW	VI	26134
SENT FOR YOUR YESTERDAY/ANGELS SING	VI	26170
ESTRELLITA/I'LL ALWAYS BE IN LOVE	VI	26187
MARGIE/FAREWELL BLUES	BB	10973
JUMPIN' AT WOODSIDE/CHANGES MADE	CO	35210
BOY MEETS HORN/LET'S DANCE	CO	35301

BENNY GOODMAN (CONTINUED)

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YOURS IS MY HEART/DOWN BY OLD MILL	CO	35445
MISTER MEADOWLARK/CRAZY RHYTHM	CO	35497
I CAN'T LOVE YOU/MOON WON'T TALK	CO	35487
JUST LIKE TAKIN' CANDY/WHO CARES	CO	35517
HOUR OF PARTING/COCOANUT GROVE	CO	35527
NOBODY/HENDERSON STOMP	CO	35820
HARD TO GET/FRENESI	CO	35863
SOMEBODY STOLE MY GAL/I'M ALWAYS	CO	35916
6 FLATS UNFURNISHED/WHY DON'T YOU	CO	36652
DARKTOWN STRUTTERS/AFTER YOU'VE	CO	36699

CHARLIE BARNET

LOVE ON WHITE OAK TREES/LAST JUMP	BB	10389
COUNTS IDEA/DUKE'S IDEA	BB	10453
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SUPERCHIEF/YOU CAN'T RUN AROUND	OK	5673
WORLD IS MAD, 1 & 2	OK	5816
SAME OLD SOUTH/LOVE JUMPED OUT	OK	5963
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LET'S MAKE HAY/SOMEBODY STOLE MY	CO	35500
TICKLE TOE/I NEVER KNEW	CO	35521

JONES-SMITH INC.

BOOGIE WOOGIE/LADY BE GOOD (V)	VO	3459

BUNNY BERIGAN

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SOBBIN' BLUES/I CRIED FOR YOU	VI	26116
TREES/BLACK BOTTOM	VI	26138

WILL BRADLEY

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DOWN THE ROAD/CELERY STALKS AT	CO	35707
3 RING RAGOUT/I SHOULD HAVE KNOWN	CO	35871

LES BROWN

BOOGIE WOOGIE/STARDUST	BB	7858

SONNY BURKE

COUNT BASICALLY/MORE THAN YOU	OK	5955
JUMPIN' SALTY/MINOR DE LUXE	OK	5989
EASY DOES IT/IF IT WASN'T FOR	VO	5397
BLUE SONATE/JIMMY MEETS THE COUNT	OK	5813

ROY ELDRIDGE

HECKLER'S HOP/THAT THING	VO	3577

ZIGGY ELMAN

YOU'RE MINE/ZAGGIN' WITH ZIG	BB	10316

ELLA FITZGERALD

WOE IS ME/STRICTLY FROM DIXIE	DE	2202
STAIRWAYS TO STARS/OUT OF NOWHERE	DE	2598

SLIM GALLIARD

BABY BE MINE/SPLOGHM	VO	5619

BOB CROSBY

I'M FREE/SUMMERTIME	DE	2205
HONKY TONK TRAIN/BIG NOISE FROM	DE	2208
I'M PRAYIN' HUMBLE/SWINGIN' AT THE	DE	2210
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JIMMY DORSEY

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SAM DONAHUE

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ALBERT AMMONS & HIS RHYTHM KINGS

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SHADY LADY/I LIKE TO RIFF	DE	18378

SIDNEY BECHET

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ON THE LABELS

by

Roger Pryor Dodge

The History of Jazz (Vol. I) The "Solid" South
Capitol Album CE 16
Rock Island Line **10021**
Eagle Rock Rag
Leadbelly
Lulu's Mood **10022**
Barney's Bounce
Zutty Singleton's Trio
Crawfish Blues **10023**
Zutty Singleton's Creole Band
Cajun Love Song
Eddie Miller's Crescent City Quartet
The Tailgate Ramble **10024**
Sister Kate
Wingy Manone's Dixieland Band
At The Jazz Band Ball **10025**
High Society
Nappy LaMare's Louisiana Levee Loungers

Capitol has chosen to give us the history of jazz in four albums. On the cover of Volume I is a picture of a graveyard with a donkey pulling an old wagon in which is seated a trombone player dressed in his Sunday's best. Following him are cornet, clarinet and bass drum players.

Oh, if the commercial world could only "tie-up" the idea and the actual thing! They call the album *The "Solid" South*. If one closes one's eyes and thinks of the solid south Leadbelly's sides certainly suit the mood but a terrible shock comes when we hear *Lulu's Mood* which certainly seems to have no connection with the South.

Of Leadbelly's two sides I like the *Rock Island Line* the best. Probably the dialogue gives extra interest to the singing when it does come. The tune is bright and a few choruses are just about enough. On *Eagle Rock Rag* Leadbelly plays the piano. The whole atmosphere on this side is a little "closed in." He has a fresh way of playing the piano because the idiom he chooses is off the beaten track. But the whole side becomes a little monotonous. His singing, as always, is the real thing for which we can be very thankful in this album.

If only the planners of this album had honestly asked themselves "What comes next?" they could not have answered "52nd Street." But 52nd Street is what we get. Barney Bigard's clarinet had its place in Duke's records but the general run of it is far too sweet and smooth. *Barney's Bounce* has "go" to it and when Bigard really gets going the record stops abruptly. Maybe this was the first take.

With the *Cajun Love Song* we get a much finer blues than *Crawfish Blues* or *Lulu's Mood*. We immediately sense something good with Stan Wrightman's piano. Nappy LaMare plays a very good guitar solo and Miller plays in good blues clarinet style. Irvin Verret's blues singing is excellent and is "deep south."

Tailgate Ramble has a haunting resemblance to *Willie the Weeper*. It runs along amiably enough but this is about all that can be said. *Sister Kate* strikingly sets its own pace in the very first few bars. Manone's singing has a wonderful neighborhood quality about it. His solos after this are fine. This side of *Sister Kate* is another one of those fine records of this tune which always seems to bring out the best in the men.

Jazz Band Ball lacks any drive in the beginning ensemble. The solos, however, are good with Matlock first, followed by Manone. Manone ends his first half with a fine phrase in real jazz idiom.

The *High Society* side plunges us into the second section immediately. The fan-fare leading up to the Picou solo is taken as a trombone solo; giving us a little different slant to the piece. It could have been a little more inspired though. Matlock plays the Picou item but that is about all. A *High Society* has to be pretty good these days with everyone making it. Eddie Miller also gives us a version of this solo on saxophone. It is the better of the two solos. The "all out" runs along in the even tenor of the whole record.

I can imagine that in *the future* to try to issue new recordings portraying the "history of jazz" might be a difficult problem because unlike classic music the body of historical jazz does not contain notated works of selected composers. It would seem quite foolish to make new sides of the old tunes but *today* with Bunk Johnson's outfit, Sidney Bechet, Louis Armstrong, Jimmy Yancey, Kid Ory, not to mention any number of capable old timers, we could have had two albums of real stuff.

The United States is consciously richer in jazz than it ever was. By that I mean, we now know *who* the great jazzmen are and *where* they are whereas before they existed for us as remote names. It is still up to these large companies to find the great jazzmen and make valid recordings in the real tradition.

Django's Djump **H.R.S. 1003**
Low Cotton

H. R. S. is back in circulation. Three Duke men and Django play a very sophisticated and later day jazz. *Django's Djump* is a catchy tune. The ensemble and solos give the tune nice twists and it rides along at a good pace to the end. It is not outstanding but very gracious.

Low Cotton, a reissue, gives us the very intimate Django. Django exhibits a fertile mind but a mind which has little to do with the jazz of U. S. A. He is interesting to follow and in this number always gives the extra twists to the melody that are not expected. His fine sense of rhythm and strong playing style make his accompaniments very good background for the soloists.

On an instrument that was handled in quite a simple manner before his time, he developed, it seems by himself, his whole outlook on jazz music. Although his style contributes to the development in other jazz guitarists it is so esoteric that it will eventually lose interest for jazz enthusiasts. Bigard falls in very well with suave clarinet giving the right contrast to Django.

How Long—How Long Blues **Blue**
Blues Before Sunrise **Note 48**
"Pigmeat" Alamo Markham with Oliver "Rev." Mesheux's Blue Six

Back in the '30's I used to go up to the Apollo in Harlem. They had visiting bands but permanent comedians. One great comedian was Pigmeat. He sang, played at comedy and danced. He was a great dancer. Truckin' and Suzy-Q were his specialties. He says that he started both these dance crazes plus the later boogie-woogie. (Dances are not created quite in such a single fashion but it is very possible that he, in doing them so well, started them on their famous path.) I know that I never saw any one do Truckin' any better than he and the way he would screw his head around to go in another direction I will never forget. He was the perfect example of real *theatre*, actor-dancer-singer. But as many times as I frequented the Apollo I never remember him singing as does he on these Blue Note records and he never featured himself as a blues singer.

Pigmeat, in spite of his active life, is still a young man and has accomplished a great deal as a comedian, dancer and singer. Besides his legitimate show business (his is the best legitimate theatre) he has been in films and has written for them. He is another one of those who have been dis-

covered late—one of those doing fine stuff but a kind of stuff that has not been preserved. His singing, like Jimmy Yancey's playing, has been a side line and it is this side line which is so easy to preserve and for which there is a market and waiting public.

How Long opens with a very excellent trumpet chorus by Oliver Mesheux. A fairly straight rendition of the 8-bar blues full of warmth and good brass. Pigmeat has great variety from one chorus to the next. From the first

How long
How long

to the last verse

Lord a nickel
Here's a nickel

he keeps your attention by making you visualize the pictures his words intend. Pigmeat has a full voice, in fact in a few places on this side a little too full. There is nothing, however, of the voiced Negro singing spirituals. There is a complete blues attack and a " born to sing " the blues attitude.

Sandy Williams takes two excellent choruses before Pigmeat's last stanza. His trombone with Oliver's trumpet gives great variety to the record both in his accompaniment of Pigmeat and in the instrumental solos.

In *Blues Before Sunrise* Pigmeat has none of the large voice quality noticeable in *How Long*. Here his voice is blues all the way through. I would say that he gives more interest to the words on this side. As you sit and listen you can either take it as fine blues singing backed by Williams and Oliver or you can listen intently to his handling of the words. Each time the different subtilties of his interpretation arouse a different emotion in the listener.

Jimmy Shirley starts this side with a very instrumentalized guitar solo. Behind him is Tommy Benford with a soft cymbal rhythm. Williams backs Pigmeat with some very musical phrases. Oliver takes the chorus before the end. There is plenty to listen to either in the instrumental accompaniment and solos or in the whole authoritative dominance of Pigmeat himself.

I look forward to seeing a lot of his records, a library of the blues and early Negro " pops." It is a great satisfaction to listen to him and to remember that you did listen to him.

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CRESENT WAXES

By FREDERIC RAMSEY

Kid Ory's Creole Jazz Band

Maryland	**Crescent 3**
Oh Didn't He Ramble	
Down Home Rag	**Crescent 4**
1919	

If Father Gullickson gets his jazz justic publication on the newsstands early this month, its appearance will coincide with an anniversary. Just twelve months ago, late in 1944, Nesuhi Ertegun arrived in New York bearing the tests of his first Crescent sides, the now famous *South, Creole Song, Blues for Jimmy,* and *Get Out of Here.* These records, released early in 1945, touched off a year of lively activity in hot jazz circles. In the East, we've had Bill Russell's Bunk Johnson-American Music issues. And now, late in 1945, two more discs are off the west coast presses.

In the two new records Crescent's previously established standards of sparkling high fidelity are maintained. There's a shade of difference in the placing or recording of Carey's trumpet, however, which brings out a sharp tone, like that of Dominique in the Chicago Footwarmers on Okeh. It's debatable if this is an improvement; on first hearing, the tendency is to reach for the treble control to cut it down. The balance is generally excellent as it was for the previous sides.

Personnel for this new batch of Crescents is slightly different, with Darnell Howard taking Simeon's place on clarinet, and Minor Hall drumming instead of Alton Redd. Ram Hall is an absolutely first rate drummer with a long service record in the jazz ranks. Howard is more than adequate with the Ory group, yet his music runs along in a smoother, sweeter vein than that of the band in general. Nor does he seem to have the knack for collective improvisation which Simeon displayed on the first session. He plays like Jimmy Noone; there is more virtuoso work, more slashing of high notes across the carefully built structure of the ensemble, than there is of thoughtful integration. Like Noone, Darnell could probably accomplish miracles in a small orchestra which he dominated as star clarinetist and leader. With Ory, his work is a little disappointing.

There's a continuity and homogeneity in the music Ory's band keeps turning out. Generally speaking, it's characterized by a sparkling rhythm section that kicks along whatever sort of music, slow or fast, sweet or hot, which the melody men are playing. There's lots of vigorous, fulsome brass work; Ory's mellow, slippery trombone contrasts nicely with Carey's staccato stabs in the varying patterns which they create. The reed work balances the brass with a mellow, woody fullness. Dominating the whole picture is Kid Ory's delicious sense of humor. Ory has somehow instilled his own fun-loving mischievous spirit into the group to such an extent that it's a real musical trademark. And after several months of on-the-job playing together, the band can put down a lively, realistic performance on record. Theirs is that grand, confident relaxation which comes to a group of musicians after hours of striving to accomplish a desired effect. That's the spirit Ory's men bring to a recording session for Crescent, and that's the way it comes out of the grooves.

In *Didn't He Ramble,* they pay Jelly Roll Morton the compliment of close imitation. In some ways, it might have been better to have another funeral selection, since Jelly has already done a bang-up job for this song, with mourners on the way out to the graveyard, and the same hot jazz on the same way back. The Crescent record features a vocal by Ory, however, which makes up for some of the duplication. His warm, pleasant voice, with its hint that his listeners are being kidded, gives a new twist to the old song. He also sings a verse that's first cousin to the Smoky Mountain ballad about an intoxicated rat, which John A. Lomax says has been sung in America ever since it came from England in the early days of colonization. So if there's anything mouldy in this melody, it's at least a hardy growth that has withstood the test of several generations, and will probably outlive this one.

On the day in September, 1939, when Jelly Roll cut his Victor version of this tune, Kid Ory was in New York. Jelly wanted him for the session and asked Braud to get him for the date. Unfortunately, Ory didn't have clearance with the union. It's certainly one of the great missed occasions of jazz that Ory and Jelly couldn't have teamed up on this original date—but we *can* be thankful that Ory has had

his crack at *Didn't He Ramble*, at long last.

Maryland, My Maryland is kicked off by a call from the trumpet, a roll from Hall's snares, and a trill from the clarinet. Carey's parade lead paces them down the wide avenue as the band steps in time to the lively tempo of Hall's drum rolls. As the instruments sway back and forth in time with the compulsive march-step, reflections cast from their shiny nickel and brass surfaces flash for a brief second across the faces of spectators lining the sidewalks. Ory is marching with his trombone, and it's a parade in the Crescent Studios, with the Crescent City in every slide of the long brass horn and roll of the drums. There's a Turkish standard waving in the breeze at the head of the procession, and two men with beards and a dachshund are tooting flageolets in the second line. The dachshund is there because he thinks he's hearing a version of *Tannenbaum, O Tannenbaum* that he pronounces *"höchst wunderschön!"*

With the procession well under way, Ory and Carey open up with another thumping march, titled *1919*. It's set in motion by a succession of short solos from trumpet, trombone and clarinet. As with all the Ory records, these emerge from an accompanying fabric that provides a counter-texture for each instrument. Thus when the trumpet plays, the trombone and clarinet are busy in the background, filling in with earthy runs and vivacious trills. If the clarinet comes forward, then trumpet and trombone take their share of the supplemental rôle. It's that way from start to finish, and the listener isn't even in the running if he can't or won't let his ears be paced by the fleet changes of this fluid music.

In *1919* the string bass plays the tuba part and there are some very lusty passages exploiting Ed Garland's ability to make strings sound like a horn. Buster Wilson's light piano darts in and out of the mêlée like an agile puma. It's not strictly "pure" band style (Did you ever see a piano walking?) but it forms a nice bridge for the ensemble passages in which the parade is more or less left behind while the boys jam it out in the back room. Darnell Howard's tone in the long solo (trio part) following the string bass interlude is pleasing and mellow. This sort of fat tone when rendered by a special process comes out as the anaemic by-product blown by musicians who follow Artie Shaw.

Wilbur Sweatman's *Down Home Rag* rounds out the set. Trumpet and clarinet carry the burden of the introduction. The spirit of the Original Dixielanders is evoked by some Edwardsian runs from Ory. The rag melody emerges from a neatly integrated, fast blending of the three voices. Howard blurts out a phrase to warn that he's coming in, then rides through a low register solo which he works up to a shrill treble before giving way to Ory. The latter's trombone repeats a simple phrase four times, each time with a slight variation of inflection. Carey follows him with four versions of another phrase, while Howard contributes heated interpolations from the clarinet. For finale, they punch out the melody in the same emphatic ensemble which opened the record. The rhythm section gives them everything that can come from keyboard, strings and drumbeats. There's a hot tune in the old wax before Ory's boys bow out to the studio's red light, and another Crescent session comes to an end.

JAZZ LOOKS AHEAD

The terrific Lionel Hampton band brought new jazz to San Francisco at a recent dance at the Civic Auditorium. He was enthusiastically received by the large crowd, mostly sailors, all of whom were completely knocked out by this frantic young outfit. On every number Lionel and his boys point the way toward the music of the future, the great Modern Jazz of which he is one of our foremost exponents.

With no theatre crowd to demand commercialism, The Hamp and his men were able to play freely the sincere and brilliant music of which they are capable. The old standards, long since obsolete, are being constantly shattered and the product is a wonderful preview of what to expect of the greater New Jazz.

The soloists were each harbingers of better things to come, modernism being their keynote. Saxophonists Cobbs and Fields are never content with established techniques but are forever exploring new registers and wider harmonies. They also prove that the subtle intonation is passé and that the future jazzman will show much more feeling in his music by vibrating his body in a frenzy and waving his instrument madly as he plays. The trumpets, all five, play with none of the OLD Hat finesse but pour it on with powerful piercing high-note modernism. The dated pure and melodic horn will never be heard in this great unit! The trumpet register is being expanded constantly, opening up limitless new fields and a grand new era on the instrument. Not one cat in the Hamp's section failed to hit an impeccable A above high C and hold it!

An Esquire All Star, The Hamp himself is a legend among musicians. His chordal experiments and NEW ideas are really fine and the clever way he introduced *Holiday for Strings* into every solo showed that the future jazz will have many of these great moments. As a personality he is unexcelled. He inspires his men by jumping up and down and thrashing his arms about, and delights his fans by juggling drumsticks. One of the evening's highlights occurred when he threw a stick in the air and caught it behind his back, after missing twice. The regular drummer (The Hamp, in true modern style, plays only a tom-tom wheeled out for him on specialties) is another good man, and also juggles drumsticks with great facility.

All this bodes well for the future. The Great New Jazz is still in its infancy of course, throwing off the dubious heritage that is holding it back. Yet we have here many of the elements the coming music will feature, like the frequent insertion, in the heat of improvisation, of familiar airs like *In the Gloaming*, *I Dream of Jeanny With the Light Brown Hair*, and *The Bridal Chorus*. These frantic youngsters know that they cannot rely upon their own ideas to pull them through the complex modern solos. Thus Jazz progresses.

The playing of *Hamp's Boogie Woogie* was an amusing contrast between the old and the new. The trite King Oliver solo from *Snag It* and the dated bass of *Yancey Special* were played along with the best of modern riffs and Lionel's two fingered piano playing. The pianist who uses all his fingers and sits down at his instrument is a relic of moldy fig days. Lionel is truly a Giant of his Age.

The climax of all, and the most excitingly modern, was *Flying Home*. Here the great young jazzmen exceeded all that had gone before and once again looked far ahead of their time. In the execution of the immortal number two drums collapsed, the trombonist's music stool fell off the stand and several chairs were upset in the trumpet section. Such playing is thrillingly without precedent and the immense acclaim for this fantastically wild and fanatic piece of the New Jazz was well deserved. The Hamp now rates well up alongside Ellington as a major pioneer of the future. With The Hamp in the vanguard, supported by all up-to-date critics and contemporary musicians, Jazz is coming into its own and opening up for itself a glorious new success.

—Arthur Bradley.

BUNK

(*Continued from Page 9*)

gamble. So far, there has been very little material reward for the great jazz which they have served forth with lavish profusion from the Stuyvesant Casino stand. Attendance has been small, due in part to lack of proper publicity at the start. The ardent jazz enthusiasts acting as *entrepreneurs* seemed to feel that it was sufficient merely to have Bunk's Band up in New York. Their failure to provide proper initial publicity nearly resulted in a flop jeopardizing the future lives of the musicians.

Now it looks as if the venture will succeed. Articles on Bunk, the Band, and the dance hall are beginning to appear in every sort of publication. The out-of-the-way Casino is becoming a mecca for New Yorkers and out-of-town visitors curious to hear this new kind of music. As the place begins to fill up, and tables lining the dance floor become more numerous and more crowded with paying customers, the band is responding with new vigor in its playing. There's a "good time" feeling in the air.

It's a long stretch from the crowded, narrow streets of the New Orleans good-time district of the 1890's to the streets of New York, fifty years later. Yet Bunk Johnson has made it. A root man in the family tree of jazz, he's now sitting out on its leafy branches and blowing a mellow horn. His own personal history parallels that of jazz. It was Bunk who in knee pants joined Kid Bolden's Band, and when that band broke up, carried on its tradition with Frank Dusen in the Eagle Band.

Louis Armstrong has written of Bunk: "I won't have to say very much because the minute you hear him play you can just picture me and several others of the youngsters of my days way back when Bunk Johnson was a very young man and we were kids. . . . I used to follow Bunk all over New Orleans when he'd play in a street parade or in an Advertisement Wagon. . . . Or when he played at night down in the Red Light District."

When he wrote these words in a letter to Rudi Blesh, Louis Armstrong probably never suspected that they were prophetic as well as historical. For now everyone can follow Bunk and his boys in their triumphant walk through the streets of the city.

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EUPHONIC SOUNDS

By ROY CAREW

I consider it a fortunate circumstance that I read *Roger Pryor Dodge* in the October issue of *The Record Changer,* and had my attention called to the recording of Scott Joplin's *Euphonic Sounds* by James P. Johnson (Asch Album 551-1). Not being a critic of music or records, I am content to take Mr. Dodge's comments on this recording as very good and to the point. Since I have admired James P. Johnson's playing ever since I bought his Bleeding Hearted Blues and Carolina Shout when they were first issued some twenty years ago, and have been a Joplin fan for over forty years, the recording of *Euphonic Sounds* became an immediate must for me. I am very glad I have the record. Mr. Dodge states that he has not seen the sheet music of the number and cannot say whether or not Johnson is filling it out a little more abundantly or not. As I have the sheet music, perhaps I can supply a little in that respect.

Euphonic Sounds is a rather unique composition, differing greatly from the ordinary *rag.* Joplin did not call it a rag, designating it a *syncopated* novelty and a *syncopated* two-step; however, he indicated that he considered it a rag by including his usual admonition "Do not play this piece fast. It is never right to play ragtime fast." There are three sixteen bar parts to this number, and the arrangement is as follows: Introduction, part one, part two, repeat part one, part three, repeat part one lengthened to twenty bars by a sort of a coda. In the recording Johnson follows Joplin's arrangement, but shortens the second part to *thirteen* bars, and the third part to *twelve* bars, and then goes on to lengthen the finish to twenty-three bars by adding three bars to the coda. To me these are drastic alterations to say the least. Why such a skilled musician and competent ragman as James P. Johnson should make such changes is somewhat incomprehensible, for although they may not detract greatly from the piece, they certainly add nothing to it.

In playing the first strain Johnson follows the text with reasonable closeness, except that he plays the bass runs in octaves; in the second part he plays Joplin's music for eight bars and then for the remaining five bars he plays some pretty florid J. P. Johnson jazz, adhering, however, to the strange melodic progressions noted by Mr. Dodge. In dropping three measures from this part he deprives the listener of two measures of progressions. (I believe Joplin was a master in these

"IS IT TRUE, MR. NEEZER, THAT DURING THE DECLINE OF YOUR 'STACCATO' PERIOD, THAT YOUR CONTRAPUNTAL ATTACK AND POLYRHYTHMIC PATTERNS EMBODIED CERTAIN 'DODDSIAN' INFLUENCES?"

melodic progressions—an earlier composition was described as "a story in transitions"). In playing the third part, Johnson plays close to the sheet music for six bars, but embellishes the remaining six bars considerably.

This recording is worth having, but it is to be regretted that measures were omitted, and that Joplin's text was not followed more closely. No one can question Johnson's ability to transform any composition into his own personal style. However, *good* ragtime is worth playing *as written.* I am with Mr. Dodge when he says ". . . we can only hope that some one will eventually do an album of ragtime as good as *Euphonic Sounds.*" When I think of the wealth of material in Joplin's compositions I am a little puzzled as to how this number came to be chosen, since there are several others that lend themselves more naturally to the exposition of *genuine* ragtime as it was, and its relation to jazz as the latter emerged.

. . . THIS CHORUS

(*Continued from Page 5*)

I pick up the *Baltimore Sun,* Nov. 7, and what do I find on the editorial page among such headings as "Molotov's Speech," "The Atomic Secret," "Exit the Chain Gang," and "Management and Labor" but six inches on "The Real Jazz." A couple of sentences read—"Most of the population of this country has never heard real jazz but, rather, watered-down, bloodless hybrid versions. Statements by legitimate musicians when favorable usually refer to 'jazz' as certain elements of George Gershwin's compositions." And "Appearing now at the Stuyvesant Casino in New York is Bunk Johnson's Band. Bunk Johnson's Band represents the ultimate in hot-jazz—jazz with its best foot forward. . . ." Hmm.

* * *

Discovery of the year appears to be a piano roll turned up by S. Brunson Campbell of Venice, California. The label reads "Hand played Music Roll by Scott Joplin, Tempo 70, No. 8440, *Maple Leaf Rag,* cake-walk and two-step, manufactured by Standard Music Roll Co., Orange, New Jersey, patent applied for." The piano roll is in fine condition. Mr. Campbell plans to issue it as a phonograph record. I have heard piano rolls by Jelly Roll Morton and the reproduction is remarkable. A recording of a piano roll by Joplin would be of considerable interest to ragtime enthusiasts.

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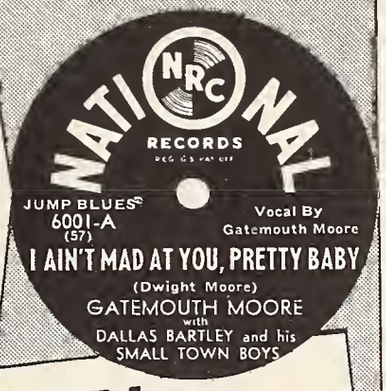

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JAZZ DURING THE OCCUPATION

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Unpublished photographs including Jelly Roll Morton group.
Cover in two colour abstract design by Stanley Jackson.
Editorial: From Criticism to Charlatanism—The English Vogue, 1945.

Forthcoming issues will include:

Extracts from Hugues Panassié's unpublished book "Douze années de Jazz."
Interview with Wilbur Sweatman by Kenneth Lloyd Bright.
A Non-Aesthetic Basis for the Dance by Roger Pryor Dodge.
Jazz and Poetry by Nicholas Moore.
Regular U. S. Record Reviews by Charles Payne Rogers.
The Function of the Critic by Albert McCarthy.
London Sketches—Experiment in three forms: Reproductions by Stanley Jackson, poetry by Louis Adeane, prose by Albert McCarthy.

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5. Holland by Henk Niesen.

The Story of Blind Tom by Albert Bettonville.
Poems by Langston Hughes, William Everson and Kenneth Patchen.
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The Record Changer

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THE RECORD CHANGER

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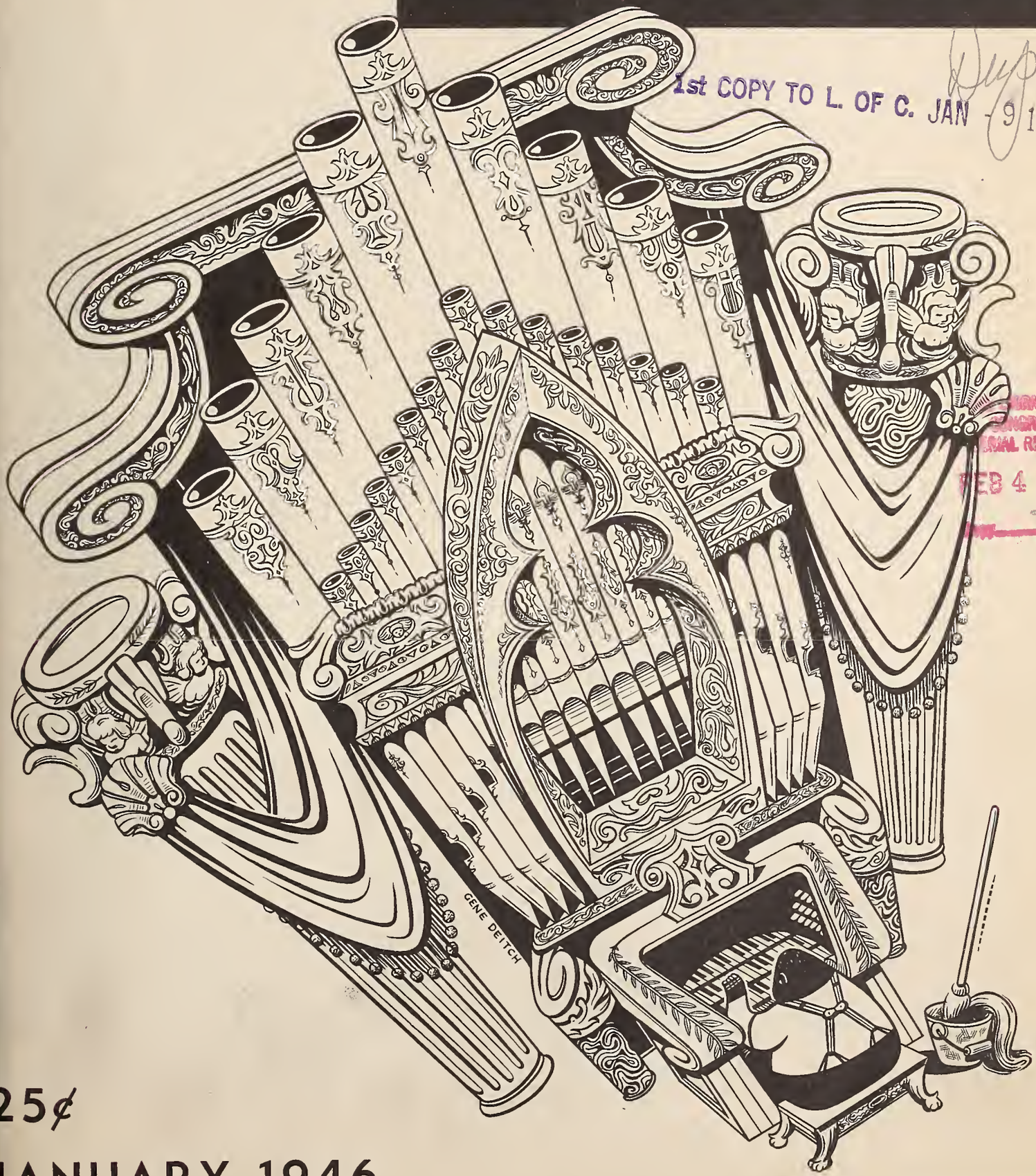

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567

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To be suitable for dubbing, records must *sound new* when played with a metallic needle; they must be perfectly centered, with a minimum of surface noise and no distortion, noticeable clicks or irregular noise.

If you can lend me any of the following records, *please write first* for full particulars:

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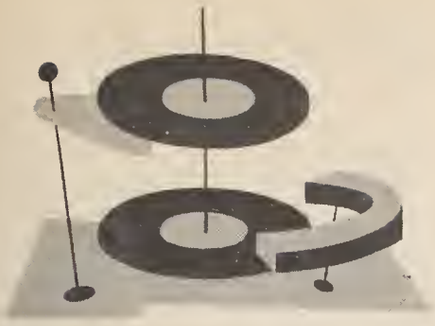

THE RECORD CHANGER

VOL. 4, NO. 11

JANUARY 1946

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RECORD LABEL ABBREVIATIONS, EXPLANATION OF RECORD CONDITION-GRADING, AND OTHER INFORMATION, SHOWN ON NEXT PAGE.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "For Disposition." The classified section titled "Wanted" is used by collectors who advertise therein for out-of-print records.
Gordon Gullickson, Editor, Publisher; Ernest Borneman, Contributing Editor; George Greenfield, Circulation Manager; William Grauer, Jr., Commercial Advertising Manager; Don Anderson and Gene Deitch, Art Department; Herman Rosenberg, New York Correspondent. Published every month at Fairfax, Virginia; Copyright, 1946, Gordon Gullickson. Subscriptions in U. S. and possessions, $2 per year; Canada, $2.25; elsewhere, $2.50.

ADVERTISING RATES FOR COLLECTORS AND BUYERS:

Classified Sections

Records Wanted .....10c each
Records for Disposition.....10c each

The above rates apply only to advertising submitted on our special ad forms. For a supply of these forms, drop us a card. The rate for classified advertising not submitted on these forms is 15c PER ITEM.

Record Lists

1 column (⅓ page; 78 lines)...$ 8.00
2 columns (⅔ page; 156 lines). 15.00
3 columns (full page; 234 lines) 23.00

No display ads for record lists less than one column accepted.

FOR OUR COMMERCIAL ADVERTISING RATE CARD:

Address Inquiries to

William Grauer, Jr., Commercial Advertising Mgr., The Record Changer, 170 Claremont Ave., New York 27, N. Y.

To Subscribe

Write your name and address on a piece of paper. Send it with $2 to the Record Changer, Fairfax, Virginia. No other writing is necessary.

$2 per year 12 issues

HOW THE RECORD CHANGER WORKS:

Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. 1, Record Label:

Ae	Aeolian Vocalion
Aj	Ajax
AM	American Music
Ap	Apex
As	Asch
Au	Autograph
Ba	Banner
BB	Bluebird
Bea	Beacon
BN	Blue Note
Br	Brunswick
BrE	English Brunswick
BrF	French Brunswick
BS	Black Swan
Bu	Buddy
Bwy	Broadway
Ca	Cameo
Cap	Capitol
Ch	Champion
Cl	Collectors Item
Cl	Clarion
Clax	Claxtonola
Co	Columbia
Com	Commodore
Cq	Conqueror
Cr	Crown
Cs	Crescent
De	Decca
DeE	English Decca
DeF	French Decca
Di	Diva
Do	Domino
Ed	Edison
El	Elite
Elec	Electradisk
Em	Emerson
Ex	Excelsior
Ge	Gennett
GG	Grey Gull
Gl	General
GrF	French Gramophone
Ha	Harmony
Harmo	Harmograph
Her	Herwin
HMV	His Master's Voice
HoW	Hit of Week
HRS	Hot Record Society
Hy	Hytone
Im	Imperial
Je	Jewel
Jl	Jazz Information
JM	Jazz Man
Key	Keynote
KP	Keith Prowse
Li	Lincoln
Mas	Master
Mad	Madison
Max	Maxsa
Me	Melotone
MW	Montgomery Ward
Nor	Nordskog
OdF	French Odeon
OdG	German Odeon
OK	Okeh
Or	Oriole
OrE	English Oriole
PaE	English Parlophone
PaF	French Parlophone
Pana	Panachord
Para	Paramount
Pat	Pathe
PatA	Pathe Actuelle
PatF	French Pathe
Pe	Perfect
Ph	Philharmonic
Pu	Puritan
Qrs	Qrs
Re	Regal
Ro	Romeo
Roy	Royale
RZ	Regal Zonophone
Sa	Salabert
SA	Solo Art
SD	Steiner-Davis
Se	Session
Sil	Silvertone
Sig	Signature
Su	Sunshine
Sw	Swing
Tele	Telefunken
Tri	Triangle
UHCA	United Hot Clubs
Ul	Ultraphone
VD	Van Dyke
Ve	Velvet Tone
Vi	Victor
Vo	Vocalion
VoE	English Vocalion
Vr	Variety
Vs	Varsity

In the "For Disposition" section the condition of the record is indicated by these abbreviations:

N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.

E (Excellent): Surface noise low, smooth, uniform. Not irregular or crackling. Easily disregarded in listening. No perceptible distortion.

V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.

G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.

F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.

P (Poor): Foreign noises, collectively, are louder than the recorded music; continuous concentration is required, and there is little satisfaction in listening.

Column 4 of the "For Disposition" section shows the method by which each record is to be disposed:

"SAL": The record is for sale at the price indicated.

"AUC": The record is at auction. The highest bid takes the record. Bid only what the record is worth to you.

"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "Wanted" and "For Disposition" sections shows the first four letters of the advertiser's name. His address is shown in the adjoining columns of this page.

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ROTH: Alfred F. M. Roth, 26 Nassau St., Trenton 8, N. Jersey.
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SMIT: Harry Smith, 1804 E. 50th, Seattle 5, Wash.
STRU: E. G. Strumpf, 4646 S. E. Taylor, Portland 15, Ore.
STUR: Ralph J. Sturges, 131 Washington St., Hartford 6, Conn.
TAYL: Fred T. Taylor, 2005 S.E. 20th, Portland 14, Ore.
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TRAV: James R. Travis, 3831 East 21 Pl., Tulsa 4, Okla.
TURN: Turner, Jr., Studios, 1934 Eleventh St., N.W., Washington 1, D. C.
WALL: Howard Wallach, 235 West 76th St., New York. N. Y.
WEIN: Robert Weinstock, Apt. 6-W, 324 W. 83rd St., New York 24, N. Y.
WHAL: Clyde Whaley, 141 Carey Ave., San Antonio 2, Tex.

CLOSING DATE FOR BIDS
On all Records advertised for auction in this issue will be Feb 3, 1946
UNLESS OTHERWISE STATED.

WANTED
Collectors Want Lists
PRICES QUOTED, STOCK OF OVER 10,000
LOOP RECORD SHOP
2132 East 4th Street Cleveland, Ohio

LEMME TAKE THIS CHORUS

During the past four years the principal aim of the Record Changer has been to facilitate the exchange of jazz collector's items by mail. The jazz collecting field has expanded considerably during recent years, and we feel it is about time to set up a board of authority to settle disputes that are bound to arise when a thousand or so persons get to dickering back and forth by mail.

Until this organization can pick a better name for itself, it will be known as the "Board of Conciliation and Advice for Phonograph Record Traders and Collectors." The Record Changer has appointed Merrill M. Hammond of Worcester, Mass., and William C. Love of Nashville, Tenn., as members of this Board. Three other members will be elected by our readers. The five members will select one of their numbr as chairman of this Board and will then take whatever steps they wish to facilitate record trading and to improve its practices.

The Record Changer will insist on only one point in the organization of the Board. It must be established completely independent of this publication. Our attitude toward it will be strictly "hands off."

The Board will formulate its own functions and course of action. The following are only random suggestions of some projects it might work on:

1. Consider and rule on grievances arising from record transactions of collectors and traders;

2. Formulate a simple and workable code of record trading practices and principles;

3. Print periodically (possibly once every six months) a bulletin to

a. Review any cases not settled to the satisfaction of parties involved;

b. Inform readers of any completely irresponsible individual;

c. Show an "approved" list of collectors who, after at least a year of active record trading, have been found to be reliable. (We believe such a list would greatly facilitate record trading. Anyone who has ever sold a record by mail knows it is inconvenient to ship C.O.D. It would be much simpler to be able to refer to an "approved" list of collectors, make the shipment, and bill later);

(Continued on page 15)

SPECIAL AUCTION!

Every Item Guaranteed as Good as Listed or Purchase Price and Shipping Charges One Way Refunded. Records Will Be Shipped by Express C.O.D. On Orders of Less Than $5, 25c Will Be Charged for Packing.

Prices Are Lowest Bids to Be Considered

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Bb	10008	You Look Good to Me/I'm Gonna	N 1.50
Bb	10016	Swingin' Them Jingle Bells/	V 1.50
Bb	10078	I Wish I Had You/Georgia May	E 1.50
Bb	10116	Hold Tight/You Out-Smarted—	E 1.50
Bb	10133	I Ain't Got Nobody/Viper's Drag	E 1.50
Bb	10205	Spider and Fly/Remember Who	N 1.50
Bb	10322	Blue Because of You/Some—	E 1.50
Bb	10346	Honey Hush/You Meet the Nicest	E 1.25
Bb	10573	Darktown Strutters' Ball/I Can't	E 1.25
Bb	10658	Cheatin' on Me/Oh! Frenchy	N 1.50
Bb	11078	Shortnin' Bread/Mamacita	V/E 1.50
Bb	11115	I Wanna Hear Swing Songs/	E 1.25
Bb	11518	Jitterbug Waltz/Need Little	E 1.50
Bb	11539	Don't Give Me That Jive/Losing	N 1.50
Vi	20776	Savannah Blues/Won't You Take	V 2.00
Vi	24826	Honeysuckle Rose/Breakin' Ice	E 2.00
Vi	25194	Sugar Blues/Somebody Stole	N 1.50
Vi	25211	Spreadin' Rhythm/Fingers	E/V 1.50
Vi	25342	It's a Sin to Tell a Lie/Big Chief	V 1.25
Vi	25348	Let's Sing Again/The More I—	E 1.50
Vi	25478	'Taint Good/Hallelujah! Things	E 1.50
Vi	25490	Swingin' Them Jingle Bells/	E 2.00
Vi	25491	I Adore You/A Rhyme for Love	E 1.50
Vi	25530	You're Laughing at Me/I Can't	V 1.50
Vi	25753	I'm in Another World/My First	V 1.50
Vi	25806	I Love to Whistle/Florida Flo	N 2.00
Vi	25817	Something Tells Me/Don't Try	V 1.50

WOODY HERMAN

Co	36789	Caldonia/Happiness is a Thing	N .50
De	1535	You're a Sweetheart/Fine—	E 1.50
De	1839	Saving Myself for You/Carolina	E 1.25
De	2440	Woodchopper's Ball/Big Wig in	E 2.00
De	2658	Still the Bluebird Sings/Love—	N 1.25
De	3217	Mr. Meadowlark/You Think of—	N 1.25
De	3427	Frenesi/A Song of Old Hawaii	V 1.00
De	3751	Dancing in the Dark/Time—	E 1.25
De	3813	You'll Never Know/Lazy—	E 1.25
De	4024	Misirlou/By-U By-O	N 1.50
De	4030	Blues in the Night/Dreams on Me	N 1.50
De	4198	Skylark/Night of Nights	E 1.00
De	18377	Music Stopped/I Couldn't Sleep	N 1.00

BENNY GOODMAN

Co	35391	Boy Meets Horn/Let's Dance	N 1.00
Co	35319	Honeysuckle Rose/Spring Song	N 1.00
Co	35863	Frenesi/Hard to Get	N 1.00
Co	35869	Cabin in Sky/Taking Chance on	N 1.00
Co	36429	Shady Lady Bird/Buckle Down	N 1.00
Co	36594	Wang Wang Blues/Way You	N 1.25
Co	36680	It's Always You/Mission to	N 1.00
Co	36817	Slipped Disc/Oomph Fah Fah	N 1.25
Co	36699	After You've Gone/Strutters' Bali	E 1.00
Co	36767	Ev'ry Time We Say Goodbye/Boy	N 1.00
Ok	6590	String of Pearls/Jersey Bounce	N 1.50
Ok	6606	A Zoot Suit/My Little Cousin	N 1.25
Vi	25351	Sentimental Mood/Foolish	E 1.50
Vi	25355	I've Found New Baby/Swingtime	V 1.25
Vi	25398	Moon Glow/Dinah (quartet)	E 2.00
Vi	25469	'Taint No Use/Did You Mean It?	V 1.25
Vi	25481	Whispering/Tiger Rag	E 1.50
Vi	25500	Never Should Have Told You/	E 1.50
Vi	25792	Don't Be That Way/One O'Clock	N 1.75
Vi	26000	Could You Pass in Love/I've Got	V 1.00
Vi	26170	And the Angels Sing/Sent for	N 1.25

GLENN MILLER

Bb	10214	Sunrise Serenade/Moonlight—	N 1.25
Bb	10276	Stairway to the Stars/To You	E 1.25
Bb	10286	Little Brown Jug/Pavanne	N 1.25
Bb	10309	Can't Live on Love/Rendezvous	E 1.25
Bb	10416	In the Mood/I Want to Be Happy	E 1.25
Bb	10832	Crosstown/What's Your Story	N 1.50
Bb	10845	Our Love Affair/Call of Canyon	E 1.25
Bb	11029	Chapel in Valley/Volga Boatman	E 1.25
Bb	11095	Perfidia/Spring Will Be So Sad	N 1.25
Bb	11230	I Know Why/Chattanooga Choo	E 1.25
Bb	11187	I'm Thrilled/From One Love—	N 1.25
Bb	11315	This Time the Dream's on Me/	N 1.25
Bb	11342	Dreamsville, Ohio/Papa Niccolini	N 1.25
Bb	11365	Ev'rything I Love/Baby Mine	V .75
Bb	11369	Humpty Dumpty Heart/No—	N 1.00
Bb	11397	White Cliffs of Dover/We're the	N 1.00
Br	8152	Don't Wake Up My Heart/Fall—	N 2.00
Vi	27935	That's Sabotage/Serenade Blue	E .75
Vi	201600	Helpless/When Johnny Comes—	N .50
Vi	201563	Long Time No See, O Baby/Here	N .50

BOB CROSBY

De	2142	What Have You Got/Madame	E 1.00
De	2208	Honky Tonk Train/Big Noise	V 1.50
De	2401	If I Didn't Care/Hot Dog Stand	N 1.00
De	2537	Them There Eyes/Red, Robin	N 1.00
De	2569	So. Rampart St. Parade/Smokey	E 1.25
De	2652	Melancholy Mood/Oh! You Crazy	E 1.00
De	2924	Pinch Me/The Little Red Fox	E 1.00
De	3417	You Forgot About Me/Gone But	N 1.00
De	3576	I'll Come Back to You/Take Me	E 1.50
De	3623	I, Yi, Yi, Yi, Yi/Chica Chica	N 1.00
De	3815	Call It Anything/Something—	E 1.00
De	4027	I'm Trusting in You/From One	E 1.00

ARTIE SHAW

Bb	7746	Begin the Beguine/Love Call	N 1.25
Bb	7875	Nightmare/Non-Stop Flight	E 1.00
Bb	10046	Deep in a Dream/Day After Day	E 1.00
Bb	10148	Alone Together/Rose Room	E 1.00
Bb	10307	When Winter Comes/I Poured	E 1.00
Bb	10324	Comes Love/I Can't Afford to	E 1.00
Bb	10334	Melancholy Mood/Moonray	V .75
Bb	10406	Day In—Day Out/Put That Down	N 1.25
Bb	10412	Two Blind Loves/Last 2 Weeks	N 1.25
Bb	10509	Do I Love You?/When Love	N 1.25
Br	7914	Night & Day/Someday	E 1.50
Vi	26762	Special Delivery Stomp	E 1.50
Vi	27335	Dancing in Dark/Smoke Gets	E 1.25
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KING JAZZ

By ERNEST BORNEMAN

On November 26 there was a jam session in Montreal with Jack Butler (trumpet), Sandy Williams (trombone), Mezz Mezzrow (clarinet), Sam Price (piano) and Danny Alvin (drums). I had to do some recordings for CBC that week-end, and so I took the morning train out of Ottawa, got into Montreal by noon, managed to get through my recording session by dinner time, and took a cab over to His Majesty's Theatre on Guy Street where the jam session was to start round about 8.30 that night. I was looking forward to hearing Mezzrow whom I had never heard in person before, and I was hoping to meet Jack Butler because he comes from Martinique and I thought he might give me some data for the French Antilles section of my next book on Latin American Negro Music. I had heard Sandy Williams play some pretty flashy trombone with Chick Webb years ago and I didn't know how he would fit in with a small jam group. Danny Alvin and Sam Price were all right with me, but I didn't really expect much of a rhythm section without bass and guitar.

I needn't have worried. The piano was a grand with stiff action and poor volume, and Sammy Price was still weaker than he sounded on records; Danny Alvin, to hold the section together, had to use sticks instead of brushes for almost any kind of beat, and he made little effort to hide his disgust; Sandy Williams played some surprisingly fine blues trombone but fell into the most naive smears and cadenzas when he came to play pop tunes; rarely had I heard two entirely different traditions so amazingly contrasted in a single player. It was an object lesson on the kind of musical schizophrenia into which the old-timers have fallen under the impact of 52nd Street. Butler, similarly, fell down on what Sammy Price as M. C. called the "modern" numbers but rose to some really beautiful passages in the blues, the boogie and the last Bugle Call Rag.

I was puzzled by the unevenness of performance both Butler and Williams showed from number to number until I noticed with what Edmund Wilson would call "the shock of recognition" that the difference was almost entirely caused by Mezzrow's part in the music and that it was his playing alone which kept the band together and, in fact, made Butler and Williams "play over their heads" whenever he felt the tune was good enough to warrant the effort. When he didn't like the tune, he simply sat it out, and without his guidance the rest of the boys quickly fell into one after another of the countless mannerisms that can so easily turn jazz from a fine and original music into a pitiful set of tricks and cliches. I had admired Mezzrow before for his originality, musicianship and infallible taste, but never before had I realized the cohesive effect that his playing must have had on all the musicians who had played and recorded with him all these years, and in retrospect I suddenly began to understand why it was that men like Bud Freeman, Joe Sullivan and Floyd O'Brien sounded so infinitely better on the Mezzrow disks than they have ever sounded before or after.

I had written to Mezzrow before to ask him a number of questions I had carried around with me ever since Delaunay in France had told me some stories about the effect Mezzrow's music had had on all the French musicians during his visit to Paris, and after the show I went backstage to talk things over with him. He said that he had brought the first acetates of his new recording company with him and he wondered whether we couldn't go somewhere quiet to play them over. So we picked up a bottle and went to a friend's place and put them on the turntable round about midnight.

There were twelve sides, six by a quintet, two by a septet, two vocal blues accompanied by the septet, and two piano solos. The name of the recording company was KING JAZZ, and rarely has a company named itself better, for here, indeed, in recording quality as well as in musicianship, was the real royalty of jazz. Here was the regal quintet, the old aristocracy of the music—Bechet, Mezzrow, Pops Foster, Sidney Catlett, Kaiser Marshall; here were such beautiful pseudonyms as Pappa Snow White, Jimmy Blythe, Jr., and Pleasant Joe, which would fool no one who should care to look at the composer credits on the labels; and here were such extraordinary newcomers as Fitz Weston on piano, and such rarely recorded men as Danny Barker on guitar. But here, most of all, was the loveliest, most lyrical, and most deeply melodious jazz I have ever heard on phonograph records.

There have been one or two records of this kind in the past, *Really the Blues* and the A-side of *Coming On with the Come On* among them, but never before in the whole history of jazz—and I include the Hot Fives, the Bechet Feetwarmers, and the Bunk Johnsons—has there been such consistent imagination, integrity, and melodic wealth, such flawless collective improvization and such utter absence of vanity and sham, as in the best of these new discs. It is as if a group of travellers through our musical history had collected everything of true value from New Orleans to the present and, by an extraordinary process of selection and purification, had been able to leave behind all that was ephemeral and redundant on the way and, finally, by an act of grace, had been able to bring forth, as their own innermost experience and creation, a series of new variations which gave personal shape and depth to the whole tradition of the past.

I took down the numbers, titles and personnels:

KING JAZZ 140

Gone Away Blues

De Luxe Stomp

Mezzrow-Bechet Quintet

KING JAZZ 141

Bowin' the Blues

Old School

Mezzrow-Bechet Quintet

KING JAZZ 142

Out of the Gallion

Ole Miss

Mezzrow-Bechet Quintet

KING JAZZ 143

Blood on the Moon

House Party

Mezzrow-Bechet Septet

KING JAZZ 144

Levee Blues

Saw Mill Man Blues

Pleasant Joe with Mezzrow-Bechet Septet

KING JAZZ 145

Boogin' with Mezz

I Finally Gotcha

Jimmy Blythe, Jr.

PERSONNEL FOR QUINTET

Sidney Bechet	Soprano Sax
Mezz Mezzrow	Clarinet
Fitz Weston	Piano
Pops Foster	Bass
Kaiser Marshall	Drums

PERSONNEL FOR SEPTET

Pappa Snow White	Trumpet
Sidney Bechet	Soprano Sax
Mezz Mezzrow	Clarinet
Jimmy Blythe, Jr.	Piano
Danny Barker	Guitar
Pops Foster	Bass
Sidney Catlett	Drums

It would be difficult to decide which of these sides is the more remarkable. Certainly the two piano sides, although competent and at times rather lovely, are not of the same calibre as the Quintet and the Septet. The blues side, *I Finally Gotcha,* stems from the same tradition as Cripple Clarence Lofton's *Had a Dream,* while the the boogie side is closer to Cow Cow's manner than to Pinetop's. Both sides suffer from the same trouble as most of the early party piano records—the bass too heavy and too close to the beat, and not enough triplets and dotted notes to relieve the weight of the chords. The vocal blues sides are better, but although Pleasant Joe's phrasing and most of his lyrics are in the grand manner of Blind Lemon and Sox Wilson, his vibrato is too close to the tradition of such sweet singers of the race as Orlando Robinson and Albert Hibbler to fit in very well with the mood and manner of the blues. The Septet is best on *House Party,* a magnificent medium-tempo blues on the traditional formula of piano-orchestra-piano and with the most beautiful coordination between one brass and two reed instruments I have heard since that magnificent Tommy Ladnier session in November, 1938, which produced *Really the Blues* and *Weary Blues.*

But the most moving sides are the six by the Quintet. They were the last to be recorded, and in each one of them the understanding and co-operation between the musicians grows closer. The piano solos were recorded on March 27, the Septet on July 30, the vocal blues on July 31, the first two Quintet sides, *Bowin' the Blues* and *Ole Miss* on August 29, and the last four Quintet sides on August 30, and it is on these last four sides, *Gone Away Blues, De Luxe Stomp, Old School* and *Out of the Gallion* that the musicians really surpass themselves.

Fifteen years ago, when I was still working on the history of African survivals in American Negro folkmusic, it was Louis Armstrong and Bessie Smith who first taught me that there was a continuity of the African tradition from worksongs and spirituals to blues and jazz, but it was Bechet's deep and deliberate blues phrasing that first moved me as deeply and as irrevocably as no other American music has moved me since. Years later, when I began to become interested in one or two aspects of white jazz, it was Mezzrow who first taught me that a fusion of African and European music can be sustained by others than Negroes without becoming as hybrid and vitiated as most white jazz, whether sweet or swing or dixieland, has inevitably become under the pressure of social and economic elements beyond the control of the individual musician. But I did not understand how close in spirit these two men, Bechet and Mezzrow, were to each other, until I heard them together on these new records. Only then did I see what should have been obvious to me many years ago: that these are the two musicians who most profoundly represent the best that each race and each tradition has contributed to the other, and that in their magnificent and flawless teamwork, each supplementing the other to perfection, we have the living evidence of the survival of a great American folk tradition and of the deep human bond that gave rise to it. For above all musical qualities, it is the human quality of great mutual respect, of unswerving reliance upon each other, and of an exceptional creative affinity which endows these records with a sense of dignity that removes them altogether, in musicianship as well as in mentality, from the short-lived music in the juke box joints.

"WHAT DOES A CYMBAL CRASH AND A COUPLE OF RIM-SHOTS MEAN?"

There are no solos on these records. No one tries to show off. Every line of melody is counterpointed by a second line, and in each case the second part is so perfectly developed within its own structural logic that it would be impossible to say which of the two is the lead and which the obbligato. In *Out of the Gallion,* which is Mezzrow's tune, Bechet plays one of the most personal and original parts he has ever recorded, and towards the end of the record, when Mezzrow suddenly thinks of a new theme (which does not occur on either of the other two unreleased masters of the same tune), Bechet falls in with it with an unhesitating certainty which would have something of a telepathic quality in it if it could not be explained simply by an extraordinary affinity of the creative spirit. Bechet's subconscious absorption in Mezzrow's ideas becomes particularly noticeable in that passage in *Out of the Gallion* where he echoes the chords of the previously recorded *Gone Away Blues,* and Mezzrow's subconscious absorption in Bechet's music becomes apparent even in the growing similarity of his vibrato and in the extraordinary tonal resemblance which clarinet and soprano saxophone attain on all these sides.

The very closeness of the counterpoint, the use of just barely flattened chords and of almost imperceptibly shifted accents gives to this music a quality of grace and poise which has no equal in classic music or any other kind of jazz. There is nothing in Johnny Dodds' or Jimmie Noone's playing that can compare to Bechet's on these sides, and there is nothing in Teschemacher's or Pee Wee's or Rod Cless's that can compare with Mezzrow's here. All sides are so consistently even in quality and performance that individual evaluations are exceptionally difficult. *Gone Away Blues* is a very lovely and very personal slow blues which preserves a contrapuntal structure closely akin to the classic duet form in Italian opera. *De Luxe Stomp* takes some of the traditional blues breaks at the old De Luxe Cafe and turns them into a fast blues with magnificent bass by Pops Foster and equally fine piano by Fitz Weston. *Bowin' the Blues* is just that—Pops run-

ning his bow over the bullfiddle strings with Fitz Weston holding the beat while the two reeds are blowing slow blues patterns in the chalumeau register. *Old School* lays down the melodic pattern of a school of blues that has long been forgotten by the boys who have learned their blues from a set of chords. *Ole Miss* gives long overdue credit to Handy for a tune which has been considered in the public domain by those who called it *Bugle Call Blues* because it was easier that way to get around the dull business of paying royalties to the composer. *Out of the Gallion,* lastly, is perhaps my favorite side; the gallion, you know, is down south—way down behind Simon Legree's house, and the tune goes back beyond Louis and beyond Bunk and beyond Bolden, to the very roots of the music, to the cane fields and the rice and the indigo and the worksongs and the slave ships and the dance music of the inland Ashanti and the canoe songs of the Wolof and Mandingo along the Senegal River.

Thus, in the tunes of the great minstrels and folksingers of all races, the memory of the dawn of the music survives and blossoms out into ever new and ever personal patterns of creation as the years change and the loyalty of the heart endures.

LONDON NEWSLETTER

BY ALBERT J. McCARTHY

England:

The Radio Rhythm Club series of broadcasts continues as a popular weekly feature. The original producer, Charles Chilton, is now dealing with radio features in Ceylon, and Denis Preston is carrying on in his absence. Recent broadcasts have been by Max Jones (on Josh White), Hugues Panassie (on the Mezzrow-Ladnier records) and a rather curious one by John Rowe and Denis Preston. Live bands have included George Webb's Dixielanders and a group led by Duncan Whyte. The latter had Billy Jones as guest artist on his last show. The main ground for criticism is that such competent critics as Stanley Dance, Jeff Aldam and Charles Fox are not invited to contribute scripts, and that the London self-admiration society are getting all the features. Certain people who were all for the programmes being widely distributed some time ago seem less keen on this of late.

Various schemes for the establishment of a hot club on the lines of the *Hot Club de France* are being voiced at the present time. Whether anything will originate from all this is still a debatable point, but such a proposal if it would be carried out on a workable basis would receive sympathetic attention by most jazz students in this country.

A magazine which, in its own words, is designed "for the younger generation" has had assistance from Leonard Feather and Barry Ulanov of late. Despite this, it has folded. The admirable way in which the prose style of these two gentlemen fitted into the juvenile content of this paper was interesting. One of the letters sent us by the editor of this magazine stated that Mr. Feather was considering suing Stanley Dance, Max Jones and myself for an article that appeared in *Jazz Music*. So far nothing has been heard of this dreadful threat, but maybe when Mr. Feather has routed the "moldy figs" he will burden the country with his presence. One advantage of being in this country is that L. G. F. is three thousand miles away.

The magazine bug is catching, and reports indicate that at least two more jazz papers will appear over here soon. One is to be called after the lamented *Jazz Information*. Have you patented *your* title, Mr. Gullickson?

The British Hot Record Society continues to issue one good record a month. Lack of masters presents a terrible problem, but it is hoped to get some decent material across soon. The last two releases have been by Pinetop Smith and Sleepy John Estes.

January will see an innovation by the firm of Nicholson & Watson. They have a section headed by the Indian poet Meary Tambimuttu which to date has dealt exclusively with art and poetry books. In that month the *Poetry-London Yearbook of Jazz,* edited by this writer will appear. Further jazz publications planned for 1946 are an anthology, a book on blues, and Panassie's *The Real Jazz* and *12 Years of Jazz.*

France:

Hot Jazz has resumed publication under the editorship of Charles Delaunay. It still does not approach pre-war standards, but under the circumstances this is hardly to be expected. Meanwhile, Delaunay is hard at work revising the 1943 *Hot Discography* and hopes to publish the next edition (the V-Edition) during the early part of next year, probably in Switzerland. Delaunay will probably visit England in December. The exact purpose of his visit is still not known, but it may be presumed that it is connected with a wide desire on the part of French jazz fans to see the resumption of the Reinhardt-Grapelly partnership.

Records are selling for fantastic prices in France. A friend recently wrote me that *Swing* records are selling at 150 francs in the shops (200 francs are equal to 4 dollars roughly). Most of the *Swing* records are selling at black-market prices, but Delaunay assures me that they will be reissued en masse as soon as the wax situation permits this. Jimmy Mc Partland may record for the *Swing* label shortly.

The Real Jazz is having its initial publication in France during the next month, and Hugues Panassie has revised certain sections. Other of Panassie's books will be published as and when the paper supplies are increased.

Nancy Cunard who is now in Paris reports that there is a great interest in jazz amongst the French intelligentsia. Picasso has a considerable collection of blues records, including many extremely rare items which a number of collectors would very much like to own.

Belgium:

The magazine *Jazz* under the editorship of Carlos de Radzitzky and Albert Bettonville is steadily gaining support. The last issue appeared in a much better format and with some excellent articles. One of particular interest by Charles Delaunay, detailed a stay the author recently spent at Hugues Panassie's house at Montauban. One very amusing passage related that Panassie had given a recital at a monastery, and that an abbott was an enthusiastic jazz lover. He said that a number of priests had been converted to jazz appreciation! This makes strange reading to one used to the lugubrious ways of the English clergy.

A book which reached me recently is of considerable interest, and is probably the most important of the Continental publications of the last few years. It is *Paranoia du Jazz* by Albert Bettonville, and was printed in 1939 in a limited edition of 400 copies. It approaches the subject of improvisation from the surrealist and psychological angle. It is a brilliant treatise, and it is hoped to secure the rights for English translation and publication shortly. This side of the question is one which American writers have failed to deal with at all adequately, and it is to be hoped that this brochure may stimulate further researches.

Holland:

The well known Dutch orchestra, *The Ramblers,* was recently banned from radio broadcasting and other engagements for "collaborating" with the Nazis. A few weeks later the ban was lifted, and it seems that the accusation was unjust. The mania for accusing all and sundry (except the big industrialists) of collaboration can have tragic results unless facts are more carefully verified. From letters I receive it would appear that every jazz fan in Europe was a member of the underground movement.

Most of the well known critics are active again, and Henk Niesen has sent me an interesting account of jazz life during the occupation. In no country did the jazz lovers have quite the harrowing time that they endured in Holland.

(Continued on Page 13)

BLUE NOTE

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SOME NOTES ABOUT DEFINITIONS

By RUDI BLESH

The Ernest Borneman-Charles Wilford Smith correspondence published in the November Changer merits a separate comment that will isolate, enforce and even extend certain points mutually arrived at by the correspondents, as well as adding needed critical comment.

First, the definition of jazz, as offered by Mr. Smith, is certainly more faulty than Mr. Borneman's which he has essayed to amend.

Jazz cannot be exclusively characterized as *improvisation,* important as the improvisational element was, and is. Carryovers of previous improvisations more or less intact refute this, for example. *Variation* is the more accurate term, for frequently this operates, not melodically, but rhythmically, tonally and dynamically, in subtle changes of the melodic character of a previous improvisation. An example is to be found in the many versions of Picou's original clarinet choruses in *High Society*. Probably an improvisation originally, in countless subsequent renderings by countless clarinetists, it is sometimes used as a melodic basis for new improvisation but far more frequently is played more or less *straight* yet nevertheless subtly altered in emphasis and phrasing by the different individuals.

The melody and harmony of jazz are actually far more often derived from European than from Afro-American sources. The significant thing—as in the spirituals, as well—that makes ultimate origin of comparatively slight importance, is the complete *transformation* of this material, in performance, into an Afro-American form. The classic example of this, of course, is Jelly Roll Morton's demonstration of the transformation of a French quadrille, theme for theme, into *Tiger Rag*.

As for harmony, this is clearly of the simpler order of European tonic—dominant short progressions. The significance of Negroid treatment of this harmony lies in two factors:

A. The persistence of its simplicity

1. Because it facilitates free variation, particularly in part (i. e. polyphonic) playing
2. Because Negroid musical thought does not employ harmonic concepts.

B. The alteration of this harmony through blue tone and wide vibrato. This is not "out-of-tune" playing but a precise—if not calculated—microtonality.

Harmony, of course, occurs in pure African music but not in the developing progression sense of European practice, occurring either as the almost fortuitous result of the combination of voices, or in the characteristic series of dichords, like the chain-fourths. In African usage, it is in reality a parallelism similar in intent to unison, and used to enforce the pure *melodic line.*

The timbres and phrasing of jazz are, of course, clearly African in origin.

As far as *form* is concerned, theme and variation (a, a′, a″, etc.) is clear enough but not sufficiently inclusive because

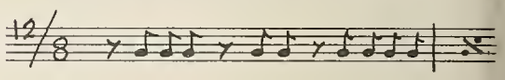
A. The variations of jazz are expressed in solo, polyphonic ensemble, and heterophonic ensemble as well as in a perpetual counterpoint between the melody instruments and the rhythm section.

B. The variations are more than melodic: they are also rhythmic and tonal.

Nor can rhythm be disposed of by merely calling it African or Afro-American. Some European music is strongly rhythmic and African rhythm is far too varied and complex to be so vaguely referred to. As a matter of fact, certain African rhythmic characteristics inform all real jazz, namely extended simple syncopation and polyrhythms, which are of two types:

A. Inner-rhythms, which consist of the displacement of accents and/or the use of tacit notes, to form patterns different from the basic metre. An example is the following Dahomean inner-rhythm (from a series in the unpublished manuscript by M. Kolinski: *Die Musik Westafrikas*).

An example of jazz inner-rhythm is the following, shown in diagram, taken from a Johnny Dodds record:



1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

1 2 3 4 1 2 3 4

(Large numerals represent accented notes.)

Inner-rhythms are well exemplified by the stomp-patterns (derived from banjo and tap-dance figures) used so plentifully by King Oliver's Creole Band (cf. *Canal Street Blues*) or Sam Morgan's Band (cf. *Bogalousa Strut*).

B. Over-rhythms, which consist of two rhythmic patterns played simultaneously. These may be fixed meters as 7/8 with 4/4, for example, or patterns which are themselves constantly changing. Over-rhythms, characteristic of African drumming, are essential to jazz, occurring constantly not only between the voices and the rhythm section but severally between any and all of the instruments of the band.

Also the bass is not necessarily regular. Bass is an unfortunate term for Smith to use, because it is more apt to signify a harmonic part than the rhythmic *base* he seems to mean. This rhythmic base, allied to African percussion proceeding underneath the chorus, can actually metamorphose into various meters, as from 4/4 to 2/4, to 6/4 and 12/8.

A full *definition* of jazz such as Mr. Smith wants, cannot also be a terse one, any more than one can construct a brief definition of, let us say, 19th century European symphonic music. I have recently essayed such a full definition of jazz which will appear in a forthcoming book and it necessarily takes the form of an extended *description*. Jazz is too complex and broad a musical school to be pithily categorized.

About the swing definition, a few brief points need to be made. Swing is not a true derivative of jazz. It is rather the hybridization of a few characteristics of jazz (mainly timbre and simpler rhythmic figures) with European 19th century orchestral practice. To say that swing is a "replacement of folk themes or the performers' own compositions, by commercially manufactured material" is not true. In the first place much authentic jazz material is not folk material at all but is popular music of a certain type or period. Any popular, "commercial" tune can be transformed into jazz today, unless its harmony is too involved and antithetic to polyphonic variational development, with the proviso, of course, that the 32 bar song form is rather too long for variation anyway. (Witness the short themes employed for variation by Bach, Beethoven and Brahms.)

And, too, what passes for "improvisational variation" in the swing solo is as often as not merely a free rhapsody with no organic relation to the melodic theme and even, sometimes, very little to the harmony. The musical value of such improvisation, that relates to nothing except a vagrant inner mood, is open to serious question.

And, of course, swing—stripped of the polyrhythmic complexities of jazz—provides a *beat* far different from the jazz beat, one ultra-simplified and tending towards monotony.

Finally, swing goes back much farther than 1922 Henderson. It can be found, if one wishes, in the Robechaux and Claiborne outfits and the various "downtown" New Orleans Creole bands of the 1890's and earlier.

And about ragtime. March music probably enters very little in any direct sense. It should be remembered that the march multi-theme form with trio is, in reality, the *song* form, characteristic of the quadrille and of much minstrel music, too. As for "secondary rag," this pre-dates ragtime in very early banjo work and, in played ragtime, long precedes the published, scored form.

In the whole blues discussion, the most important points are overlooked. One is that the blues form relates directly to African *antiphony,* or the leader-call and chorus-response. It relates to it in ways far more complex than does any work-song and too complex to discuss fully here, but briefly, the singer's "calls" are lines 1 and 2, the "response" is line 3. Similarly the accompaniment responds to each vocal line as well as constituting an antiphonal series of its own. Equally important is that the blues *antiphony* is set forth in a series of variations. The blues are the first settled musical art-form developed by the Negro in America.

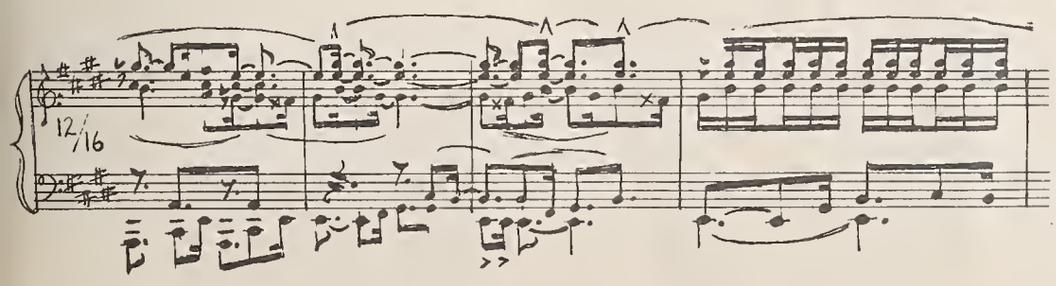
And, of course, the blues—derived mainly from the spiritual which was itself a transformation of the white hymn—are not "100% Negro," although as a *transformation* they are authentically Negroid.

In conclusion, I merely wish to say that I find Mr. Borneman's reference to 12/4 or 12/8 scoring as "an elegant piece of theory," to be a surprising statement as Borneman is a keen, accurate and informed student of African and Afro-American music, and his articles, in my opinion, are unfailingly outstanding contributions to jazz criticism and have helped greatly to clarify the confused terminology of jazz. The twelve-beat measure is characteristic of much West African music and I discovered that such a metre is essential not only to boogie woogie scoring but to that of much jazz as well.

Twelve is divisible into triple metres as well as duple, as 4/4 is not, and it can express accented rhythmic figures of three without the inaccurate device of the triplet and permit the wide variation of odd-within-even patterns, that are as characteristic of jazz and boogie woogie as they are of Dahomean drumming.

There are eight-to-the-bar figures in boogie woogie to be sure, but they are often not eight equal eighth or sixteenth notes.

Here is a typical Jimmy Yancey section properly scored:



LONDON NEWSLETTER

(Continued from Page 11)

Switzerland:

The newly formed Swiss Jazz Federation has got off to a good start. Clubs are being organized properly, and it is hoped that reissues will soon be available that are sponsored by the Federation.

A new revue, *Hot Revue,* will be in print by the time that this is in print, and a number of writers from other countries will be included amongst the contributors. This magazine is intended to serve as a rallying point for all Swiss jazz lovers, and will be uncommercial and well produced.

Arnold Gingrich, editor of *Esquire,* was a recent visitor to Switzerland, and he told local fans that Louis Armstrong may tour the continent in 1946. All European jazz lovers are hoping that this event may become reality.

Two colored musicians have remained in Switzerland throughout the war—Glyn Pacque and Bob Curry. The former appeared on many of the Oliver Victor's, and was with such bands as Willie Bryant in the thirties. Curry played with Wooding's band in Spain. As a matter of interest, Nancy Cunard tells me that they used to have very good swing groups at the bullfights at Barcelona, and that Mike McKendrick was a member of such a group.

A number of excellent bands formed by collectors in Switzerland have recorded on local labels. The most interesting is directed by the well-known collector Loys Choquart, and features numbers played in the traditional manner.

A recent book on jazz is *Le Jazz et L'Oreille Musicale* written by Edgar Willems, who is a professor at the Conservatoire of Geneva. It is a sympathetic study, and has much to commend it. The straight musical fraternity in Europe are showing a growing awareness of the real jazz.

Finale:

To Jazzbo Brown: The works of Jacques Maritain are getting popular in this country.

ON THE LABELS

by

Roger Pryor Dodge

"TESCH—CHICAGO STYLE CLARINETIST

Brunswick B-1017

CHICAGO RHYTHM KINGS

I've Found a New Baby 80063

There'll Be Some Changes Made

JOE "WINGY" MANONE AND HIS CLUB ROYAL ORCHESTRA

Baby, Won't You Please Come Home 80064

Trying To Stop My Crying

ELMER SCHOEBEL AND HIS FRIAR'S SOCIETY ORCHESTRA

Copenhagen 80065

Prince of Wails

THE CELLAR BOYS

Wailin' Blues 80066

Barrel House Stomp (Second Master)

Records that only could be gotten on UHCA and HRS and some not at all are now reissues in a Tesch album. Teschmacher stands out on every side however short his solo. Whether it be fast and undulatingly rhythmic or slow and plaintive, his playing has a passionate appeal that is more heated than any of the Chicago group.

In *I've Found a New Baby* he plays a whole chorus in which every section has its own marked interest. The phrases work their way down in descending figurations while the last section sings right out to the accompaniment of Krupa's off-beat drums. From a creative standpoint, creative in the sense of a new instrumental *tune* easily grasped, Mezzrow's sax solo is one of a few great examples. It is the over-all conception that stamps this solo with high merit. Besides this conception Mezzrow has worked out the melodic designs in a manner befitting the use of a reed instrument. In the fourth section of this chorus he repeats the melodic figures of the first section but in a manner denoting the approach of the end. He then breaks it off to swell out into a singing final. The final all-out with Muggsy leading is wonderful. At the very end Teschmacher gives it a special lift by rocking between two notes.

Tesch's solo in *There'll Be Some Changes Made* has a still more pronounced rhythmic way of playing than on the *New Baby* side. He also has a climax on this side although on *New Baby* the solo seems to be better laid out. Both sides have their own merits while Mezz's solo adds greatly to *New Baby*. Both all-outs have extreme punch.

Baby, Won't You Please Come Home has fine Tesch on the end of a chorus that he takes and in the "jam" at the end. This is a new side, never pressed before. Tesch's playing in the ensemble at the end would be fitting material for a fine solo as his line is continuous and inventive.

Trying To Stop My Crying has good Teschmacher, besides Manone's singing and playing. There is too much uninspired ensemble and it is Tesch that makes the record worth listening to. On *Copenhagen* and *Prince of Wails* we hear a Teschmacher with a tone not as passionate as usual and with very little to do on these two sides.

Wailing Blues, the most musical of the sides, greatly resembles *King of the Zulus* although really built on a different harmonic structure. Manone's horn is low register and is played with fine tone and beat and with adequate invention. Tesch takes the first release. Manone's high piercing notes form a pick-up before his low register chorus final, and the contrast is really dramatic. These notes seem "high and piercing" not so much because they are high as because they are so vividly etched against the sober register of the total piece. I find this much more satisfying than it would have been if the whole piece had been played in a higher register. Teschmacher's solo does justice to the name of this piece. It is a great solo and the phrase, before the release, where he plays a figure first in one register and then in a lower one carries with it a tragic touch. Bud Freeman's release with the hurried passage at the end inspires Tesch to finish his next eight bars in a fast cascade of notes.

On *Barrel House Stomp* I especially like Manone's tone. He plays fine horn all the way through. Bud Freeman plays a good solo just before Tesch's. The low register of Tesch comes right out of the Freeman solo, later to strike high and top all the solos as usual.

Frank Teschmacher did not record any too many records but wherever he is heard, on the few he did make, there is no mistaking that it is he and good "he."

REX STEWART'S BIG FOUR

Solid Rock HRS 1004

Night Wind

Night Wind has three solos typical of the players, Rex Stewart, Barney Bigard and Django Reinhardt. The first two bars of Django's are in his highly sensitive vein while the rest is average running.

Solid Rock is a short version of the twelve inch record put out by HRS here in America. Rex's introduction and appendage have been shorn off. After Django's opening solo the ensemble theme chorus is played with good down beat blues intention. It is a striking theme and distinguishes the record immediately. Rex's solo starts at the very bottom of his trumpet with rumbling trills. The use of two registers gives it variety.

Django's second solo has an ending which, although straining away from Jazz, clearly shows the musical inventiveness of the man. It always crops out somewhere and always makes one wish that he had really been steeped in jazz over here.

Bigard's solo is vigorous and with Reinhardt's punctuation leads well into the final theme chorus. This is a good side and a fine example of a kind of jazz. Although this side is not too inventive and is tonally not so rich, yet it strikes forth with good modern blues feeling.

* * *

WILL EZELL

Barrel House Woman Signature 910

Heifer Dust

Mixed Up Rag Signature 911

Old Mill Blues

These reissues of Paramount sides have many wonderful choruses by Will Ezell. They reveal great musical depth and should be played many times for the rich reward we will find in becoming well acquainted with them.

Barrel House Woman has a most searching introduction. We are certain to hear a voice after such an introduction but instead we hear a piano blues starting out in bold triplets and revealing the whole tragic intention of the blues as it proceeds. The rest of the record is either triplets or quickly repeated bass notes. It is sprinkled with running boogie bass and the like. It never lives up to its great opening.

Heifer Dust is a very odd blues; a little monotonous at first but a blues revealing in Will Ezell's treatment a most musical passage in the eighth, ninth and tenth bars of the first two choruses and similar choruses scattered throughout. These choruses with their

lovely musical passage are all comprised of thirteen bars except for the fifth which is comprised of twelve. Ezell has some repeated note choruses that are in twelve bars. The sixth chorus has sixteen bars if we include the run-up of the piano within the chorus. Like many others, however, Ezell has a tendency to greatly rush his fast phrases.

Mixed Up Rag contains several old rags, among which is very definitely heard *Milenberg Joys*. After the opening verse *Milenberg* is introduced and it is played again at the end. The introduction of more than one rag gives the record an interest that a too straight continual repetition of one rag would not. In this *Mixed Up Rag* Will Ezell keeps good time. His foot must have been stamping away.

After a good introduction in *Old Mill Blues* we have two very fine and imaginative blues choruses. The next two choruses are highly reminiscent of Yancey. There is certainly a connection between the two men somewhere. The rest of this side is not up to the beginning but is, nevertheless, not monotonous and Ezell has ideas appearing right through to the end.

* * *

JELLY ROLL MORTON VOLUME I

Brunswick Album No. B-1018

JELLY ROLL MORTON (PIANO)

King Porter Stomp	80067
The Pearls	
Sweetheart o' Mine	80068
Fat Meats and Greens	

Jelly Roll's reputation is continually growing. Nevertheless, however much it grows the genre within which he worked as a pianist is unmistakably a "professor's" music. It is popular to the core and like a great deal of popular music it has its sterling as well as its poor qualities. Taking a large view it would seem that the sterling qualities of the music of this genre have been overemphasized.

The barrel-house or low-down piano, the slow walking bass, the many versions of the boogie woogie and such, run into blind alleys because of the lack of imagination in their representation. The unimaginative pianist's use of the monotonous and unmelodic dynamic dissonance in low-down piano and his reiteration of the popularly known boogie woogie with an ever increasing dilution of melodic conception makes a refreshing antidote of the great pianist such as Jelly Roll with his rhythmic playing ability and sober use of invention. In jazz, the professional unimaginative catering to the popular conception of what is "low-down" in music, is in its own way, as nearly unconvincing as is the over-sweetness of "refined" jazz.

In *King Porter Stomp* there is a continuous playing drive slowly but surely building in interest up to the very syncopated last seven bars. Jelly Roll extends the end by two bars thereby giving his syncopation greater play. The old use of the modulation mars the perfect pace of the record and more than anything else dates these tunes. Jelly Roll's well placed broken chords give great accent and lift to the forward motion of the piece.

The Pearls is played nearly as well as *King Porter* but the tune in spite of its popularity harks back too readily to the old nickelodeon and early movie days with the piano in the small pit. *Sweetheart O' Mine* runs along about the same except for the more pronounced use of fine breaks and the chordal treatment of the trio. *Fat Meat and Greens* does not have the lively playing feeling of Jelly Roll's other pieces nor does it have what may be expected from a piece on the 12-bar blues.

It is the nickelodeon that runs melodically through all the sides that dates them but Jelly Roll's frank acceptance of the medium is certainly more healthy than the orchestra pianists after him. The frantic Hines, the sweet over pianistic Wilson, although an advancement, turn out to be not so satisfying. Jelly Roll's playing was a simple but rhythmic statement of the music he liked to play. Without borrowing from the other instruments, a practice so inept in other players, he just carried to a great height the manner of playing of accomplished pianists of the time.

. . . THIS CHORUS

(*Continued from Page* 7)

4. Submit to the Record Changer or any other like publication, every three or four months, an article on the mechanics of record collecting, treating such subjects as the proper way to pack records, the most satisfactory means of shipment, procedure in making claims to express or postal authorities for breakage, pointers on record grading, and any other topic that will ease the trading of records by mail.

The above are only suggestions to the "Board of Conciliation and Advice for Phonograph Record Collectors and Traders." Undoubtedly you have your own ideas on how a Board of this kind should function. We urge you to send us your recommendations, and if possible, to type them in quintuplicate so that we can distribute your suggestions to each of the Board members.

Most important of all,—drop us a post card today naming three collectors you wish to serve on the Board with Mr. Love and Mr. Hammond. We must receive these post-card ballots before February 5th. We may receive no more than half a dozen cards on this ballot; nevertheless, the collectors named will be asked to become members of this Board. Announcement of the results will be made in the March Record Changer.

THE CASE OF

THE SPLINTERED NEEDLE

or how to be a jazz critic

By C*H*A*R*L*E*S E*D*W*A*R*D S*M*I*T*H

A hush fell over the back room at 84 Christopher Street as Smith sat down at the keys of his Royal Portable with his first in a series—and probably the last, too—introducing Mouldy Fig, the great Critic and Criminologist.

The notes fluttered softly from the juke box and drifted like autumn leaves to the sawdust floor of Julius' Sink or Swim Emporium.

Mouldy Fig withdrew his huge pipe from an equally large mouth and said slowly, significantly, "For a man of your supposed intelligence just what do you mean 'notes fluttered softly'? They came out of that juke box like the clatter of a machine gun."

"Oh," I retorted with a weak attempt at brilliance, "that, you know, is Chicago style."

"Nuts," said Mouldy Fig, drawing his hand slowly across a three-days' growth of beard. "Eddie Condon said *Austin* is a city in Texas, *high* is the way wayward critics get at Julius' and *school* is something of thought—if you follow me." At this point I looked chagrined, especially as there were three girls from Smith College hanging onto Mouldy Fig's words. (At times you could practically chin yourself on them.) Mouldy Fig grunted and continued, "You see, m'boy, you live and learn. Have you heard of the case of the missing critic? Ah, well, perhaps we won't have time for that today. It concerns the case of a visiting critic—friendly neighbor sort of stuff, you know—who shot at his reflection in a mirror but was finally done in by a single note from a cornet. Ah, well, some other time. Right now I have somethin' else on my mind—the case of the splintered needle."

A chorus of ohs and ahs and four-letter words went up in a huge sigh from the group about the juke box. Mouldy Fig leaned back on his beer barrel, which he had seen fit to reserve early in the evening, glanced musingly at Leoni the Cat who'd been driven loco by close association with musicians, and proceeded with his story. Though it wasn't a story really. At the first meeting of the *Too-Beat Club*, as we liked to call ourselves, Mouldy Fig launched into a technical discussion of what makes a jazz critic. He settled back against the wall, his huge bulk smashing three of Pete Pesci's signed photographs, his eyes gazing through thick-lensed glasses at those of Carleton Brown's dachschund. They regarded each other with mutual respect.

"Take that juke box," he began in a rambling fashion, "at one time it used to skip the last groove and repeat. I explained to Pesci how serious this was, that since both musicians and critics (and lovers of good bourbon) inhabited Julius'—and I do mean inhabited—there was danger here, great danger, that a new jazz style would evolve."

"Who the hell is this guy?" inquired Bill Davison, who had just entered. "A writer for Metronome?"

You could have heard a Feather drop. Everyone laughed, nervously. Mouldy Fig, however, laughed with a kind of low grunt, not dissimilar from a chorus by Ernie Carceras on baritone sax. "He's a critic of critics," replied one of the Smith College girls. To which Bill exclaimed "Oh!" putting a world of meaning in the succinct statement.

"Y'see," Mouldy continued, "just a little accident can change the course of jazz history. New Orleans style had, in its formative years, a not unfriendly reception at places along Franklin Street and palaces along Basin. But of course you wouldn't know that," he added hastily. His grey-green eyes began to water from the smoke in the room and he rubbed them fiercely with a handkerchief monogrammed M. F. and which people who knew little of Mouldy no doubt thought was a gift from the Lucky Strike people.

"But I digress." He sighed heavily, lighting his pipe from a few notes that had just emerged from the juke box. "As time went on, jazz reached Chicago, St. Louis, Kansas City, New York and, finally, it reached the critics. One conscientious critic—a friend of mine and I won't mention his name, poor fellow, as he's at a home for the agitated in Westchester—insisted upon playing all of his indubitably invaluable records with cactus needles, sipping meanwhile from a punchbowl he'd constructed from a discarded Turkish pipe. One day, to his great astonishment, he was aware of new harmonies. Not lovely in themselves at first, mind you, but amazingly devious. I recall a Billie Holiday disc he had that, he told me, he could hardly believe at first hearing. She was actually singing two parts at once! He then hit upon a Louis Armstrong disc—was it *Skip the Gutter* or the reverse—I really don't recall?—and found an infinite delight in the manner in which both Louis and Earl Hines achieved the most remarkable effects in their choruses."

He paused to refill his pipe, shifting one knee over the other as he did so, though it looked a job for a crane. We were all ears, except for the Smith College girls, who were going in for shoulder length and Page Boy that season. "But of course you know the denouement?" Mouldy Fig glanced about the circle belligerently. "Our friend"—and he nodded vaguely as though "our friend" were one of us—"was given the log-roll in reverse by his colleagues, forced to write for slick magazines for a living and, finally, in disgrace, retreated to Westchester with his precious cactus needles and the Okeh laughing record."

"Oh, that's just sad as hell," said Bill Davison, gulping something.

"But you were going to tell us what makes a jazz critic," said one of the girls sadly, dropping her knitting in her concern.

"That's sad as hell," someone else repeated in the background.

"Why, no, no it isn't," Mouldy Fig insisted, his face lighting up with a beatific smile. "You see"—he put his hand in his pocket and drew out some phonograph needles along with two paper clips, stubs from the Condon Town Hall Concert, a great deal of loose tobacco and a copy of the New Orleans Blue Book—"y'see," he said, reaching wearily for his beer, "these are even better than cactus. These are bamboo. They splinter more easily."

FOR DISPOSITION

6 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 4.

5 PRICE IF FOR SALE; VALUE IF FOR TRADE; MINIMUM BID IF FOR AUCTION.

4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS, SEE PAGE 4. "T-A", FOR TRADE OR AUCTION; "T-S" FOR SALE OR TRADE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD

1 LABEL OF RECORD

1 2 3 4 5 6

ADRIAN'S RAMBLERS
I WISH I WERE TWINS/BETTER BR 6889 G AUC —— MELL
TEXAS ALEXANDER
SABINE RIVER BL/MAMA I HEARD OK 8542 N AUC —— JOHN
HENRY ALLEN
INDIANA/A SHERIDAN SQUARE OK 6357 N AUC —— WALL
CANAL STREET BLUES DE 18092 N AUC —— WALL
CHLOE VO 3262 N AUC —— WALL
SWING OUT/FEELIN' ORDWSY BB 10702 N AUC —— WALL
K.K. BOOGIE/DL' MAN RIVER OK 6281 V AUC —— TAYL
CANAL STREET BL/JUNGLE TOWN DE 18092 N AUC —— RAWL
AMBROSE ORCH.
THAT GOES ON/THE NIGHT HMV 6223 G SAL .50 JONE
(MANY; 44) DE —— N SAL 1.00 JONE
HAND IN HAND/SOMEBODY DEE 40434 E AUC —— TINL
WHAT MORE CAN I ASK CO 2861 E AUC —— TINL
LIL ARMSTRONG
KNOCKIN'AT CABIN/SITDOWN STR DE 1272 N SAL 1.00 TRAV
LET'S CALL IT LOVE/YOU MEAN SO DE' 1502 N SAL 1.00 TRAV
SAFELY LOCKED/HARLEM SAT.NITE DE 2234 N SAL 1.00 TRAV
LOUIS ARMSTRONG
DARLING NELLY GRAY(MILLS BROS)DE 1245 N AUC —— MORR
SWING THAT MUSIC (BOOK) — —— — SAL 8.00 BURL
HIGH SOCIETY/RIGHT TO SING BL BB 6771 N AUC 1.00 KORN
SNOWBALL/SWING YOU CATS BB 10225 N AUC 1.00 KORN
I GOTTA RIGHT/HIGH SOCIETY(E/V)BB 6771 — AUC —— DELS
WHEN IT'S SLEEPY TIME DE 4140 N AUC —— WALL
I COVER THE WATERFRONT DE 3700 N AUC —— WALL
SITTIN' IN THE DARK DE 7506 N AUC —— WALL
IN THE GLOAMING DE 3825 N AUC —— WALL
HIGH SOCIETY BB 6771 N AUC —— WALL
(MANY ON DECCA; SEND LIST) — —— — — —— WALL
COAL CART BLUES/HONKY TONK DE 18091 N AUC —— WEIN
(MANY OTHERS; SEND FOR LIST) DE —— — SAL —— WEIN
LEAP FROG DE 4106 N AUC —— ROTH
SNOWBALL/SWING BB 10225 N SAL 1.50 ALEX
MAHOGANY HALL/RHYTHM DE 824 E SAL 1.00 ALEX
HARLEM STOMP/VOODOODED DE 3092 N SAL 1.00 ALEX
ROCKING CHAIR/NOBODY DK 8756 G SAL 1.00 ALEX
SONG OF THE ISLANDS OK 41375 E AUC —— RONE
STARDUST CO 1574 — AUC —— RONE
(MANY ON DECCA; SEND WANTS) — —— — —— —— RONE
CONFESSIN'/BARBECUE DE 3795 N AUC —— RAWL
DIPPERMOUTH/IF WE(J.DORSEY) DE 906 N AUC —— PETR
ON A COCANUT ISLAND/TO YOU DE 914 N AUC —— JACO
SAVOY BLUES/BROTHER BILL DE 2538 N AUC —— JACO
BYE AND BYE/POOR OLD JOE DE 3011 N AUC —— JACO
SWEETHEARTS ON PARADE DE 3235 N AUC —— JACO
YES SUH/I'LL GET MINE DE 3900 N AUC —— JACO
I NEVER KNEW/CASH FOR TRASH DE 4229 N AUC —— JACO
DRY'S CREOLE(CATCH AT END/LAST PAE 8 V AUC —— BOLL
SAVE IT PRETTY MAMA/ST. JAMES DK 8657 E AUC —— BOLL
DINAH(CATCH)/TIGER RAG VO 3009 F AUC —— BOLL
NEW TIGER RAG/BLUE TURNING G VO 3124 E AUC —— BOLL
MILDRED BAILEY
ALL TOO SOON/EVERYTHING DE 3888 N AUC —— CLAY
SOMETIMES/WHEREVER YOU ARE DE 4252 N AUC —— CLAY
'TAIN'T WHAT YOU DO CQ 9215 G AUC —— RAWL
BAILEY'S LUCKY SEVEN
SMILE THE WHILE/NAMES MY GE 3075 E AUC —— PIRA
ROY BARGY
PIANO FLAGE/KNICE & KNIFTY VI 18969 E AUC —— JOHN
CHARLIE BARNET
DUKE'S IDEA/COUNT'S IDEA(E/F) BB 10453 — AUC —— BRYM
TIN ROOF BLUES/KNOCKIN' AT BB 10134 N AUC 1.00 KORN
SMILES/THAT REAL ROMANCE DE 18363 N AUC —— ROTH
THE SWING WALTZ/CROSS PATCH ME 60713 V AUC —— TAYL
COUNT BASIE
TOPSY/DON'T YOU MISS DE 1770 G AUC 1.00 NEED
JUMPIN' AT THE WOODSIDE DE 2212 E AUC —— JAWO
BEAU BRUMMEL DK 6122 N AUC —— WALL
MUSIC MAKERS OK 6047 G AUC —— WALL
THE APPLE JUMP/THE BLUES DK 5862 N AUC —— WALL
SWINGING THE BLUES DE 1880 N AUC —— WALL
RED BANK BOOGIE CO 36766 N AUC —— WALL

COUNT BASIE (CONTINUED)
BOOGIE WOOGIE/HOW LONG DE 2355 N AUC —— WALL
ONE O'CLOCK JUMP DE 1363 N AUC —— WALL
HEY LAWDY MAMA/THE FIVES DE 2722 N AUC —— WALL
TOPSY/DON'T YOU MISS DE 1770 E AUC —— WALL
BLUES IN THE DARK DE 1682 N AUC —— WALL
JUMPIN' AT THE WOODSIDE DE 2212 E AUC —— WALL
JIVE AT FIVE/EVIL BLUES DE 2922 N AUC —— WALL
DIGGIN' FOR DEX/H & J OK 6365 N AUC —— WALL
LOUISIANA/EASY DOES IT CO 35448 N SAL 1.50 WEIN
COUNT JUMP FOR ME/12TH ST VO 4886 E AUC —— HOEF
BASIE BLUES/MOVE TO OUTSKIRT CO 36601 E AUC —— MELL
DOGGIN' AROUND/GOOD MORNING DE 18125 N AUC —— MELL
ONE O'CLOCK JUMP/JOHN'S IDEA DE 1363 E AUC —— MELL
BOOGIE WOOGIE/EXACTLY LIKE DE 1252 N AUC —— MELL
SIDNEY BECHET
GEORGIA CABIN/VIRGINIA VI 27904 V AUC 1.00 DELS
BLACKSTICK/WHEN THE SUN DE 2129 N AUC —— ROTH
BLUES IN THE AIR/THE MOOCHE VI 201510 E AUC —— BOLL
JELLY ROLL/SLEEPY TIME VI 27447 E AUC 2.00 BOLL
THE MOOCHE/BLUES IN THE AIR VI 201510 N AUC —— JOHN
I WANT YOU TONITE/LAY RACKET BB 10472 N AUC —— PETR
BIX BEIDERBECKE
DAVENPORT BL/TOODLIN' BLUES SE 6 N AUC —— WEIN
JAZZ DAND BALL/JAZZ ME BLUES CO 36156 N AUC —— WEIN
WILLIE BEE
CAN'T CONTROL MY MIND/RAMBLIN VO 03907 N SAL 1.50 TRAV
BUNNY BERIGAN
STUDY IN BROWN/CARAVAN VI 25653 E AUC 1.00 DELS
AL BERNARD/ERNEST HARE
BOLL WEEVIL BL/I AIN'T AFRAID BR 2092 V AUC —— MEAD
CHU BERRY
BLOWIN' UP BREEZE/MONDAY AT COM 554 N AUC —— WEIN
BLIND BLACK & CHARLIE SPAND
HASTINGS ST/FIGHTIN' JUG(E/V) PARA 12863 — T-A —— LEVY
JIMMY BLYTHE
INSURANCE STOMP/SOME DO QRS 7019 V TRA —— TURN
CONNIE BOSWELL
MARTHA DE 1600 N AUC —— RONE
DEEP IN A DREAM/THANKS FOR(E/G)DE 2259 — SAL .95 HEAT
BOSWELL SISTERS
MOOD INDIGO CO 36521 N AUC —— RONE
DOWN AMONG CO 36522 N AUC —— RONE
ROCK AND ROLL CO 36523 N AUC —— RONE
GOLDDIGGERS SONG(DORSEY BROS) BR 6569 E AUC —— RONE
AL BOWLLY
WHAT MORE CAN I ASK BR 6576 E AUC —— TINL
SWEET AS A/HALF MOON BB 7317 E AUC —— TINL
OUTSIDE OF/EVERYDAY'S BB 7319 E AUC —— TINL
VIENI VIENI(WITH R.MUNRO ORCH)VI 25668 E AUC —— TINL
WILL BRADLEY
THREE B'S/I THINK OF YOU CO 36444 N T-A —— CASE
SCRUB ME MAMA CO 35743 G T-A —— CASE
LIGHTNING BOOGIE/SUGAR CELEBRITY 7014 E AUC —— MORR
DOWN THE ROAD APIECE/CELERY CO 35707 E AUC —— DELS
LONESOME ROAD (ORIG. LABEL) CO 35849 N AUC —— ROTH
BROADWAY BELL HOPS (BIX)
NO LAND/CRADLE IN CAROLINE HA 504 V T-A —— LEVY
BROADWAY BROADCASTERS
BLACK BOTTOM/BIRTH OF BLUES CA 985 E AUC —— JOHN
I'M ONLY THE WORDS PE 15362 V AUC —— SACK
BEAUTIFUL LI 2797 G AUC —— SACK
TENNESSEE/(REV.,VARSITY B) CA 632 V AUC —— SACK
BYE BYE BLACKBIRD CA 937 E AUC —— SACK
WHEN RED RED ROBIN CA 954 V AUC —— SACK
IF I HAD YOU CA 9057 V AUC —— SACK
BESSIE BROWN
HE JUST DON'T APPEAL TO ME BR 4809 N AUC —— RONE
CLEO BROWN
ME AND MY WONDERFUL/GIVE DE 486 V AUC —— STRU
HENRY BROWN
H.B.BLUES/21ST ST.STOMP SIG 909 N TRA —— TURN
CHICK BULLOCK
BLUE PRELUDE ME 12712 V AUC —— RONE
LULU'S BACK IN TOWN ME 13448 N AUC —— RONE
MY GAL SAL ME 60610 N AUC —— RONE
THESE FOOLISH THINGS VE 61001 N AUC —— RONE
THE MAN WITH THE MANDOLIN VO 5007 N AUC —— RONE
EARL BURTNETT
NOW I'M IN LOVE AGAIN BR 4413 N AUC —— RONE
ERSKINE BUTTERFIELD
GOO-GEE/YOU SHOULD LIVE SO DE 8569 E AUC —— BRYM
CAB CALLOWAY
CRESCENDO IN DRUMS VO 5062 N AUC —— JAWO
LONESOME NIGHTS OK 5827 N AUC —— WALL
FLOOGIE WALK VO 4807 E AUC —— WALL
HARLEM CAMP MEETING BB 5677 E AUC —— WALL
HOT AIR/LEVEE LULLABY OK 5950 N AUC —— WALL
EBONY SILHOUETTE OK 6192 N AUC —— WALL
TAKE THE A TRAIN OK 6305 E AUC —— WALL
NORTH OF MOHAWK TRAIL OK 5911 N AUC —— WALL
WAH DEE DAH BR 6435 E AUC —— RONE
BUDLE CALL RAG ME 12802 V AUC —— RONE
IN AN OLD ENGLISH VILLAGE VO 3912 N AUC —— RONE
LADY WITH FAN/FATHER GLASSES VI 24451 N AUC —— PIRA

CAB CALLOWAY (CONTINUED)
MOOD INDIGO/FAREWELL BLUES PE 15457 V AUC —— TEPP
TRICKERATION/AIN'T GOT NOBODY BR 6214 F AUC —— TEPP
JOE CANDULLO EVERGLADES ORCH.
ST.LOUIS BLUES/(REV., AL LENTZ)BA 1839 V AUC —— JOHN
SADIE GREEN/ME TOO HA 235 E AUC .80 HEAT
THE CAROLINERS
I LOVE HER TAMBORINO(CRACK) PE 15384 V AUC —— SACK
OH MIN CA 390 V AUC —— SACK
NO NO NORA CA 391 V AUC —— SACK
AMONG MY SOUVENIRS CA 1258 V AUC —— SACK
THANKS FOR BUGGY RIDE CA 892 G AUC —— SACK
IT GOES LIKE THIS CA 8336 V+AUC —— SACK
I DON'T CARE CA 8348 V AUC —— SACK
JUST ONE MORE NIGHT CA 9001 V AUC —— SACK
I CAN'T KEEP YOU OUT CA 9086 G AUC —— SACK
LEROY CARR & SCRAPPER BLACKWELL
HURRY DOWN/CORN LIKKER VO 02741 E T-A 1.00 ALEX
TOO SHORT/LONGING VO 02785 E T-A 1.00 ALEX
ELEVEN TWENTY NINE BLUES VO 03157 V AUC —— STRU
BENNY CARTER
NIGHT HOP/OK FOR BABY DE 3294 N SAL 1.50 WEIN
MY FAVORITE BLUES/MIDNIGHT BB 11288 N SAL 1.50 WEIN
SLEEP/SLOW FREIGHT VO 5399 E+SAL 1.50 ALEX
SERENADE TO SARONO/POM POM DE 3262 V AUC —— PETR
BOOGIE WOOGIE SUGAR BLUES DE 3588 N AUC —— ROTH
CHARLESTON CHASERS
DAVENPORT BLUES(RED NICHOLS) CO 909 G AUC —— RONE
SUGARFOOT STRUT/IMAGINATION CO 1260 V AUC .50 COWA
CHICAGO RHYTHM KINGS
CHANGES MADE/FOUND NEW BABY BRE 03413 N BAL —— BURL
LARRY CLINTON
COMIN' THROUGH THE RYE BB 11224 N AUC —— CLAY
COLONIAL CLUB
DIXIE DAWN BR 3906 N AUC —— RONE
HITTIN' THE CEILING BR 4349 N AUC —— RONE
EDDIE CONDON
THE EEL/HOME COOKING BR 6743 G AUC 2.00 NEED
JADA/LOVE JUST AROUND CORNER COM 500 N AUC —— WEIN
(MANY OTHERS, 10" & 12") COM —— N SAL —— WEIN
LOU CONNER & COLLEGIATES
BARBARA(HAIR CRACK,INAUD.) OR 1042 V AUC —— SACK
COOK'S DREAMLAND ORCH.
ONE I LOVE/VENICE GE 5360 E T-A 2.50 COWA
COTTON PICKERS
ST.LOUIS BLUES(CRACKED,CHIPPED)CA 9048 V AUC —— SACK
WISH I COULD SHIMMY(LABEL WORD)BR 2233 G AUC —— SACK
GREAT WHITE WAY BLUES BR 2380 V AUC —— SACK
LOOSE FEET/RUNNIN' WILD BR 2382 G AUC —— SACK
DOWN YONDER IN NEW ORLEANS(CR)BR 2404 E AUC —— SACK
THOSE PANAMA MAMAS/DOWN AND BR 2879 V AUC —— SACK
MILENBERG JOYS/IF YOU HADN'T BR 2937 V AUC —— SACK
IDA COX ALLSTAR BAND
DEATH LETTER BLUES/DEEP SEA VO 5336 E AUC —— PETR
MISTER MAN,1&2 (C.JACKSON) PARA 12275 G AUC —— JACO
JESSE CRAWFORD (ORGAN SOLOS)
MARY/DANCING TAMBOURINE VI 21171 E AUC —— MEAD
RHAPSODY IN BLUES, 1 & 2 VI 22343 V G-A —— PARR
CHARLES CREATH
GRANDPA'S SPEEL OK 8527 E T-A —— DEAN
BING CROSBY
LAST ROUND UP/DID YOU AUSTRALIA.CO 1086 N —— —— MADI
RHYTHM ON THE RIVER/THAT'S DE 3309 N AUC —— BRYM
MOONBURN(JOE SULLIVAN)(V/F) DE 617 — SAL 1.00 DELS
REACHING FOR SOMEONE(WHITEMAN)CO 1822 V AUC —— TEPP
RIDIN'AROUND RAIN/LOVE THY BR 6852 G AUC —— MELL
ST.LOUIS BLUES/(DUKE, REV.) CO 55003 E AUC —— MELL
RHYTHM ON RIVER(MANONE BAND)
(PARAMOUNT EXPLOITATION) — 110 E T-A —— LEVY
BOB CROSBY
LITTLE ROCK GETAWAY/FIENI DE 1552 E AUC —— KAUF
EYE OPENER(ZURKE)/SKATERS DE 2282 N AUC —— KAUF
FANCY SPECIAL/AT JAZZBAND BAL DE 1747 E AUC —— KAUF
GIN MILL BLUES(ZURKE)/IF I DE 1170 N AUC —— KAUF
COMPLAININ'(STACY)/JADA DE 3233 N AUC —— KAUF
WORLD IS WAITING(SULLIVAN) DE 2734 E AUC —— KAUF
ST.RAMPART ST.PARADE/SMOKY DE 2569 E AUC —— KAUF
DIGA DIGA DO/DIGA DE 2275 E AUC —— KAUF
I'M PRAYIN'HUMBLE/SWINGIN' DE 2210 E AUC —— KAUF
MY INSPIRATION(FAZOLA)/LOOPIN DE 2209 E AUC —— KAUF
WHO'S SORRY NOW/MARCH OF BOB DE 1865 V AUC —— KAUF
MILK COW BLUES/SQUEEZE ME DE 1962 E AUC —— KAUF
LOUISE LOUISE/WOLVERINE BL DE 2032 E AUC —— KAUF
SUGAR FOOT STOMP/KING PORTER DE 4390 N AUC —— KAUF
PAGAN LOVE SONG/COME BACK SP DE 896 F AUC —— KAUF
BIG TOM/WAY DOWN YONDER IN ND DE 4403 N AUC —— ROTH
MARK HOP/BURNIN' THE CANDLE DE 3694 N AUC —— ROTH
COW COW BLUES/DRY BONES DE 3488 N AUC —— ROTH
DOGTOWN BLUES/SOUTH RAMPART DE 15038 N AUC —— HOEF
DIXIELAND BAND/BEALE STREET DE 479 E AUC —— STRU
MUSKRAT RAMBLE/DIXIE SHUFFLE DE 3338 N AUC —— RAWL
FOUR CROSBY BOB CATS
CALL ME A TAXI/HEAR YA TALK DE 2207 N AUC —— WEIN
DIXIE LEE CROSBY & BING
A FINE ROMANCE/WAY YOU LOOK DE 907 N SAL 3.00 TRAV

FOR DISPOSITION

JOE DANIELS
DRUMMER GOES TO TOWN/JAP BAND.DE 1081 E AUC —— MORR
WALTER DAVIS
L & N BLUES/RED CROSS BLUES BB 5143 N AUC —— STRU
DELTA FOUR (ELORIODE,MARSALA,MASTREN)
FAREWELL BLUES/SWINDIN' DE 737 N AUC —— HOEF
DIXIE DAISIES
IF YOU'LL COME BACK CA 613 O AUC —— SACK
CHOO CHOO CA 682 V AUC —— SACK
HEADIN' FOR BALTIMORE CA 781 V AUC —— SACK
YIOOISHA CHARLESTON CA 1044 V AUC —— SACK
THERE'S RAINBOW ROUND SHOULD. CA 8317 G AUC —— SACK
YOU'RE ALL THE WORLD TO ME CA 9261 V AUC —— SACK
SIDE BY SIDE/RED LIPS PAT 3662B V AUC —— SACK
THATSWEET PATOOTIE OF MINE DR 784 V AUC —— SACK
PEEK-A-BOO EYES LI 2884 V AUC —— SACK
DOWN IN ARGENTINE LI 2939 V AUC —— SACK
LOVIN' SAM/WHAT MORE OO CA 291 V AUC —— SACK
PAPA BLUES CA 348 V AUC —— SACK
SWEET BUTTER/HOUSE OF DAVID CA 428 V AUC —— SACK
MAMAS GONNA SLOW YOU DOWN CA 461 V AUC —— SACK
ST.LOUIS GAL/SAM JONES BLUES CA 433 F AUC —— SACK
DIXIE JAZZ BAND (L.RUSSELL)
JUST TOO BAD DR 1726 V SAL 1.00 ALEX
PA'S OLD HAT(HAIR CRACK) DR 1536 V AUC —— SACK
BREAKAWAY DR 1602 V AUC —— SACK
MOANIN' LOW/YOU'RE GONNA OR 1663 B AUC —— SACK
THE WAY HE LOVES OR 1726 V AUC —— SACK
MY CHARLESTON DANCING MAN DR 531 V AUC —— SACK
ON THE PUPPY'S TAIL DR 605 O AUC —— SACK
ST. LOUIS SHUFFLE DR 799 V AUC —— SACK
STOCKHOLM STOMP DR 804 V AUC —— SACK
ST.LOUIS BLUES/MEMPHIS BLUES OR 952 V AUC —— SACK
MISSISSIPPI MUD/SOMEBODY'S DR 1275 V AUC —— SACK
BLUE FOOT/JAZZ HOLIDAY DR 1287 V AUC —— SACK
SUNDAY AFTERNOON/(TED WHITE) OR 1387 O AUC —— SACK
CAT'S KITTENS OR 1454 O AUC —— SACK
LET'S GET TOGETHER OR 1507 O AUC —— SACK
DOROTHY DODD
DANGEROUS BLUES/I WANT SOME CARDINAL 2053 V S-A —— PARR
JOHNNY DODDS
JOE TURNER BL/PLAY KAZOO BR 3997 E AUC —— MELL
DORSEY BROTHERS
CONGRATULATIONS DR 1828 V AUC —— TEPP
I'M DETTIN' SENTIMENTAL/LONG DE 115 N AUC —— MELL
JIMMY DORSEY
TURN RIGHT/TURN LEFT DE 3647 O AUC 1.00 NEED
I CRIED FOR YOU/SONG OF (12") DE 15041 N AUC —— BRYM
DUSK IN UPPER SANDUSKY/FLIGHT DE 3333 N AUC —— ROTH
JOHN SILVER/PARADE OF THE DE 3334 N AUC —— ROTH
JOHN SILVER/PARADE MILK BOTTL DE 3334 N AUC —— RAWL
MAN AND HIS DRUMS/CHEROKEE DE 2961 E AUC —— MELL
TOMMY DORSEY
NICE WORK IF YOU CAN/YOU'RE VI 25695 N T-A —— CABE
MILKMEN'S MATINEE/TWILIGHT VI 25568 N AUC —— MORR
I NEVER KNEW/COMIN' THROUGH VI 25813 N AUC —— MORR
WHISPERING/TWO IN LOVE VI 201597 N AUC —— MORR
ON THE ALAMO/SWINGIN' VI 27578 N AUC —— MORR
MY OWN/PRETTY AS PICTURE VI 26005 V T-A —— BEAR
WELL GET IT/SOMEWHERE VI 27887 N AUC —— WALL
NOT SO QUIET PLEASE VI 27869 N AUC —— WALL
CANADIAN CAPERS/BARCAROL VI 25887 E AUC —— WALL
LOOSE LID SPECIAL VI 27526 N AUC —— WALL
EASY DOES IT VI 26429 N AUC —— WALL
SERENADE TO THE SPOT VI 27374 N AUC —— WALL
SWING HIGH/SWINGTIME UP VI 27249 N AUC —— WALL
KEN DRAKE
DIXIANNA BROWN/MUSICAL BB 7035 E AUC —— STRU
DUKE ELLINGTON
COCKTAILS FOR TWO/LIVE AND VI 24617 V SAL 1.50 MACL
ALABAMY HOME/ALL GOD'S MA 137 N AUC —— MAOI
TIDER RAD, I & 2 BR 6510 O AUC —— MORR
JUMP FOR JOY/BROWN SKIN VI 27517 E AUC 1.00 NEED
STORMY WEATHER/SOPHISTICATED CO 35556 G AUC —— HOEF
MERRY-GO-ROUND/ADMIRATION BR 7440 E AUC —— FOY
ACCENT ON YOUTH/TRUCKIN' BR 7514 E AUC —— FOY
COTTON/MARGIE BR 7526 E AUC —— FOY
KISSIN' MY BABY GOOD NIGHT BR 7627 E AUC —— FOY
JUBILEE STOMP/TAKE IT EASY BR 7670 E AUC —— FOY
SHOE SHINE BOY/SAD NIGHT BR 7710 E AUC —— FOY
I'M SLAPPIN' SEVENTH AVENUE BR 8131 E AUC —— JACO
HARLEM SPEAKS/CHICAGO DE 800 N SAL 1.75 TRAV
MORNING GLORY/JACK THE BEAR(N/S) VI 26536 - SAL 1.00 TRAV
FIVE O'CLOCK WHISTLE/THERE VI 26748 N SAL 1.75 TRAV
BLUE BERGE/JUMPIN' PUNKINS VI 27356 N SAL 1.50 TRAV
AFTER ALL/JOHN HARDY'S WIFE VI 27434 N SAL 1.50 TRAV
CHLO-E/DO NOTHIN' TILL YOU(N/F) VI 201547 - SAL .75 TRAV
JOHNNY COME LATELY/MAIN(E/F) VI 201556 - SAL .50 TRAV
DAYBREAK EXPRESS/SOUTHLAND VI 24501 N AUC —— MELL
PARLOR SOCIAL/DA. GRIND PE 104 G T-A —— LEVY
TROMBONE BLUES/I'M GONNA HAND PE 14514 V T-A —— LEVY
THE EMPERORS
CLARINET MARM.BLUES SERENADE HA 362 V AUC —— TEPP
RUTH ETTING
TRY A LITTLE/HEY YOUND FELLA BA 32693 V S-A —— PARR

WILL EZELL
OLD MILL BLUES/MIXED RAD SIC 911 N TRA —— TURN
HEIFER DUST/BARREL WOMAN SIG 910 N TRA —— TURN
EDDIE FARLEY
NERO/I CAN'T BREAK THE HABIT DE 1165 E AUC —— FOY
FRED FEIBEL QUARTET
WACKY DUST/AT LONG LAST VO 4473 N SAL 1.50 TRAV
IT'S LONELY TRAIL/MISS HALLEL VD 4480 N SAL 1.50 TRAV
SWING PATROL/SWINGIN'(N/V) VD 4563 - SAL 1.20 TRAV
SHEIK OF ARABY/CHOULD BE VO 4666 N SAL 1.50 TRAV
FIVE BIRMINGHAM BABIES
LOVE ME DADDY BLUES/GRIEVING PE 14455 B AUC —— TEPP
FIVE RED CAPS
LIGHT ON HILL/DON'T FOOL WITH OE 7116 E AUC —— KORN
ELLA FITZGERALD
DARKTOWN STRUTTERS BALL DE 1061 E AUC —— FOY
ORGAN GRINDER'S SWING/SHINE DE 1062 E AUC —— FOY
BUD FREEMAN
TIA JUANA/PETTIN' DE 18066 O AUC 1.50 NEED
THE BUZZARD/TILLIE DE 18112 G AUC 1.50 NEED
FRIAR'S SOCIETY ORCHESTRA
ORIENTAL/FAREWELL GE 4966 V AUC —— HOEF
SLIM GAILLARD
CHICKEN RHYTHM/A-WELL-A-(E/O) VO 5138 - AUC —— BRYM
EARLY IN MORN.BRINGER,HANGER VO 5220 N SAL 2.00 TRAV
JULIA GARITY
GOOD MAN IS HARD TO FIND VI 22812 V AUC —— HOEF
REV. J. M. GATES
WHERE WILL YOU BE CHRISTMAS DK 8632 E AUC —— RONE
THE GEORGIANS
CHICAGO/SISTER KATE CO 3775 V T-A 1.00 ALEX
VERNON GEYER
I AIN'T GOT NOBODY/MELANCHOLY BB 10147 N SAL 1.50 ROTH
JEAN GOLDKETTE
HOOSIER SWEETHEART (BIX) VI 20471 E T-A —— BEAR
BLACK BIRDS ARE BLUE BIRDS NOW VI 21805 E AUC —— RONE
BIMBE A LITTLE KISS/LONESOME VI 20031 N AUC —— PETR
SLOW RIVER/I'M GONNA VI 25354 V SAL 1.75 COWA
CLEMENTINE VI 20994 V AUC —— COWA
BENNY GOODMAN
PLEASE BE KIND/TI PI TIN VI 25814 E AUC —— MACL
I LET A SONG/FEELIN HIGH(V/E) VI 25840 - SAL 1.50 MACL
CAPRICE XXIV/I'M HERE CO 35411 E T-A —— CASE
SIX APPEAL/THESE FOOLISH CO 35553 E T-A —— CASE
STOMPIN'/DON'T BE THAT WAY VI 201549 N AUC —— BRYM
ANGELS SING/SENT FOR YOU VI 26170 N AUC 1.00 KORN
AFTER YOU'VE GONE/BODY(TRIO) VI 25115 N AUC 1.00 KORN
TIGER RAG/WHISPERING(TRIO) VI 25481 N AUC 1.00 KORN
STOMPIN' AT THE/VIBE BL(TRIO) VI 25521 N AUC 1.00 KORN
BENNY'S BUGLE/SEXTET CO 35901 E AUC —— JAWO
FLYING HOME (SEXTET) CO 35254 E AUC —— JAWO
WANG WANG BLUES (SEXTET) CO 36594 E SAL 1.60 JAWO
SANDMAN/GOODBYE VI 25215 E SAL 1.25 JAWO
STRING OF PEARLS/JERSEY B. DK 6590 N SAL 1.10 JAWO
(MANY ON ALL LABELS;SENT LIST)— —— - —— —— WALL
CLARINET ALA KING/HOW LONG OK 6544 N AUC —— WEIN
HENDERSON STOMP CO 35820 N AUC —— WEIN
REMEMBER/WALK JENNIE WALK VI 25329 N AUC —— WEIN
DEAR OLD SOUTHLAND/ONE HOUR BB 10458 N AUC —— WEIN
MADHOUSE/GET HAPPY BB 10461 N AUC —— WEIN
CHANGES/RUSSIAN LULLABY BB 11226 N AUC —— WEIN
SING BING SING VI 36205 N AUC —— HOEF
SIREN'S SONG/ROSE WASH. BQUAREVI 26230 E STA 1.50 STUR
LIMEHOUSE/IF I HAD(SEXTET) DK 6486 N STA —— STUR
WOLVERINE BL/DA DA STRAIN HRS 7 N STA —— STUR
HUNKADOLA/DIXIELAND BAND VI 25009 E STA —— STUR
SOMEBODY ELSE/THAT OLD IT(O/E)DK 6497 - STA —— STUR
TEDDY GRACE
ARKANSAS BLUES(KYLE,BAILEY) DE 2607 N SAL 1.00 WEIN
BRANT AND WILSON
BLUE MONDAY/UNCLE JOE DE 7500 N SAL 3.50 TRAV
DUCKS/MAMA DIDN'T DO IT RO 819 V SAL 3.50 TRAV
KEEP HAND OFF MY MOJO/DO YR VO 03121 N S-A 7.50 TRAV
GLEN GRAY
NO NAME JIVE, I & 2 DE 3089 N AUC —— JAWO
JIMMIE BRIER
SWELL BR 7622 N AUC —— RONE
BOBBY HACKETT
EMBRACEABLE YOU/AIN'T MIS. DK 4877 G AUC —— HOEF
DARDANELLA/BUGLE CALL RAG VO 5375 N T-A —— LEVY
SUNRISE SER./DREAMS SHOULDN'T VO 4806 N T-A —— LEVY
LIONEL HAMPTON
SUNNYSIDE/I KNOW VI 25592 O AUC 1.00 NEED
PIANO STOMP/I SURRENDER DEAR VI 25666 N AUC 1.00 KORN
FLYING HOME/SAVE IT VI 26595 N AUC —— JAWO
ON SUNNY SIDE OF STREET VI 25592 N AUC —— JAWO
JACK THE BELLBOY/CENTRAL AVE. VI 26652 E AUC —— JAWO
DRUM STOMP/CONFESSIN' VI 25658 N AUC —— WALL
A GHOST OF A CHANCE VI 26696 N AUC —— WALL
HOT MALLETS (ORIG.LABEL) VI 26371 N AUC —— ROTH
DRUM STOMP/CONFESSION VI 25658 N AUC —— MELL
THE JUMPIN' JIVE/MEMORIES YOU VI 26304 N AUC —— MELL

W. C. HANDY
DARKTOWN REVEILLE/OLE MISS. DK 8110 O AUC —— KORN

GEORGE HANNAH (WITH MEADE LUX LEWIS)
BOY IN.THE BOAT/FREAKISH BL PARA 13024 E T-A —— LEVY
PHIL HANNAH (WITH L. JOY)
CRYING SHAME/FORGET ME NOTS DE 4448 N AUC —— HEAT
ERNEST HARE
MINDIN' MY BUSINESS VO 14753 E AUC —— MEAD
HARLEM WILDCATS
CALL OF THE FREAKS/MOUTHFUL VS 6012 N AUC —— JOHN
MARION HARRIS
BE SOME CHANGES MADE BR 2651 V T-A —— BEAR
THAT RED HEAD GAL/TWO TIME DAN BR 2534 V AUC —— MEAD
COLEMAN HAWKINS
HONEYSUCKLE ROSE/LOST IN FOG PAE 2041 N SAL —— BURL
BOUNCING WITH BEAN BB 10693 N AUC —— CLAY
MEET DR. FOG/SHE'S FUNNY BB 10477 N AUC —— CLAY
GET HAPPY/CRAZY RHYTHM SIC 28104 N AUC —— WALL
YESTERDAYS APOLLO 752 N AUC —— WALL
FEELING ZERO APOLLO 753 N AUC —— WALL
RAINBOW MIST APOLLO 751 N AUC —— WALL
FINE DINNER/BOOY AND SOUL — —— N AUC —— WALL
(MANY FOREIGN AND DOMESTIC) — —— E TRA —— TURN
ERSKINE HAWKINS
STUDY IN BLUE/EASY RIDER BB 10029 N SAL 1.00 ROTH
KING PORTER/WEARY BLUES BB 7839 V SAL 1.00 ALEX
LUCILLE HEGAMIN
SWEET PAPA JOE/BLEEDING HEART CA 553 E S-A —— PARR
DOWN HEARTED BL/WANNA GO SOUTH CA 554 E S-A —— PARR
HORACE HEIDT
HELLO CUTIE/MINE VI 20608 E AUC —— MEAD
FLETCHER HENDERSON
DRIFT WOOD PE 14271 N AUC —— MORR
BLACK JOE'S BLUES/POTOMAC VO 14740 G AUC —— MORR
WE GO WELL/DIXIE CO 36289 G AUC 1.00 NEED
ST. LOUIS SHUFFLE/VARIETY ST BB 10246 N AUC 1.00 KORN
VARIETY STOMP/ST.LOUIS SHUFL. BB 10246 N AUC —— DELG
CHARLESTON CRAZY/YOU'VE VO 14726 G AUC —— BOLL
MY ROSE MARIE (LOUIE) PE 14337 E S-A —— PARR
T N T CO 509 E AUC —— RONE
WHERE THERE'S YOU THERE'S ME VI 25334 E AUC —— RONE
DLO BLACK JOE'S BLUES/POTOMAC VO 14740 E AUC —— PIRA
HARD HEARTED HANNAH/GOUGE VO 14859 V AUC —— TEPP
THEN I'LL BE HAPPY BA 1654 V AUC —— TEPP
ROSA HENDERSON
LOW DOWN PAPA(F.HENDERSON) VI 19157 G AUC —— CLAY
WOODY HERMAN
WOOD CHOPPER'S BALL/BIG WIG DE 65379 E AUC —— MORR
FUR TRAPPERS BALL/BLUE DE 68698 E AUC —— MORR
ELISE/YARD BIRD SHUFFLE DE 4353 V T-A —— CASE
PICK A RIB/SAY SI SI DE 2979 V T-A —— CASE
FAN IT/SOUTH DE 3761 N T-A —— CASE
INDIAN/BOOGIE DE 3383 N T-A —— CASE
THREE WAYS TO SMOKE/A PIPE DE —— O SAL 1.00 CASE
I'M COMIN' VIRGINIA DE 2817 N AUC —— CLAY
TOO LATE/FORT WORTH JAIL DE 4293 N AUC —— JAWO
THREE WAYS TO SMOKE A PIPE DE 4076 N AUC —— JAWO
EASY SIDE KICK DE 2993 E AUC —— JAWO
THIS CHANGING WORLD DE 2914 E AUC —— JAWO
PEACH TREE STREET DE 3008 E AUC —— JAWO
BLUE FLAME/FUR TRAPPERS BALL DE 3643 E AUC —— JAWO
WOODCHOPPERS BALL/BIG WIG IN DE 2440N AUC —— WEIN
LAUGHIN' BOY BLUES/TWIN CITY DE 1801 N AUC —— WEIN
BLUES ON PARADE/PEACH TREE DE 3501 N AUC —— WEIN
FAREWELL BLUES/CASBAH BLUES DE 2582 N AUC —— WEIN
FAN IT/SOUTH (WOODCHOPPERS) DE 3761 N SAL 1.50 WEIN
MR. GHOST GOES TO TOWN/BETTER DE 1079 E AUC —— FOY
WHY TALK ABOUT LOVE/I DOUBLE DE 1523 E AUC —— FOY
YOU'RE A SWEETHEART/MY FINE DE 1535 E AUC —— FOY
MY HEART/LULLABY IN RHYTHM DE 1900 E AUC —— FOY
FIVE O'CLOCK WHISTLE/GOLDEN DE 3436 E AUC —— FOY
SORRENTO/OH LOOK AT ME NOW DE 3630 E AUC —— FOY
BLUES UPSTAIRS/DOWNSTAIRS DE 2508 E AUC —— PETR
FAN IT/SOUTH (V/E) DE 3761 - AUC —— BOLL
MILT HERTH
BASIN STREET BLUES/12TH ST. DE 1344 E AUC —— FOY
EARL HINES
STRAIGHT TO LOVE/I DOT IT(N/V)BB 11374 - AUC —— JOHN
LIFE WITH FATHA/LOVE MY APOLLO 356 V AUC —— TAYL
FATER JUMPS/JITNEY MAN BB 11535 E AUC —— TAYL
JOHNNY HODGES
SQUATTY ROO/THINGS AIN'T CAN.BB 11447 E AUC 1.00 NEED
PASSION FLOWER/OUT BACK WAY BB 300817 N AUC 1.00 KORN
THINGS AIN'T WHAT THEY USED BB 11447 N AUC —— CLAY
DAY DREAM/JUNIOR HOP BB 11021 N SAL 1.25 WEIN
HOTSY TOTSY GANG
FUTURISTIC RHYTHM/OUT WHERE BR 4200 O AUC —— SACK
PEE LEE HOWELL
TURTLE DOVE BLUES/WALKIN' BL CO 14456 G AUC —— MACL
FO' DAY BLUES/PRISON BLUES CO 14177 N AUC —— JOHN
HUNTER & JENKINS
MEAT CUTTIN' BLUES/LOLLYPOP VO 02613 E S-A 5.00 TRAV
JACK HYLTON
ST. LOUIS BLUES DE 190 N SAL 1.00 ROTH
WEDDING OF ROSE/GRASSHOPPERS BR 6939 N S-A 3.00 TRAV
WALTZING IN DREAM/SHADOW WALT DE 481 N S-A 2.00 TRAV
TELL ME TONIGHT/MY DARLING DE 735 N S-A 2.00 TRAV
BLACK & BLUE RHYTHM/TEMPLE DE 1324 N S-A 3.00 TRAV

FOR DISPOSITION

IPANA TROUBADORS
BLUE AGAIN CO 2340 E AUC —— RONE
HARRY JAMES
JESBE/HOME JAMES BR 8350 V AUC —— BOLL
SONG OF THE WANDERER/TEX.CHAT BR 8067 N T-A —— LEVY
LIFE GOES TO PARTY/PENTHOUSE BR 8035 N T-A —— LEVY
JAM SESSION AT VICTOR
BLUES/HONEYSUCKLE ROSE VI 25559 N AUC 1.00 KORN
BUNK JOHNSON'S SUPERIOR BAND
PANAMA/DOWN BY THE RIVER JM 8 N SAL 2.25 WEIN
BUNK'S BLUES/STORYVILLE BL JM 10 N SAL 2.25 WEIN
JAMES P. JOHNSON
RIFFS PAE 1072 E T-A —— DEAN
PETE JOHNSON
PETE'S MIXTURE/JUST FOR YOU OE 8582 N AUC —— WEIN
K.C. ON MY MIND/BLUES ON OB DE 3384 N AUC —— WEIN
ISHAM JONES
STARDUST/TREEB BR 4856 E AUC —— PIRA
HONEST AND TRULY/DOO WACHA DOOBR 2767 G AUC —— MELL
KEEPIN' OUT OF MISCHIEF BR 6227 F AUC —— MELL
MAKE BELIEVE/DO YOU EVER BR 5049 G AUC —— MELL
LOUIS JORDAN
MOP MOP/CAN'T GET THAT NO MOREDE 8668 N AUC —— HEAT
DEACON JONES/RATION BLUES OE 8654 E AUC —— HEAT
JUNGLE BAND
CREOLE RHAPSODY(ELLINGTON) BR 6093 G AUC —— HOEF
KENTUCKY GRASSHOPPERS
MAKIN' FRIENDS BA 6360 N AUC —— SACK
WAYNE KING
(MANY EARLY VICTORS) (E-N) — —— - —— —— PIRA
ANDY KIRK
I'BE A MUGGIN'/ALL THE JIVE OE 744 E AUC —— FOY
LADY WHO SWINGS THE BAND OE 1085 E AUC —— FOY
WHY CAN'T WE DO IT AGAIN/WITH OE 1477 E AUC —— FOY
NO ANSWER/I'M MISUNDERSTOOD OE 4141 N AUC —— HEAT
GENE KRUPA
BL OF ISRAEL/3 WORDS(B.G.) OE 18114 E SAL 1.25 DELS
I KNOW THAT YOU KNOW BR 8124 O AUC —— WALL
SWING IS HERE VI 25276 E AUC —— WALL
THE BIG DO/BOOG WOOG BUG OK 6034 N AUC —— WALL
TUXEDO JUNCTION CO 35423 N AUC —— WALL
MASSACHUSETTS/MURDER OK 6695 N AUC —— WALL
SWANEE RIVER BR 8387 N AUC —— WALL
AFTER YOU'VE GONE OK 6278 O AUC —— WALL
LADD'S BLACK ACES
HARMONY BABY/IF YOUR MAN GE 5125 E T-A —— DEAN
TOMMY LADNIER
WEARY BLUES/JA DA BB 10086 N AUC —— MORR
DOROTHY LAMOUR
ON A TROPIC NIGHT/TONIGHT(E/V)BR 8154 - AUC —— MEAD
SAM LANIN
SLEEPY VALLEY/THE WORLD PE 15174 V AUC —— MORR
I KNOW THAT YOU KNOW/CLAP PE 14751 G AUC —— MORR
HALF A MOON/THE LITTLE PE 14703 E AUC —— MORR
LOVE AFFAIRS(S.LAMBERT,VOC.) PA 36839 E AUC —— PIRA
NICK LA ROCCA & ORIG.DIXIELAND BAND
TODOLIN' BLUES/OSTRICH WALK VI 25460 N AUC —— PIRA
BLUIN' THE BLUES/TIGER RAG VI 25403 N AUC —— PIRA
DID YOU MEAN IT/WHO LOVES YOU VI 25420 N AUC —— PIRA
LEWIS, JOHNSON, AMMONS
CAFE SOCIETY RAG/LOVIN' VO 5186 V AUC —— PETR
MEADE LUX LEWIS
MR. FREDDIE BLUES/CELESTE DE 3831 N AUC —— WEIN
TED LEWIS
BUGLE CALL RAG/SOME CO 826 V AUC —— MORR
JUST AROUND CORNER/WHILE WE CO 504 E AUC —— TAYL
TIGER RAG/FAREWELL BLUES DK 41580 N AUC —— FOY
DALLAS/ROYAL GARDEN BLUES CO 2527 V AUC —— COWA
DINAH/LONESOME ROAD CO 2181 N T-A —— COWA
NEW FAREWELL(TESCH)/HEADIN' CO 2721 N AUC —— COWA
MILENBERG/TIN ROOF BLUES CO 438 V AUC —— COWA
VIC LEWIS-JACK PARNELL
I'M COMING VA/JAZZ BAND JUMP — —— - —— —— BURL
GUY LOMBARDO
SINGING HILLS/LET'S ALL SING DE 3007 N SAL 1.35 HEAT
LOUISIANA SUGAR BABES
PERSIAN RUG/THOU SWELL VI 21346 E AUC —— JACO
LUMBERJACKS
BLUE LITTLE YOU CA 9041 G AUC —— SACK
WHOOPEE STOMP RO 734 V AUC —— COWA
JIMMY LUNCEFORD
WHITE JAZZ/JAZZNOCRACY BB 6713 N AUC 1.00 KORN
ME AND THE MOON OE 915 N AUC —— WALL
CHARMAINE/POSIN' DE 3514 N AUC —— WALL
DINAH, 1 & 2 CO 36054 N AUC —— WALL
ORGAN GRINDER'S SWING OE 908 G AUC —— WALL
SCREWY MUSIC/WALKIN' THRU OE 6082 N AUC —— HEAT
ABY LYMAN
MIGHTY BLUE/THAT'S ALL THIS BR 2934 E AUC —— MELL
HAVIN' LOTS OF FUN/SUNDAY BR 3286 E AUC —— MELL
TED MACK
CARELESSLY/WORDS FAIL ME BB 6920 E AUC —— STRU
SHERRY MAGEE ORCH.
SATANIC BLUES/SHAKE IT BREAK VO 5436 N T-A —— LEVY

WINGY MANONE
DIDDLE MIO/SHAKE BLUES(V/E) JO 7777 - AUC —— DELS
NICKEL IN THE SLOT/SHOUT OK 41573 V AUC 2.50 BOLL
WEST WIND/SHOESHINE(E/V) VO 3192 - T-A 1.50 ALEX
UP THE COUNTRY CH 40054 E AUC —— RONE
(JAM AND JIVE ALBUM) OE —— N AUC —— BOLL
JOE MARSALA
LOWER REGISTER/I KNOW THAT OE —— E T-A —— CASE
BULLS EYE/SLOW DOWN OE 3715 N T-A —— CASE
BULLS EYE/SLOW DOWN OE 3715 N SAL .80 JONE
MCKENZIE-CONDON CHICAGOANS
CHINA BOY/SUGAR DK 41011 V T-A 1.50 ALEX
RAY MCKINLEY
WITHOUT A SONG CAP 117 N AUC —— JAWO
SOUTHPAW SERENADE/BOUNCE CO 35963 N SAL 1.60 WEIN
MCKINNEY'S COTTON PICKERS
NEVER SWAT A FLY VI 23020 G AUC —— CLAY
JIMMY MCPARTLAND
PANAMA/(REV.,WHITEMAN) OE 3522 N AUC —— ROTH
JAY MCSHANN
WON'T JUMP/ONE WOMAN'S MAN OE 8607 N AUC —— HEAT
MEMPHIS MINNIE
ICE MAN VO 03222 E AUC —— RONE
I'M A GAMBLIN' WOMAN VO 03258 N AUC —— RONE
JOHNNY MERCER
MURDER OF J. P. MARKHAM BR 8011 E AUC —— RONE
METRONOME ALL STAR ORCH.
BUGLE CALL RAG/ONE O'CLOCK VI 27314 V SAL 1.00 HEAT
I GOT RHYTHM/ROYAL FLUSH CO 36499 N AUC —— MELL
MEZZ MEZZROW
COMING ON WITH THE COME ON BB 10085 N T-A —— LEVY
LIZZIE MILES
BLACKMAN/MY PILLOW AND ME BR 2462 O AUC —— CLAY
MUSCLE SHOALS BLUES OK 8031 V AUC —— JACO
EDDIE MILLER
BLUE EYES/(REV.,TROUBADOURS) RO 2565 E AUC —— CLAY
GLENN MILLER
ANVIL CHORUS, 1 & 2 BB 10982 N AUC 1.00 KORN
MOONLIGHT SERENADE/SUNRISE BB 10214 N AUC 1.00 KORN
TUXEDO JUNCTION/DANNY BOY BB 10612 N AUC 1.00 KORN
BLUE MOONLITE/MY PRAYER BB 10404 V SAL .80 HEAT
CUP OF COFFEE/CHIP OFF BLOCK BB 11450 V SAL .80 HEAT
MILLS BLUE RHYTHM BAND
HEEBIE JEEBIES/MINNIE MOOCHER VI 22763 N AUC —— PIRA
MILLS BROTHERS
MONEY IN POCKETS/SWING IT BR 6894 G AUC —— MELL
MILLS MERRY MAKERS
MOANIN' LOW PE 15208 V AUC —— SACK
JELLY ROLL MORTON
STRATFORD HUNCH/SHREVEPORT OE 5990 N AUC —— MADI
I THOUGHT I HEARD BOLDEN/ HMV 9216 N SAL —— BURL
THE CHANT/BLACK BOTTOM BB 10253 N AUC —— CLAY
FREAKISH/SEATTLE HUNCH VI 27565 N AUC —— DELS
SIDEWALK BLUES/DEADMAN VI 20252 E T-A —— DEAN
BLACK BOTTOM/THE CHANT BB 10253 N AUC —— BOLL
KING PORTER/THE PEARLS BRE 03564 N T-A 2.00 ALEX
SHAKE IT/IF YOU KNEW OL 1707 E T-A 1.50 ALEX
KING PORTER/THE PEARLS VO 1020 E T-A —— RIDD
OR. JAZZ STOMP(REV.,DJB,DODDS)VI 20415 O AUC —— HOEF
FICKLE FAY CREEP/THAT'LL VI 23019 E AUC —— PETR
SIDEWALK BLUES(2)/DEAD(3) VI 20252 V STA —— STUR
WOLVERINE/JELLY LORD(TRIO) BB 10258 N STA —— STUR
SMOKEHOUSE(2)/STEAMBOAT(3) VI 20296 N STA —— STUR
SHREVEPORT(1)/DEEP CREEK(1) HMV 9220 N STA —— STUR
BENNIE MOTEN
YA GOT LOVE/AROUND MY BABY VI 22680 N AUC —— PIRA
HARD TO LAUGH/HOT TOWN BB 6431 V AUC —— STRU
MOUND CITY BLUE BLOWERS
BLUE BLUES/ARKANSAS BLUES BR 2581 V T-A —— BEAR
RED NICHOLS
TEARS FROM INKWELL/I NEVER BB 10200 E AUC —— JOHN
LIMEHOUSE BLUES/DLO SOUTH BR 20070 V AUC —— TEPP
FAN IT/HOW LONG HOW LONG BR 6160 V AUC —— HEAT
RAY NOBLE
LOVE LOCKED OUT VI —— - V STA —— PIRA
VERY THOUGHT OF YOU VI —— N STA —— PIRA
TWENTIETH CENTURY BLUES VI —— N STA —— PIRA
I'VE GOT MY LOVE/SLUMMING VI 25507 N AUC —— MORR
CHINATOWN/LET'S SWING IT VI 25070 N AUC —— MORR
TIGER RAG/JAP SANDMAN VI 24577 N AUC —— MORR
SEVEN YEARS WRONG WOMAN VI 24388 V AUC —— TAYL
ISLE OF CAPRI/GRINZING(V/E) VI 24771 - AUC —— TAYL
JIMMY NOONE
SLEEPY TIME/NEED LOVIN' BR 6174 V T-A 1.50 ALEX
BLUES/DH SISTER AIN'T VO 1215 V TRA —— TURN
4 OR 5 TIMES/EVERY EVENIN' VO 1185 G AUC —— HOEF
4 OR 5 TIMES/EVERY EVENIN' VO 1185 G AUC —— HOEF
RED NORVO
TEARS IN HEART(M.BAILEY) BR 7970 O AUC 1.00 NEED
DECCA STOMP/(REV., J.VENUTI) OE 3527 N AUC —— ROTH
OLD FASHIONED LOVE/I SURRENDER CO 35688 N AUC —— TINL
NEVER BE ANOTHER/TOADIE VO 4738 E AUC —— TINL
KING OLIVER
MANDY LEE BL/I'M GOING AWAY GE 5134 N AUC —— MADI
TOO BAD/SNAG (SKIP) VO 1007 E T-A —— HALV

KING OLIVER (CONTINUED)
RIVERSIDE BLUES/MABEL'S DR. SIG 905 N AUC —— WEIN
WEST END BLUES VI 38034 V T-A —— DEAN
STINGAREE/SHAKE IT BB 10707 N T-A —— DEAN
RIVERSIDE BLUES/MABLE'S DR. BRE 03575 N T-A —— ALEX
DEADMAN BLUES/SOMEDAY SWEET VO 1059 G AUC —— HOEF
SHOWBOAT SHUFFLE/EVERY TUB BR 3998 E AUC —— MELL
ORIGINAL DIXIELAND JAZZ BAND
PALESTEENA/MARGIE VI 18717 O AUC —— RAWL
ORIGINAL MEMPHIS FIVE
AFRICE/SUPERSTITIOUS BLUES PE 14298 E S-A —— PARR
THROW DOWN BLUES PE 14565 V AUC —— TEPP
TAMPEEKOE/STATIC STRUT VI 20039 V AUC —— TEPP
TIN ROOF BLUES/GOT A SONG VI 19170 V AUC —— TEPP
KENPECKED BLUES/PAPA PE 14138 G AUC —— TEPP
HOT LIPS PAGE
GOOD OLD BOSOM BRAD/PULLING OE 7451 N SAL —— TRAV
I WOULD DO ANYTHING/WON'T OE 7699 N SAL —— TRAV
AIN'T GOT NOBODY/FONE WITH OE 7714 E SAL —— TRAV
PORTER'S LOVE SONG/WALK IT TO DE 7757 N SAL —— TRAV
HARLEM RHUMBIAN BLUES DE 8531 N SAL —— TRAV
PANASSIE SESSIONS
(MAZZ & LADNIER) BB —— - —— —— WEIN
TINY PARHAM & MUSICIANS
ROCK BOTTOM/ELLA MAY VI 22842 N AUC —— PIRA
TONY PASTOR
PARADIDDLE JOE/ADIOS BB 11008 N AUC —— MELL
JACK PETTIS & PETS
I GET MYSELF SOMEBODY BA 1929 V AUC —— SACK
FRESHMAN HOP/BAG OF BLUES VI 21793 V AUC —— SACK
SPANISH DREAM/DOIN' THE VI 21559 V AUC —— SACK
BEN POLLACK
HAVE YOU EVER/MAMA I WANNA DE 1476 E AUC —— BRYM
LET'S SIT AND TALK ABOUT YOU VI 21858 G AUC —— RONE
EVERYBODY'S DOING IT DE 1891 N AUC —— RONE
TEDDY POWELL
GOT THE MOON IN MY POCKET BB 11520 N AUC —— CLAY
TAPESTRY IN BLUE BB 11556 N AUC —— CLAY
QUINTET OF HOT CLUB OF FRANCE
LIMEHOUSE BLUES/FOUND NEW OE 23021 N AUC —— MELL
THE RED HEADS
HEEBIE JEEBIES/BLACK STOMP PE 14738 V AUC —— TEPP
DYNAMITE/HI DIDDLE DIDDLE PE 14639 V AUC —— TEPP
FALLEN ARCHES PE 14565 V AUC —— TEPP
RED DNION JAZZ BABIES
CAKE WALKING BABIES/OF ALL GE 5627 N AUC —— MADI
DICK ROBERTSON
LADY LUCK BR 4592 N AUC —— RONE
TOODLE-OO OE 1260 N AUC —— RONE
CRY BABY CRY OE 1766 N AUC —— RONE
(MANY; SEND WANT LIST) — —— - —— —— RONE
WILLARD ROBISON
BEALE ST. BLUES/MUSIC OF MT. PE 12341 V AUC —— HEAT
ADRIAN ROLLINI QUINTET
BILL/BEI MIR BIST DU OE 1638 N AUC —— ROTH
BABE RUSSIN
LOVE OR INFATUATION/ROSES BR 636 V AUC —— STRU
RAYMOND SCOTT QUINTET
TOBACCO AUCTIONEER/SIBERIAN BR 8452 E AUC —— STRU
BOYD SENTER
MILENBURG JOYS/SUGAR BABE PE 14501 E AUC —— HEAT
SLIPPERY ELM/TIME TO GET AWAY PE 14437 V AUC —— HEAT
ARTIE SHAW
OCTOROON/ALL I REMEMBER BB 10319 N AUC 1.00 KORN
DEEP PURPLE/PASTEL BLUE BB 10178 N AUC 1.00 KORN
LADY BE GOOD/I SURRENDER DEAR BB 10430 N AUC 1.00 KORN
BILL/CARIOCA BB 10124 N AUC 1.00 KORN
SUPPERTIME/ZIGUENER BB 10127 N AUC 1.00 KORN
ROSALIE/LOVER COME BACK TO ME BB 10126 N AUC 1.00 KORN
SUMMIT RIDGE/CROSS HEART VI 26763 N AUC 1.00 KORN
ONE FOOT IN THE GROOVE BB 10202 E AUC —— JAWO
PROSACHAI BB 10188 E AUC —— JAWO
ST. JAMES INFIRMARY BLUES VI 27895 N AUC —— WALL
SIX JUMPING JACKS
COLLEGIATE SAM BR 4589 N AUC —— RONE
BESSIE SMITH
CHRISTMAS BALL/PREACING THE B CO 35842 N SAL 2.25 WEIN
SOBBIN' BLUES/RECKLESS BLUES CO 14056 G AUC —— HOEF
ANY WOMAN/CEMETRY BLUES(L.CR) CO 13001 V SAL 1.50 HEAT
MAMA'S GOT BLUES/OUTSIDE OF T CO 3900 V AUC —— HEAT
CLARA SMITH
KING LOVIN BL(F.HENDERSON) CO 3961 V AUC —— BOLL
IVA SMITH (& COW COW DAVENPORT)
RISIN' SUN/MY OWN MAN BL PARA 12436 E T-A —— LEVY
JABBO SMITH RHYTHM ACES
BOSTON SHUFFLE/JAZZ BATTLE UHCA 4/3 N AUC —— WEIN
JACK SMITH
CLAP YO HANDS VI 20372 E AUC —— MEAD
KATE SMITH
WHEN THE MOON/MAKIN'(DIG) CL 5359 E S-A —— PARR
MAMIE SMITH & JAZZ HOUNDS
FARE THEE HONEY BLUES/ROAD DK 4194 V AUC —— PIRA
SLIM SMITH
LONESOME ROVER ROAD/MUST BE VO 05335 N SAL 1.25 TRAV

FOR DISPOSITION

WILLIE LION SMITH						
SWAMPLAND/I CAN SEE	DE	1291	V	SAL	1.OD	ALEX
OUT OF BREATH/MORE	DE	1308	N	SAL	1.50	ALEX
SNDDKS & MEMPHIS RAMBLERS						
SWEET GEORGIA BROWN/SOME OTHER	VI	22779	N	AUC	——	PIRA
MUGGSY SPANIER						
DA OA STRAIN/SOMEOAY	BB	ID384	N	AUC	1.DD	KORN
RIVERBOAT SHUFFLE/RELAXIN'	BB	ID532	N	AUC	——	CLAY
BLUIN' THE BLUES/SUNOOWN	BB	ID719	N	AUC	——	CLAY
DINAH/BLACK AND BLUE	BB	ID682	N	AUC	——	CLAY
SISTER KATE/DIPPERMOUTH	BB	10506	N	AUC	——	BOLL
DA OA STRAIN / SOMEOAY	BB	ID384	N	AUC	——	BOLL
RELAXIN'/RIVERBOAT SHUFFLE	BB	ID532	N	AUC	——	BOLL
A JAZZBAND BALL/LIVERY STABLE	BB	ID518	N	AUC	——	HOEF
RELAXIN'/RIVERBOAT SHUFFLE	BB	10532	N	AUC	——	HOEF
SOMEOAY SWEET./DA OA STRAIN	BB	10384	N	AUC	——	HOEF
RELAXIN' AT TOURO/RIVERBOAT S	BB	10532	N	S-A	1.50	TRAV
CHICAGO/CAN'T WE BE FRIENDS	DE	4168	N	S-A	1.00	TRAV
RIVERBOAT SHUFFLE/RELAXIN'	BB	ID532	N	AUC	——	MELL
DRIPPER MOUTH BLUES/SISTER	BB	ID506	N	AUC	——	MELL
JOE SULLIVAN						
COQUETTE/I GOTTA CRUSH ON	OK	5647	N	SAL	1.50	WEIN
POM POM/I COVER WATERFRONT	VO	5556	N	SAL	1.50	WEIN
MAXINE SULLIVAN						
LOCH LOMONO	VO	3654	E	AUC	——	RONE
TAMPA RED'S HOKUM JUG BAND						
YOU RASCAL YOU/SHE CAN	VO	1540	E	AUC	——	STRU
ART TATUM						
I'VE GOT PLENTY OF MONEY	DE	1198	N	AUC	——	ROTH
BATTERY BOUNCE/WEE BABY BLUES	DE	8526	N	AUC	——	HEAT
JACK TEAGARDEN						
NOBODY KNOWS TROUBLE I'VE SEEN	DE	4317	N	AUC	——	CLAY
ESPECIALLY FOR YOU/YOU'RE	BR	8431	E	AUC	——	STRU
BLUES HAVE GOT ME/PRELUDE TO	DE	4409	N	AUC	——	BOLL
MILLS TEN BLACKBERRIES						
BLACK AND TAN/NOT AND BOTHER	DI	6056	V	AUC	——	BOLL
TENNESSEE HAPPY BOYS						
NOT FOR TDOAY BUT FOREVER	DR	1604	V	AUC	——	SACK
THREE FIFTEEN AND HIS SQUARES						
THREE FIFTEEN BL/SAT.NIGHT ON	VO	D3515	N	SAL	1.50	TRAV
TINSLEY'S WASHBOARD BAND						
WOULD IF I COULD/AMEN CORNER	VI	24405	N	AUC	——	PIRA
FRANKIE TRUMBAUER						
SINGIN' THE BLUES/BIXDLDGY	PAE	1838	N	SAL	——	BURL
TRDUBLED/PLANTATION MDDDS	VI	24834	N	AUC	——	PIRA
I'V CDMING VIRGINIA/ORLEANS	DK	40843	V	AUC	——	TEPP
JOE TURNER & PETE JDHNSON						
PINEY BROWN BLUES/627 STDMP	DE	18121	N	AUC	——	MELL
UNIVERSITY BOYS						
AM I A PASSING FANCY	DR	16D7	V	AUC	——	SACK
WHEN ROBERT E. LEE(½" CRACK)	DR	1183	V	AUC	——	SACK
WHERE SHY LITTLE VIOLETS	OR	1422	V	AUC	——	SACK
RUDY VALLEE						
MAKIN' WHDOPEE/IF I HAD YDU	VE	1825	V	S-A	——	PARR
MARIE/CARESSING YOU	VE	1834	V	S-A	——	PARR
RUDY VALEE (CONTINUED)						
JUST A VAGABONO LOVER	VI	21967	V	AUC	——	RAWL
KITTY FROM KANSAS CITY	VI	22419	V	AUC	——	RAWL
HONEY/SWEET SUZANNE	VI	21969	G	AUC	——	RAWL
DN THE ALAMO/ME QUERES	VI	22084	G	AUC	——	RAWL
VARSITY EIGHT						
VD OO OO OEE O BLUES	RO	2523	E	AUC	——	CLAY
YOU'RE DRIVING ME CRAZY	PE	15386	V	AUC	——	SACK
LAST NITE ON BACK PORCH	CA	400	V	AUC	——	SACK
OH JOE	CA	420	V	AUC	——	SACK
SAY IT WITH UKULELE	CA	480	E	AUC	——	SACK
WHY OID I KISS THAT GIRL	CA	516	E	AUC	——	SACK
THEMRAMBLING BLUES	CA	6D5	V	AUC	——	SACK
HAPPY/DOO WACKA DOO	CA	641	V	AUC	——	SACK
HE'S THE KINDA MAN THAT	CA	711	V	AUC	——	SACK
AIN'T SHE SWEET	CA	1114	E	AUC	——	SACK
I GET BLUES WITH IT RAINS	CA	9143	V	AUC	——	SACK
JDE VENUTI						
MELLOW AS A CELLO	DE	624	N	AUC	——	RONE
SOMETHING	DE	2312	N	AUC	——	RDNE
FLIP	DE	2313	N	AUC	——	RDNE
BLACK AND BLUE/STRINGIN' BL	CO	914	E	AUC	——	LEVY
BLACK SATIN/BLUE VELVET(SOLO)	CO	3015	V	T-A	——	LEVY
BEATIN' THE DOG/KICKIN CAT	OK	40853	V	T-A	——	LEVY
MUG OF ALE/CHEESE & CRACKERS	DK	40897	V	T-A	——	LEVY
MINNIE WALLACE & NIGHT HAWKS						
PICK 'EM UP/LET'S ALL DO	VO	03154	E	AUC	——	STRU
FATS WALLER						
SOCKS DON'T MATCH/UP JUMPED	BB	300814	G	AUC	——	MORR
IT'S A SIN/OH FRENCY	VI	201595	E	AUC	——	MORR
NERO/KEEP ME IN YOUR DREAMS	VI	25498	E	AUC	——	MORR
CHANT OF THE GROOVE	BB	11262	F	AUC	——	MORR
SUGAR BLUES/SOMEBODY STOLE	VI	25194	N	AUC	——	MORR
HEADLINE IN NEWS/I REPENT	BB	11188	N	SAL	1.10	WEIN
PATTIN' IN PANTHER ROOM/I	BB	11175	N	SAL	1.10	WEIN
DIGAH'S STOMP/GEECHEE STOMP	VI	21358	N	AUC	——	JOHN
ETHEL WATERS						
AIN'T GONNA SIN/HEART TO SING	DE	141	N	AUC	——	HEAT
CHICK WEBB						
PACK UP/EVERYBODY STEP	DE	1894	G	AUC	1.00	NEED
THERE'S FRDST ON MOON	DE	1114	E	AUC	——	RONE
JUST A SIMPLE MELODY	DE	1521	N	AUC	——	RDNE
ROCK IT FOR ME	DE	1586	E	AUC	——	RDNE
A TISKET A TASKET	DE	1890	E	AUC	——	RDNE
I LET A TEAR FALL	DE	2080	V	AUC	——	RONE
I FOUND MY YELLOW BASKET	DE	2148	N	AUC	——	RONE
UNDECIDED	DE	2323	V	AUC	——	RDNE
WEE WEE THREE						
SING SING SING/ORGAN	VO	D3356	E	AUC	——	STRU
GEORGE WETTLING						
SOME OF THESE DAYS/LOVES BABY	B&W	18	E	AUC	——	DELS
RUDY WIEDOFT						
SAXOPHOBIA/VALSE ERICA	VI	18728	E	AUC	——	MEAD
TED WHITE'S COLLEGIANS						
NO WONDER I'M HAPPY	OR	962	V	AUC	——	SACK
YOUR SMILE	OR	1229	V	AUC	——	SACK
THAT'S MY WEAKNESS NOW	OR	1251	V	AUC	——	SACK
WEDDING BELLS	OR	1503	G	AUC	——	SACK
I KISS YOUR HAND MADAME	OR	1571	G	AUC	——	SACK
PAUL WHITEMAN						
MISSISSIPPI MUD/FROM MON(BIX)	VI	21274	E	AUC	——	BEAR
BLUE NITE/ROSES OF YESTERDAY	CO	1553	G	AUC	——	KORN
CANADIAN CAPERS/BIMINI BAY	VI	18824	E	AUC	——	MEAD
IT ALL DEPENDS/SAX WALTZ	VI	20513	V	TRA	——	TURN
MISSISSIPPI MUD/FROM MONDAY	VI	20274	V	TRA	——	TURN
YOU TDOK/DO YOU HEAR ME	VI	21398	V	TRA	——	TURN
MISSISSIPPI MUE	VI	21274	V	AUC	——	RONE
LOUISIANA	VI	21438	E	AUC	——	RONE
LONELY EYES/WISTFUL AND BLUE	VI	20418	N	AUC	——	PETR
ST. LOUIS BLUES/BELL HOPIN'	VI	20092	V	AUC	——	MELL
LAST NIGHT BACK PORCH/I CAN'T	VI	19139	V	AUC	——	MELL
ANNABELLE LEE(BING & R.BOYS)	VI	21104	E	AUC	——	CLAY
WHDDPEE MAKERS						
IT'S SO GOOD/DIRTY DOG(TEA)	UHCA	39	N	AUC	——	WEIN
SISTER KATE (ROUGH START)	CO	14367	E	AUC	——	SACK
ST.LOUIS BLUES/BUDLE CALL RAG	PE	15126	V	AUC	——	SACK
CLARENCE WILLIAMS						
BALTIMORE(5 HARMONIACS, REV.)	VO	1130	E	T-A	——	DEAN
BAREFDOT BLUES/DO IT, A LDNG	OK	8073	V	T-A	——	NEWL
DUR CDTTAGE OF LOVE/LAZY MAMA	VI	38063	V	T-A	——	NEWL
IF YOU LIKE ME LIKE I LIKE YOUCO		1735	V	T-A	——	NEWL
THEM THINGS DOT ME/IN OUR	CO	14434	V	T-A	——	NEWL
PICKIN'ON YOUR BABY/CASTAWAY	OK	40330	E	T-A	——	LEVY
FESS WILLIAMS & ROYAL FLUSH ORCH.						
PLAYING MY SAXAPHONE STOMP	VI	24153	N	AUC	——	PIRA
TEDDY WILSON						
EARLY SESSION HOP/LADY OF	CO	35207	N	SAL	1.50	WEIN
EVERYBODY'S LAUGHING	BR	8259	V	AUC	——	RONE
JUNGLE LOVE/IF I WERE YOU	BR	815D	E	AUC	——	STRU
LAUGH AND CALL IT LOVE/IF	BR	8207	E	AUC	——	STRU
YOU CAME TO MY RESCUE/HERE'S	BR	7739	V	AUC	——	PETR
I FOUND A DREAM/TEASURE ISLE	BR	7572	N	T-A	——	LEVY
WOLVERINES						
CRAZY QUILT/YOU'RE BURING ME	BR	3332	V	AUC	——	MACL
OH BABY/COPENHAGEN	GE	5453	V	STA	——	STUR
JIMMY YANCEY						
YANCEY'S BUGLE CALL(ORIG.LAB)	VI	27238	N	AUC	——	RDTH
YERKES DANCE ORCH						
WHISPERING/KISMET	VO	14100	E	AUC	——	MEAD
BOB ZURKE						
NEW BABY/BETWEEN THE DEVIL	VI	26355	N	AUC	——	MORR
NICKLE NABBER/I WANT	VI	26467	N	AUC	——	MDRR
PEACH TREE/FIT TO BE TIED	VI	26420	V	AUC	——	BRYM
TDM CAT ON KEYS(ORIG.LAB.)	VI	26526	N	AUC	——	ROTH
ALBUMS						
ALEC WILDER OCTET	CD	6D	N	STA	——	FITZ
ANTHOLOGY DF COLDRED JAZZ	DE	182	N	STA	——	FITZ
NEW ORLEANS JAZZ	DE	144	N	——	——	BURL

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME. FOR ADDRESS, SEE PAGE 4.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD

1	2	3	4
ALABAMA RASCALS			
GEORGIA GRIND	PE	0205	—— CDWA
ENDURANCE STOMP	PE	D206	—— CDWA
JOCKEY STOMP	PE	0240	—— CDWA
DIRTY DOZEN'S COUSINS	ME	7D103	—— COWA
ALABAMA SACRED HARP SINGERS			
CUBA/RELIGION IS FORTUNE (E)	CD	——	4.00 SMIT
DRO ALEXANDER			
(ANY; E)	—	——	$3-5 SMIT
ALL STARS			
BLUE LOU/THE BLUES (G)	VI	26144	—— NDSS
ANDREWS SISTERS			
SONNY BOY	DE	——	3.OD PAPI
ARDEN-OHMAN			
EMBRACEABLE YOU	VI	22558	—— MERK
FUNNY FACE	VI	21114	—— MERK
FINE AND DANDY	VI	22552	—— MERK
LOUIS ARMSTRONG			
IRISH BLACK BOTTOM/YOU MADE	DK	8447	—— CDWA
WILD MAN/GULLY LOW	DK	8474	—— CDWA
WILLY THE WEEPER	OK	8482	—— CDWA
SHINE/JUST A GIGOLO (N)	DK	41486	5.75 MACL
LOVIE AUSTIN BLUES SERENADERS			
(ANY; V+)	PARA	——	—— COWA
CHARLIE BARNET			
(V-DISCS, INSTRUMENTALS)	—	——	—— WALL
CHARLIE BARNET (CONTINUED)			
BLUE MOON	WORLD TRANSCRIPTION		4.00 PERR
IN A MELLOTONE	WORLD TRANSCRIPTION		4.00 PERR
IN THERE	WORLD TRANSCRIPTION		4.00 PERR
THE GREAT LIE	WORLD TRANSCRIPTION		4.00 PERR
DROP ME OFF IN HARLEM	WORLD TRANSCRIPTION		4.00 PERR
SHARECROPPIN' BLUES	WORLD TRANSCRIPTION		4.OD PERR
JUMPING IN A JEEP	WORLD TRANSCRIPTION		4.OD PERR
COMANCHE WAR DANCE/TAPPA	BB	10589	—— CASE
COUNT BASIE			
ONE O'CLOCK JUMP	—	——	—— FOY
EVERY TUB	DE	——	—— GILB
OUT THE WINDOW	DE	3946	—— GILB
ROCKING THE BLUES	OK	601D	—— GILB
BARRELHOUSE FIVE			
HOT LIVIN/MAMA STAYED OUT	PARA	12851	—— CDWA
ENDURANCE STOMP/SOME DD	PARA	12875	—— CDWA
NOBODY'S BUSINESS/SCHUFFLIN	PARA	12942	—— COWA
BEALE ST. WASHBOARD BAND			
FORTY AND TIGHT/PIGGLY	VD	1034	15.00 COWA
BUNNY BERIGAN			
(MANY; SEND LIST)	VI	——	—— COCH
JIMMY BERTRAND			
(ANY)	—	——	—— COWA
BARNEY BIGARD			
HONEY'S LOVIN' ARMS	VR	——	—— GILB
LOST IN TWO FLATS	ANY	——	—— GILB
BLACK IVORY KING			
FLYING CROW (E)	DE	7303	3.OD SMIT
JIMMY BLYTHE OWLS			
(ANY)	VD	——	—— COWA
(ANY CHAMPION OR PARAMOUNT)	—	——	—— COWA
WILL BRADLEY			
(SEND LISTS)	CD	——	—— COCH
THINK OF ME	CB	36101	—— FOY
SOUTHPAW SERENADE	CD	——	—— GILB
WILL BRADLEY (CONTINUED)			
BEAT ME DADDY	CO	35530	—— LODM
BASIE BOOGIE/TUESDAY AT TEN	—	——	—— CASE
(ALSO TRANSCRIPTIONS)	—	——	—— CASE
RICHARD RABBIT BROWN			
(MANY; E)	—	——	$1-3 SMIT
WILLIE BRYANT			
CROSS PATCH	BB	6435	—— HAUC
YOU'LL NEVER REMEMBER	DE	1881	—— HAUC
HENRY BUSSEE			
HOT LIPS/JEALOUS	OK	2846	—— HAUC
FIVE FOOT TWO	DE	1285	—— HAUC
(ANY OOD LABELS)	—	——	—— HAUC
JIM BYRD			
TIMBROOK BLUES (E)	PARA	12997	4.00 SMIT
BOBBY CADILLAC			
(ANY) (E)	—	——	3.OD SMIT
CAB CALLOWAY			
MINNIE THE MOOCHER	—	——	—— FOY
MAURICE CHEVALIER			
(ANY)	—	——	—— MERK
CHICAGO FOOTWARMERS			
(ANY EXCEPT BRUSH STOMP)	OK	——	—— COWA
BING CROSBY			
NEW SAN ANTONIO ROSE	ANY	——	—— RITZ
BOB CROSBY			
(MANY; SEND LISTS)	DE	——	—— COCH
CHARLEY DAVENPORT			
ATLANTA RAG (E)	CH	50033	7.50 SMIT
BILL DAVISON'S CHICAGO RHYTHM KINGS			
I SURRENDER/ON A BLUES KICK	CI	102	—— EWIN
VAUGHN DELEATH			
TIN PAN PARADE (E/N)	—	——	1.50 TINL
JIMMY DORSEY			
ME AND MARIE (E)	DE	570	—— COCH
WHY SHOULDN'T I (E)	DE	571	—— COCH
I WAS DOIN' ALL RIGHT (E)	DE	166D	—— COCH

WANTED

JIMMY DORSEY (CONTINUED)
CONTRASTS — DE — — FOY
DIXIE WASHBOARD BAND
KING OF THE ZULUS/ZULU BLUES (V) — CO 14171 — NEWL
DARK EYES/GIMME BLUES (V) — CO 14188 — NEWL
CUSHION FOOT STOMP/ANYWHERE (V) — CO 14239 — NEWL
BOOGLE AM/NEW BABY (V) — BA 1781 — NEWL
ARIZONA DRANES
I SHALL WEAR A CROWN (E) — OK 8600 5.00 SMIT
SONNY DUNHAM
MEMORIES OF YOU — BB OR VS — FOY
YOUR BLAZE — BB — GILB
ROY ELDRIDGE
BODY AND SOUL — WORLD TRANSCRIPTION 4.00 PERR
AFTER YOU'VE GONE — WORLD TRANSCRIPTION 4.00 PERR
ST.LOUIS BLUES — WORLD TRANSCRIPTION 4.00 PERR
I CAN'T GET STARTED — WORLD TRANSCRIPTION 4.00 PERR
EMBRACEABLE YOU — WORLD TRANSCRIPTION 4.00 PERR
LITTLE JAZZ'S BOOGIE — WORLD TRANSCRIPTION 4.00 PERR
LADY BE GOOD — WORLD TRANSCRIPTION 4.00 PERR
HOLLYWOOD — WORLD TRANSCRIPTION 4.00 PERR
ZIGGY ELMAN
(ALL EXCEPT BB 10342,10316,10741) — — 1.25 WEIN
DUKE ELLINGTON
EERIE MOAN — BR — GILB
DOUBLE CHECK STOMP — BB — GILB
MAUORI — BR — GILB
FRANKIE AND JOHNNIE — ANY — GILB
BLACKBIRD MEDLEY — BR — GILB
JUNGLE BLUES (#2 ONLY — VOE — 10.00 MITC
ROCKIN' CHAIR (#1) ONLY) ANY EXCEPT — BR — 5.00 MITC
ORIGINAL LABEL ONLY; E — VO 1077 12.50 MITC
ORIGINAL LABEL ONLY; E — BR 6265 3.50 MITC
ORIGINAL LABEL ONLY; E — BR 6607 3.50 MITC
ORIGINAL LABEL ONLY; E — OK 8662 6.00 MITC
ORIGINAL LABEL ONLY; E — VI 38065 3.00 MITC
ORIGINAL LABEL ONLY; E — VI L-16006 5.00 MITC
ORIGINAL LABEL ONLY; E — VI 21284 3.50 MITC
LOST IN MEDITATION — BR 8083 — JONE
ROSE OF THE RIO GRANDE — BR 8186 — JONE
JOHN ESTES
(ANY)(E) — — $2-5 SMIT
WILL EZELL
WEST COAST RAG (E) — PARA 12549 10.00 SMIT
ROY FOX
LIVING IN CLOVER/GOODNIGHT — BR 6375 — TINL
CAFE CONTINENTAL/PLAY ORCHESTRA — VI 25438 — TINL
FRIAR'S SOCIETY ORCHESTRA
DISCONTENTED BLUES (V) — GE 4967 — DEAN
BENNY GOODMAN
RESTLESS (E) — VI 25021 — COCH
HOORAH FOR LOVE (E) — VI 25011 — COCH
NO OTHER ONE (E) — VI 25193 — COCH
DROAN GRINDER'S SWING (E) — VI 25442 — COCH
GOODNIGHT MY LOVE (E) — VI 25461 — COCH
NOBODY'S SWEETHEART/MORE THAN(G) — VI 25345 — NOSS
TEA FOR TWO/RUNNIN' WILD (G) — VI 25529 — NOSS
BLUES IN MY FLAT/BLUES IN YOUR(G) — VI 26044 — NOSS
BREAKFAST FUED/IFOUND A NEW BABY(G) — CO 36039 — NOSS
A SMOOTH ONE/GOOD ENOUGH TO KEEP(G) — CO 36099 — NOSS
SUGAR/OPUS 3/4 — VI — GILB
SCARECROW — CO — CASE
OPUS ½/SWEET GEORGIA BROWN — VI 26091 — CASE
GLEN GRAY
SWING HIGH SWING LOW (E) — OE 1129 — COCH
LIONEL HAMPTON
TEMPO IN SWING — VI — GILB
DON'T MEAN A THING — VI — GILB
ROCK HILL SPECIAL — VI — GILB
A MARTIN ON EVERY BLOCK/CHARLIE — VI 26739 — CASE
MUNSON STREET BREAKDOWN — VI 26453 — CASE
COLEMAN HAWKINS
(MANY FOREIGN LABELS) — — TURN
(MANY DOMESTIC LABELS) — — TURN
LAZY AFTERNOON — OEE — 3.00 PERR
DICK HAYMES
YOU'LL NEVER KNOW — OE — 2.00 WALL
FLETCHER HENDERSON
(MANY WITH COLEMAN HAWKINS) — CO — TURN
RICHARD HIMBER
PARADE OF BANDS, 5 & 6 — VI 26164 — TINL
HOMETOWN SKIFFLE
HOMETOWN SKIFFLE (E) — PARA 12886 10.00 SMIT
BOB HOPE
THANKS FOR THE MEMORY (N) — — 5.00 WALL
EARL JACKSON MUSICAL CHAMPIONS
PEANUT VENDOR/IS THAT RELIGION — ME 12080 5.00 MITC
HARRY JAMES
OUT OF THE MOOD/SUPER CHIEF(E) — VS 8419 — BRYM
DOLORES/WALKING BY THE RIVER(N) — CO — BRYM
TAKE THE "A" TRAIN — ANY — GILB
HOME JAMES — BR — GILB
TEXAS CHATTER — BR — GILB
FEET DRAGIN' BLUES — CO — GILB
FEET DRAGGIN' BLUES — CO 35227 — LOOM

JIMMY JOHNSON BAND
(ANY COLUMBIA — — COWA
PETE JOHNSON
B & O BLUES/RUSS ROBINSON — SA 12006 — CASE
LET EM JUMP/PETE'S BLUES — SA 12005 — CASE
ROBERT JOHNSON
(ANY) (E) — — $2-5 SMIT
ELIJAH JONES
(ANY (E) — — $1-3 SMIT
SPIKE JONES
(ANY) — — BOHM
LOUIS JORDAN
SEXA BOOGIE/BROTHERLY — DE 8560 — CASE
JUNGLE TOWN STOMPERS
AFRICA JUNGLE/SLOW AB MOLASSES(V) — DK 8686 — NEWL
KANSAS CITY FRANK & FOOTWARMERS
ST.JAMES INFIRMARY/WAILING — PARA 12898 — COWA
BEATRICE KAY
(ANY) — — BOHM
HAL KEMP
(MANY BRUNSWICK; STATE PRICES; E) — — FISH
JOHN KIRBY
BOOGIE WOOGIE PEANUT VENDOR — — CASE
GENE KRUPA
AFTER YOU'VE GONE — OK — GILB
NO NAME JIVE — CO 35508 — LOOM
TIGER RAG — CO 35454 — LOOM
BLUE RHYTHM FANTASY, 1 & 2 — OK — CASE
TOMMY LADNIER
WEARY BLUES/JA DA (G) — BB 10086 — NOSS
LIL'S HOT SHOTS
GEORGIA BO BO/DROP THAT BACK — VO 1037 — COWA
JIMMY LUNCEFORD
SWANEE RIVER/AVALON — DE — GILB
WINGY MANONE
JAZZ ME BLUES/I AIN'T GOT NOBODY(G) — BB 7198 — NOSS
PAUL MARES FRIARS SOCIETY ORCH.
MAPLE LEAF RAG — CO 35686 — EWIN
NAGASAKI — CO 35880 — EWIN
C. P. MCGREGOR
(ANY TRANSCRIPTIONS) — — CASE
LONNIE MCINTOSH
(ANY; E) — — $1-3 SMIT
MCKINNEY'S COTTON PICKERS
I FOUND A NEW BABY — VI — GILB
I'LL MAKE FUN FOR YOU — VI — GILB
MEMPHIS MINNIE
JOE LEWIS STRUT (E) — VO D3046 6.00 SMIT
CRAZY CRYIN' BLUES (E) — VO 1678 — SMIT
JOAN MERRILL
HOW DID HE LOOK (E) — — BRAY
MEZZROW-LADNIER QUINTET
AIN'T GONNA GIVE NOBODY(2 COPIES;E) — BB 10090 — MEW
ELDER LIGHTFOOT SOLOMON MICHOUX
HAPPY AM I (E) — VI OR BB 4.00 SMIT
GLENN MILLER
MOONLIGHT ON THE GANGES — CO 3051 6.00 KNIG
SOLD AMERICAN HUMORESQUE — VO 4449 — KNIG
(ANY V-DISCS) — — KNIG
(ANY OKEHS) — OK — KNIG
JOHNSON RAG — BB — GILB
MISSISSIPPI JOOK BAND
BARBECUE BUST (E) — ME 61271 6.00 SMIT
VAUGHAN MONROE
DONKEY SERENADE — BB 10866 — LOOM
SAM MORGAN'S JAZZ BAND
DOWN BY THE RIVERSIDE (E) — CO 14267 10.00 SMIT
SHORT DRESS GAL (E) — CO 14351 10.00 SMIT
(OTHERS) (E) — CO — $5-10 SMIT
JELLY ROLL MORTON
(ANY PARAMOUNT OR GENNETT) — — COWA
(MOST VICTOR) — — COWA
SHAKE IT (E) — GL 1707 — MEW
NEW ORLEANS RHYTHM KINGS
SHIM-ME-GHA-WABBLE/DA DA (V) — GE 5106 — DEAN
NEW ORLEANS WANDERERS
(ANY COLUMBIA) — — COWA
FRANK NEWTON
WHO/THE BLUES MY BABY GAVE (G) — GG 10216 — NOSS
RAY NOBLE
WHO WALKS IN WHEN I WALK OUT (V) — VI — TAYL
ROLL UP THE CARPET (V) — VI — TAYL
WITH ALL MY/SAILING ON ROBY.E.(V) — VI 24128 — TAYL
KING OLIVER
(ANY COLUMBIA, GENNETT, OR OK) — — COWA
HIGH SOCIETY (E) — HRS — DEAN
ORIGINAL TUXEDO JAZZ ORCHESTRA
BLACK RAG (E) — OK 8198 30.00 SMIT
PANASSIE SESSIONS
(MEZZROW, NEWTON, LADNIER) (E) — BB — 1.25 WEIN
BOYD RAEBURN
NIGHT IN TUNISIA — V-DISC — 3.50 PERR
REV. D. C. RICE
(ANY) (E) — — $3-7 SMIT

TOMMY SAVO
(ANY) — — BOHM
RAYMOND SCOTT QUINTET
POWER HOUSE/TOY TRUMPET — BB 7793 — CASE
DINNER FOR A PACK OF HUNGRY CANIBA — BR 8000 — CASE
WAR DANCE/PENGUIN — BR 8058 — CASE
ARTIE SHAW
TAKE YOUR SHOES OFF BABY — VI 27719 2.00 PERR
CHARLIE SPIVAK
STAR DREAMS — OK — KNIG
REX STEWART
STINDAREE — VO — 3.00 PERR
JOE SULLIVAN
GIN MILL BLUES (G) — ANY — NOSS
TAMPA RED'S HOKUM JUG BAND
HOW LONG HOW LONG (E) — VO 1228 5.00 SMIT
FATS WALLER
(SEND LISTS) — BB OR VI — COCH
CHICK WEBB
LET'S GET TOGETHER (THEME) — — 2.50 PERR
BUKKA WHITE
GOOD OIN BLUES (E) — OK 5625 3.50 SMIT
CLARENCE WILLIAMS
DROAN GRINDER BLUES — OK — COWA
TEXAS MOANER — OK — COWA
CAKE WALKIN' BABIES — OK — 12.50 COWA
COAL CART BLUES — DK — 12.50 COWA
COOTIE WILLIAMS
BLACK BEAUTY — VO 4958 — GILB
SWING PAN ALLEY — VO 4425 — GILB
ECHOES OF HARLEM — VO 3960 — JONE
JABBO WILLIAMS
(ANY) (E) — — $10-30 SMIT
ALBERT WYNN
(ANY ON VOCALION OR OKEH) — — COWA
ANY ARTIST
(BLUES RECORDS ON PARAMOUNT LABEL) — — COWA
COVERS
250 NEW 10" GREEN MANILA RECORD COVERS 2¢ EACH — COCH
ELECTRIC ORGAN RECORDS
(SEND LIST OF ARTISTS, TITLES, PRICES) — — WHAL
EARLY HILLBILLY RECORDS
(MANY; WILL GIVE 25¢ TO $10)(E) — — SMIT
LISTS
(SEND WANT LISTS AND SALE LISTS) — — JOHN
NEW ORLEANS COMBINATIONS
— ANY — LEVY
RACE RECORD CATALOGS
OKEH, 1927 OR 1928 (WILL BUY OR RENT)— — MCKU
MELOTONE, WITH 12000 SERIES(WILL BUY OR RENT)— MCKU
VOCALION, 1000 SERIES (WILL BUY OR RENT)— MCKU
V-DISCS
(ANY BY GLENN MILLER) — — KNIG
WOODWIND ENSEMBLES AND SOLOS
HORN, OBOE, CLARINET, BASSOON, FLUTE — — BROW

INSTRUCTIONS FOR COMPOSING DISPLAY ADS FOR OUT-OF-PRINT RECORDS

1. *No forms are required for display ads. Type or print your ad just as it is to appear in print.*
2. *Each column holds 78 lines of record listings; two columns, 156 lines; three columns, 234 lines.*
3. *Each recording group must occupy a separate line.*
4. *Try to make your ad come out to an even one, two, or three columns.*
5. *Record lists less than one column must be submitted on our classified ad forms and shown in our "Wanted" or "For Disposition" sections.*
6. *All advertising concerning out-of-print records must be accompanied by advance remittance. Advertising not accompanied by advance remittance must be returned*

CLOSING DATE FOR DISPLAY ADS:
10th OF MONTH PRECEDING DATE OF PUBLICATION

AUCTION AUCTION

WALTER C. ALLEN

144-19 35TH AVENUE, FLUSHING, NEW YORK

Minimum bids 25c per record unless otherwise shown in parenthesis.

ARKANSAS TRAVELLERS
WASHBOARD BL/BONEYARD SHUFFLE(50¢) HA 332 V

BUSTER BAILEY'S RHYTHM BUSTERS
DIZZY DEBUTANTE/AFTERNOON AFRICA Vo 3846 E

FAE BARNES (D.M.REDMOND, PIANO ACC.)
I JUST WANT A DADDY/DO IT BS 14153 V

COUNT BASIE
HONEYSUCKLE ROSE/ROSELAND SHUF(50¢) DE 1141 E+
LESTER LEAPS/DICKIE'S (V/E) (50¢) Vo 5118 –

SIDNEY BECHET & SISSLE'S SWINGSTERS
BLACKSTICK/WHEN THE SUN SETS DE 2129 E

BIG ACES/LITTLE ACES
CHERRY/FOUR OR FIVE TIMES($1.00) OK 41136 V

BARNEY BIGARD & HIS JAZZOPATERS-
MOONLIGHT FIESTA/SPONGE CAKE (50¢) VR 626 N

BROADWAY BELLHOPS
RAINBOW OF LOVE HA 508 V

AMANDA BROWN (ACC.PORTER GRAINGER)
MICHIGAN WATER BL/TIREO O'WAITIN' CO 3921 N

BUTTERBEANS & SUSIE
ADAM AND EVE/CONSOLATION BLUES OK 8192 F

ALICE CARTER
BLEEDING HEARTEO/I JUST WANT A OK 8076 G

ALICE LESLIE CARTER (ACC. JIMMIE JOHNSON JAZZ BOYS (JUNE CLARK)
DOWN HOME BL/AUNT HAGAR(50¢) CLEARTONE 103 V

FRANCIS J. CARTER (PIANO SOLO)
BIRTH OF BLUES/I WONDER WHAT OK 40693 V

TOMMY CHRISTIAN
SWAMP BLUES/(ROSS GORMAN, REV.) HA 427 E

DIXIE STOMPERS
STATIC STRUT/HARD-TO-GET GERTIE HA 197 V
DYNAMITE (½ INCH CR; PLAYS OK) HA 209 V

DUKE ELLINGTON
MEMORIES OF YOU/YOU'RE LUCKY TO ME (RIM CHIP) VI 23017 E
SOLITUDE/DEAR OLO SOUTHLAND(SOLO) VI 27564 N
DIGA DIGA DOO/NEW LOW DOWN OK 8602 P

BUDDY FIELDS/VARSITY EIGHT
LOVABLE AND SWEET/SEND LOVE($1.00) RO 1068 V

BUD FREEMAN TRIO
MY HONEY'S LOVIN'ARMS/I DON'T (75¢) COM 504 E+

MAE GLOVER
TWO TIMIN' MAMA/GAS MAN BL (V/E) CH 50037 –

JEAN GOLDKETTE
I'M GONNA MEET SWEETIE NOW VI 20675 G

FLETCHER HENDERSON
SWANEE BUTTERFLY ($1.00) BA 1508 E

JOHNNY HODGES
HODGE PODGE/WANDERLUST (50¢) VO 4573 V
DREAM BLUES/I KNOW WHAT YOU(V/E;50¢)VO 5353 –

HOKUM BOYS (BLYTHE & ROBINSON)
GIN MILL BLUES/FOLKS UPSTAIRS OK 8747 N

PEG LEG HOWELL
LOW DOWN ROUNDER/ROCK & GRAVEL CO 14320 G

JOMMY JOHNSON & ORCH.
HARLEM WOOGIE/AFTER TONIGHT (50¢) VO 4768 V

MAGGIE JONES & HENDERSON'S HOT SIX
CHEATIN' ON ME/MAMMA (50¢) CO 14074 V

MAGGIE JONES AND BAND
NEVER DRIVE A BEGGAR/I'M A BACK CO 14127 G

ART KARLE & BOYS
SUZANNAH/LIGHTS OUT (50¢) VO 3147 E+

ANDY KIRK
CHRISTOPHER COLUMBUS/FROGGY BOTTOM DE 729 E
LOTTA SAX APPEAL/BEARCAT SHUFFLE DE 1046 V
TWINKLIN'/FLOYD'S GUITAR BLUES DE 2483 V+

BRIAN LAWRANCE & LANSDOWNE SEXTETTE
EVERYBODY LOVES MY BABY/MISS ANNA CH 40095 E+

EMMA LEWIS(HENDERSON ACC.)/LIZZIE MILES
I DON'T LET NO ONE MAN WORRY ME VI 19158 N

JIMMY LUNCEFORD
MY BLUE HEAVEN/STOMP IT OFF (NEEDLE SKIPS) DE 712 G

LION AND THE CUBS
LET'S MOP IT/HOW COULD YOU B&W 6 P

JIMMY LUNOEFORD
ORGAN GRINDER SWING/SLEEPY TIME DE 908 V

SARA MARTIN (ACC. CLARENCE WILLIAMS)
NOBODY IN TOWN/IF YOU DON'T LIKE OK 8078 V

MEZZ MEZZROW (ORIG. LABEL)
BLUES IN DISGUISE/THAT IS (50¢) VI 25636 G+

JOSIE MILES (Q.R.SNOWDEN,HENDERSON, ACC.)
PLEASE DON'T TICKLE ME BABY/WHEN YOU'RE CRAZY OVER DADDY BS 14121 G+

SODARISA MILLER(C.JOHNSON,J.BLYTHE, ACC.)
FIGHTIN' BLUES/NOBODY KNOWS PARA 12293 V+

MILLS BLUE RHYTHM BAND
BACK BEATS/SPITFIRE VO 4769 N

THE MISSISSIPPI MUDDER (CHUCK SEGAR, ACC)
SWEET JELLY ROLLIN'/BAKER MAN DE 7207 V+

MISSOURI JAZZ BAND
BUGLE CALL RAG/MY SWEETIE WENT RE 9514 V

JELLY ROLL MORTON STOMP KINGS
MR.JELLY ROLL/STEADY ROLL($12.50) PARA 20332 N

BENNIE MOTEN'S KANSAS CITY ORCH.
MOTEN'S SWING/TOBY BB 6032 V

JIM MUNDY & SWING CLUB SEVEN
I SURRENDER DEAR/AIN'T MISBE(50¢) VR 598 E+

JAY MCSHANN
SWINGMATISM/VINE ST. BOOGIE DE 8570 N

FRANKIE NEWTON & CAFE SOCIETY ORCH.
VAMP/PARALLEL FIFTHS (50¢) VO 5410 E

RED NICHOLS & FIVE PENNIES
CAN'T WE BE FRIENDS/WAIT FOR THE BR 4510 V

JIMMIE NOONE'S APEX CLUB ORCH.
CRYING FOR CAROLINES/HAVE($1.00) VO 1466 E

ORIGINAL DIXIELAND JAZZ BAND
BROADWAY ROSE/SWEET MAMMA VI 18722 E

ORIGINAL INDIANA FIVE
PENSACOLA/I'D RATHER BE ALONE HA 101 V

ORIGINAL MEMPHIS FIVE
WHO'S SORRY NOW/SNAKES HIPS VI 19052 E

BEN POLLACK & CALIFORNIANS
SINGAPORE SORROWS/SWEET SUE VI 21437 V

SAM PRICE & TEXAS BLUSICIANS
FETCH/SWEEPIN' BLUES (G/E) DE 7781 –

THE RED HEADS
BALTIMORE/GOOD MAN IS HARD TO PE 14882 V

LOUISE ROSS
NO HOME BLUES/CAN'T FOOL ME BLUES CO 14118 V

SIX BLACK DIAMONDS
LOTS O' MAMA(5425-1)/MINDIN' RE 9612 V
LOTS O' MAMA(5425-2)/MINDIN' RE 9612 G

SIX MEN AND A GIRL
TEA FOR TWO/MARY LOU WILLIAMS VS 8193 N

BESSIE SMITH
GULF COAST BLUES/DOWN HEARTED BL CO 3844 F

CLARA SMITH
LIVIN' HUMBLE/GET ON BOARD CO 14183 G

TRIXIE SMITH & DOWN HOME SYNCOPATORS
TAKE IT DADOY/I'M THRU WITH YOU BS 14132 G

WILLIE SMITH & CUBS
ECHO OF SPRING/SWING BROTHER SW DE 7090 E

EVA TAYLOR & CLARENCE WILLIAMS BLUE FIVE
BANANA BLUES/OH DADDY BLUES(50¢) OK 4927 G

JACK TEAGARDEN
GOTTA RIGHT TO SING BLUES/YANKEE(75¢)BR 8397 N

AL TRENT
I FOUNO NEW BABY/AFTER YOU'VE (75¢) CH 40096 E

FRANKIE TRUMBAUER
LILA/OUR BUNGALOW OF DREAMS(50¢) OK 41019 V

JOE VENUTI
HEAT WAVES/EASTER PARADE ME 12828 V+

ETHEL WATERS (J.P.JOHNSON,C.WILLIAMS)
DO WHAT YOU DID(CHIPS; 75¢) CO 14380 E

RECORD CHANGER MAG.
VOL. I NO. I (75¢) — ——— –

SALE PARK BRECK SALE

7 McKEEN ST., BRUNSWICK, MAINE

Final sale of collection. All records guaranteed, subject to prior sale, and mailed C.O.D. 10% discount on orders over $50.

LOUIS ARMSTRONG
GUT BUCKET/IN THE BARREL OK 8261 E 17.50
CORNET CHOP/MY HEART OK 8320 G 4.00
I'M GONNA GITCHA/DON'T FORGET OK 8343 V 7.50
SUNSET CAFE/BIG BUTTER OK 8423 G 5.00
SKID-DAT-DE-DAT/JAZZ LIPS OK 8436 E 10.00
WILDMAN/GULLY LOW OK 8474 N 12.50
WEARY/THAT'S WHEN I'LL COME OK 8519 N 10.00
I'M NOT ROUGH/GOT NO BLUES OK 8551 N 10.00
WEST END/FIREWORKS OK 8597 N 6.50
SUGAR FOOT/MONDAY OATE OK 8609 N 6.00
AIN'T MISBEHAVIN'/BLACK BLUE OK 8714 P 1.00
I CAN'T GIVE YOU/NO ONE ELSE OK 41204 E 7.50
BASIN STREET/NO OK 41241 N 4.00
SONG OF THE ISLANDS/BLUE(E/G) OK 41375 – 3.00
DRIVING ME CRAZY/PEANUT VEND OK 41478 E 5.00
LITTLE JOE/THEM THERE EYES OK 41501 E 2.00
STARDUST/WRAP YOUR (#1) OK 41530 N 5.00
STARDUST/WRAP YOUR (#2) OK 41530 N 5.00
LAZY RIVER/GEORGIA OK 41541 E 4.50
HOME/ALL OF ME OK 41552 E 4.50
KING OF ZULUS/LONESOME OK 41581 N 12.50
RHYTHM MAN/SAVANNAH SUE OOE 41281 E 3.00
TIGER RAG/DINAH VO 3009 E 2.50
I GOT RHYTHM/AFTER YOU'VE VO 3643 E 2.50
ELDER EATMORE'S SERMONS DE 15043 N 2.50
SHOE SHINE BOY/I HOPE GABRIEL DE 672 E 2.00
BYE AND BYE/POOR OLD JOE DE 3011 V 1.50
CONFESSIN'/STRUTTIN' BARBECUE DE 3795 E 2.00
HIGH SOCIETY/I GOTTA RIGHT BB 6771 E 2.00
WEATHER BIRD/OLD SOUTHLAND HRS 18 N 3.00

BERTHA CHIPPIE HILL
PRATT CITY/PLEADIN' OK 8420 V 12.50
TROUBLE IN MIND/GEORGIA MAN OK 8312 E 7.50

EVA TAYLOR
PICKIN' ON YOUR BABY/CAST OK 40330 G 6.50
YOU CAN'T SHUSH KATIE OK 8342 G 10.00

BUTTERBEANS & SUSIE
HE LIKES IT SLOW/I CAN'T(E/N) OK 8355 – 12.00

VIRGINIA LISTON
YOU'VE GOT THE RIGHT KEY OK 8173 P 2.00

MAGGIE JONES
ANYBODY HERE WANT TO TRY CO 14063 N 7.50

BESSIE SMITH
RECKLESS/SOBBIN' HEARTED CO 14056 N 5.00
ST. LOUIS/COLD IN HAND CO 14064 N 5.00
MOAN MOURNERS/ON REVIVAL CO 14538 V 2.00
DOWN IN THE DUMPS/DO YOUR UHCA 47 N 2.50

CLARENCE WILLIAMS BLUE FIVE
EVERYBODY LOVES BABY/OF ALL OK 8181 E 3.50
TERRIBLE/OF ALL THE WRONGS HRS 31 N 5.00

JOHNNY DODDS BLACK BOTTOM STOMPERS
MELANCHOLY/WILO MAN(#25) BR 3567 V 4.00

FLETCHER HENDERSON
HOW COME YOU DO ME (#4) RE 9739 P 1.00
MEANEST KIND OF BLUES/NAUGHTY CO 249 N 5.00

KING OLIVER'S JAZZ BAND
CANAL STREET/CHIMES BLUES UHCA 68 N 3.50

MCKENZIE AND CONDON'S CHICAGOANS
CHINA BOY/SUGAR OK 41011 F 1.00

BUNK JOHNSON'S JAZZ BAND
DOWN BY THE RIVER/PANAMA(E/N) JM 8 – 2.00
WEARY BLUES/MOOSE MARCH JM 9 N 2.00

LU WATTER'S JAZZ BAND
MAPLE LEAF/BLACK AND WHITE JM 1 N 2.50

ALBERT AMMONS
EARLY MORNIN/MILE OR MO BIRD DE 975 E 2.50

TOMMY LADNIER
REALLY THE BLUES/WHEN YOU BB 10089 E 2.00

MEZZ MEZZROW
COMIN' ON WITH THE COME ON BB 10085 E 2.00

SIDNEY BECHET'S FEETWARMERS
SHAG/I'VE FOUND A NEW BABY BB 10022 E 5.00

JELLY ROLL MORTON
DOCTOR JAZZ/ORIG. JELLY ROLL BB 10255 E 2.00
OH DIDN'T HE RAMBLE/WININ' BB 10429 E 2.00
HIGH SOCIETY/BUDDY BOLDEN BB 10434 N 2.50

EARL HINES
MONDAY DATE/CHICAGO HIGH LIFE QRS 7037 E 35.00

AUCTION

DUKE DUFFIELD

16 CHARLES ST., NEW YORK 14, N. Y.

No minimum bid on any record. 25c packing charge on all orders under $3.00.
All winners notified. Shipments Railway Express, C.O.D.

AUCTION

HENRY "RED" ALLEN
THE MILLER'S DAUGHTER/TILL THE CL VO 3607 E
NEVER GET TO HEAVEN/MERRY-GO-ROUND VO 3594 E

AMBROSE AND ORCHESTRA
TARANTULA/CHAMPAGNE COCKTAIL DE 1206 E
NIGHT RIDE/WOOD AND IVORY DE 3532 E
EMBASSY STOMP/LIMEHOUSE BLUES DE 3533 E
MAN ABOUT TOWN/WAR DANCE OE 3126 E
BLUE HAWAII/MIDNIGHT IN MAYFAIR DE 1292 N
DODGING A DIVORCEE/LAMENT FOR CON DE 457 N
HORS D'OEUVRES/STREAMLINE STRUT OE 500 N

ALBERT AMMONS & RHYTHM KINGS
BOOGIE WOOGIE STOMP/NAGASAKI DE 749 N

BOB CROSBY
TEA FOR TWO/ROYAL GARDEN BLUES OE 1850 E
PANAMA/BIG APPLE DANCE DE 1615 E

DIXIE STOMPERS
GET IT FIXED/FLORIDA STOMP HA 88 G
STATIC STRUT/HARD-TO-GET GERTIE HA 197 V
BROTHERLY LOVE/OFF TO BUFFALO HA 299 V
BLACK HORSE STOMP/NERVOUS CHARLIE HA 153 V
JACKASS BLUES/TAMPEEKOE HA 166 G

GEORGIA TOM DORSEY
GRIEVIN' ME BLUES/TIGHT LIKE THAT VO 1216 G

DORSEY BROTHERS
FIDGETY/BLUE ROOM BR 6722 N

GRANT AND WILSON (BECHET)
UNCLE JOE/BLUE MONDAY ON SUGAR HILL DE 7500 N

GOOFUS FIVE
WANG WANG BLUES/ARKANSAS BLUES OK 40817 N
FAREWELL BLUES/SISTER KATE OK 40767 G

BENNY GOODMAN TRIO
BODY AND SOUL/AFTER YOU'VE GONE VI 25115 N

LIONEL HAMPTON
MUNSON ST. BREAKDOWN/CAN'T GET ST. VI 26453 N
DINAH/SIGIN' THE BLUES VI 26557 E
COULDN'T TAKE IT BABY/EVERYBODY LOV VI 25682 E

COLEMAN HAWKINS
MEET DR. FOO/SHE'S FUNNY THAT WAY BB 10477 N
DEDICATION/SMACK COM 533 N

FLETCHER HENDERSON
LIMEHOUSE BLUES/WRAPPIN' IT UP OE 157 N

WOODY HERMAN
BLUE FLAME/FUR TRAPPER'S BALL DE 3643 N

BILLIE HOLIDAY
STRANGE FRUIT/FINE AND MELLOW COM 526 E
YESTERDAYS/GOTTA RIGHT TO SING COM 527 E

ART HODES
GET HAPPY/INDIANA OE 18438 V

PAUL HOWARD'S QUALITY SERENADERS
THE RAMBLE/MOONLIGHT BLUES VI 38068 G
NEW KINDA BLUES/(MOTEN, REV.) VI 22660 N

WILL HUDSON
BLACK VELVET/EASY ROCKER DE 3702 E+

WILLIE JACKSON(STEVE LEWIS,PIANO)
BAD BAD MAMA/SHE KEEPS IT UP CO 14156 G

PETE JOHNSON
627 STOMP/PINEY BROWN(RED LABEL) OE 18121 E+

STUMP JOHNSON
KIND BABE BLUES/WOULD YOU DO PARA 12862 E

JOHN KIRBY
BUGLER'S DILEMMA/CLOSE SHAVE VI 27568 N
MILUMBU/CAN'T WE BE FRIENDS CO 35920 N
COQUETTE/THEN I'LL BE HAPPY CO 35999 N

LOUISIANA RHYTHM KINGS
BASIN ST. BLUES/LAST CENT VO 15815 G

WINGY MANONE
BLACK COFFEE/EVERY LITTLE MOMENT VO 2963 V+
EVERY NOW AND THEN/I'VE GOT A NOTE VO 3071 E
FARE THEE WELL ANNABELLE/GOOD SHIP VO 2914 V
JUMPY NERVES/CASEY JONES BB 10289 E+

SARA MARTIN (WITH THOMAS WALLER)
TAIN'T NOBODY'S BUSINESS/GOT EVERY OK 8043 G

BUBBER MILEY
LOST MY GAL FROM MEMPHIS/EMALINE VI 38138 V
LENOX AVE.SHUFFLE/DOWN IN MOUTH VO 14913 V

JOHNNIE MILLER
PANAMA/DIPPERMOUTH CO 1546 E

SODARISA MILLER
LONESOME ROOM/KEEP MY KITCHEN CL VI 20404 N

THE MISSOURIANS
400 HOP/SCOTTY BLUES VI 38084 V

JELLY ROLL MORTON
JELLY-ROLL BLUES/SOMEDAY SWEETHEART VI 20405 V
SHREVEPORT/SHOE SHINER'S DRAG VI 21658 E
STEAMBOAT STOMP/SMOKEHOUSE VI 20296 G
BURNIN' THE ICEBERG/TANK TOWN BUMP VI 38075 E

NEW ORLEANS BLACK BIRDS
BABY/HONOLULU BLUES VI 38026 V

RED & MIFF'S STOMPERS
SLIPPIN' AROUND VI 21397 N

THE RED HEADS
CORRINE CORRINA/BUG-A-BOO ME 12495 V+

JIMMIE NOONE
EVERY EVENING/4 OR 5 TIMES VO 1185 V
CALL ME DARLING/WALKING THIS TOWN OE 1730 N
JAPANSY/4 OR 5 TIMES OE 1621 N
SWEET LORRAINE/HELL IN MY HEART OE 7553 E

THE VARSITY SEVEN
SCRATCH MY BACK/SAVE IT PRETTY VS 8135 N
HOW LONG HOW LONG/EASY RIDER EL 5032 E

KING OLIVER
CALL OF THE FREAKS/TRUMPET'S BB 7705 N
STINGAREE/SHAKE IT AND BREAK IT BB 10707 N
JAZZIN' BABIES BLUES/(CWB 5) OK 4975 G

BEN POLLACK
BOOGIE WOOGIE/CALIFORNIA HERE I DE 1517 E

LOUIS PRIMA
PUT ON AN OLD PAIR OF SHOES/LIVIN' BR 7419 G
SUGAR IS SWEET/SWING ME BR 7431 V
CROSS PATCH/SWING ME A LULLABY BR 7680 N
WEATHER MAN/PLAIN OLD ME BR 7499 V+
PENNIES FROM HEAVEN/WHAT WILL SANTA VO 3376 V
THE STARS KNOW/LET'S GET TOGETHER BR 7740 V
RHYTHM ON RADIO/CAN'T BELIEVE VO 3921 V+
DOIN' THE SERPENTINE/SHOULD I PRET. DE 1953 E
EXACTLY LIKE YOU/NOW AND THEN OE 2279 V+

MA RAINEY
BROKEN-HEARTED/JEALOUSY BLUES PARA 12364 G

RED ONION JAZZ BABIES
SANTA CLAUS BLUES/TERRIBLE BLUES GE 5607 E

JOSEPH ROBECHAUX
SHAKE IT AND BREAK IT/THE RIFF VO 2592 V+

ELMER SCHOEBEL & FRIAR'S ORCH.
COPENHAGEN/PRINCE OF WAILS BR 4652 E

SEVEN HOT AIR MEN
HARLEM MADNESS/NAVY BLUES CO 2092 N

NOBLE SISSLE
I TAKE YOU/RHYTHM OF BROADWAY MOON DE 847 N

CLARA SMITH
WHERE IS MY MAN/OH MR.MITCHELL CO 14536 V

JABBO SMITH
DECATUR ST.TUTTI/TILL TIMES GET BR 7078 E
I GOT THE STINGER/GRAVEL PIT BR 7120 V

TRIXIE SMITH
I'M THROUGH WITH YOU/TAKE IT DADDY PARA 12165 N

WILLIE SMITH (LION & CUBS)
OLD STAMPING GROUND/GET ACQUAINTED OE 1380 E
BREEZE/SITTING AT THE TABLE DE 7086 V+
MORE THAN THAT/ALL OUT OF BREATH DE 1308 G

MUGGSY SPANIER
AMERICAN PATROL/MORE THAN YOU KNOW OE 4328 N
CHICAGO/CAN'T WE BE FRIENDS DE 4168 E+

JESS STACY
CLARINET BLUES/CAN'T BELIEVE VS 8132 E
GOOD MAN IS HARD TO FIND VS 8140 N

EDDIE SOUTH
SWEET GEORGIA BROWN/E.SOUTH BLUES VI 26222 N

JOE SULLIVAN
LADY BE GOOD/I CAN'T GIVE YOU VO 5496 N
COQUETTE/GOT A CRUSH ON YOU OK 5647 N
POM POM/I COVER THE WATERFRONT VO 5556 N

ART TATUM
TIGER RAG/LULLABY OF LEAVES OE 18051 N

JACK TEAGARDEN
ST. JAMES INFIRMARY/BLACK & BLUE DE 3844 E
BLUES TO THE LONELY/PRELUDE IN C# DE 3642 E

FRANK TESCHEMAKER
JAZZ ME BLUES/BARREL HOUSE ST UHCA 61/62 N

EVELYN THOMPSON
SOMEDAY SWEETHEART/I GOT A PAPA VO 1075 N

FRANKIE TRUMBAUER
SUGAR FOOT STOMP/GHOST OF A CHANCE VS 8256 N
CLARINET MARMALADE/WAY DOWN YONDER VO 4412 N
TROUBLED/PLANTATION MOODS VI 24834 N
I HOPE GABRIEL/BREAKIN' IN SHOES BR 7613 N
BLUE MOON/DOWN TO UNCLE BILL'S VI 24812 N

CHARLIE TURNER
KANSAS CITY DOG WALK PARA 12815 V

FATS WALLER
SWEETIE PIE/SERENADE TO WEALTHY BB 10262 N
DARKTOWN STRUTTER'S/CAN'T GIVE YOU BB 10573 N
GOOD MAN IS HARD/HOW CAN YOU BB 10143 E+
HONEYSUCKLE ROSE/BREAKIN' THE ICE VI 24826 N
WEST WIND/OLD FASHIONED SONG VI 25253 V
SWEET THING/SWINGIN' TO A SWING VO 3355 E
12TH ST. RAG/SWEET SUE VI 25087 E+
BUCK JUMPIN'/BELLS OF SAN RAQUEL BB 11324 N

ETHEL WATERS (JOE SMITH ACC.)
FOUND A NEW BABY/TELL 'EM ABOUT ME CO 561 V

CHICK WEBB
JUNGLE MAMA/DOG BOTTOM BR 4450 G
BLUE MINOR/IF IT AIN'T LOVE VO 3100 E

DICKIE WELLS
BUGLE CALL RAG/DEVIL AND DEEP VI 26220 E

GEORGE WETTLING
STRUTTIN' WITH BARBECUE/HOW COME COM 561 N
SISTER KATE/BUGLE CALL RAG DE 18044 N
FOUND A NEW BABY/DARKTOWN STRUTTER OE 18045 E

PAUL WHITEMAN
LOUISIANA/DIXIE DAWN VI 21438 G
NOBODY'S SWEETHEART/STOP LOOK VI 25319 E+
I'M COMING VIRGINIA/JUST ONCE AGAIN VI 20751 N
WHITEMAN STOMP/SENSATION VI 21119 N
CHINA BOY/OH MISS HANNAH CO 1945 N
SUGAR/NO SWEET MAN WORTH TEARS VI 21464 E

CLARENCE WILLIAMS
WALK THAT BROAD/HAVE YOU EVER FELT OK 8629 V
BREEZE/MOUNTAIN CITY CO 14422 V
LAZY MAMA/MOUNTAIN CITY OK 8592 G
IF YOU LIKE ME/HAVE YOU EVER CO 1735 G
HIGH SOCIETY/WHOOP IT UP OK 8706 N
YAMA YAMA/CHURCH ST.SOBBIN' BLUES OK 8525 G
JACKASS BLUES/WHAT'S THE MATTER OK 40598 G

MARY LOU WILLIAMS
SCRATCHIN' THE GRAVEL/ZONKY VS 8190 E

ORIGINAL WOLVERINES
GOOD MAN/DEAR OLD SOUTHLAND COM 100 N
ROYAL GARDEN/LIMEHOUSE BLUES COM 101 N

JIMMY YANCEY
E. ST.LOUIS/I RECEIVED A LETTER VO 05464 N

WANTED

JIMMY BLYTHE
CHICAGO STOMP/ARMOUR AVE. (N OR E) PARA 12207
BOHUNKUS BLUES/BUDDY BURTON(N OR E) PARA 12368
(WILL PAY CASH OR TRADE PRACTICALLY ANYTHING FOR THE ABOVE ITEMS. ALL OFFERS WILL BE CONSIDERED.)

SALE SALE

EDWARD CROWDER

1123 LOUISVILLE AVE., ST. LOUIS 10, MO.

ARIZONA DRANES

CRUCIFIXION (PIANO SOLO)	OK	8380	E	4.00
I'M GLAD MY GOD SAVED ME	OK	8438	V	1.50

PERRY BRADFORD

SO'S YOUR OLD MAN	Co	14142	E	1.50
MEMPHIS TENN. (ETHEL RIDLEY)	Co	19111	V	1.00

CLARENCE WILLIAMS WASHBOARD BAND

WANTED/CRYIN' MOOD	BB	6932	V	1.50
LAZY MAMA/COTTAGE OF LOVE	Vi	38063	N	2.00
CUSHION FOOT STOMP/BLACK BOTTOM	OK	8462	V	1.75
WALK THAT BROAD	OK	8629	V	1.75

GOOFUS FIVE

I HAD SOMEONE BEFORE YOU	OK	40340	V	1.50
POOR PAPA/WHAT'S BECOME OF JOE	OK	40624	E	2.00
ARE YOU SORRY/LOUD SPEAKING	OK	40464	V	1.50

RICHARD HIMBER RHYTHMIC PYRAMIDS

PARADE OF BANDS, 5 & 6	Vi	26164	E	1.25
MINUET IN JAZZ/DANCE WOODEN	Vi	26101	E	1.25

SKINNAY ENNIS (BAND & VOCALS)

WISHING/HOORAY FOR SPINACH	Vi	26212	E	1.25
FOUND YOU IN THE RAIN	Vi	27747	N	1.25

LEE MORSE & BLUE GRASS BOYS

WANTA LITTLE LOVING	PAT	25161	E	1.00
MISSISSIPPI MUD/MUST HAVE THAT	Co	1584	N	1.50

ANDREW SISTERS

TI PI TIN/WHERE WE MET BEFORE	DE	1703	N	1.00
SHORTENIN' BREAD/OH BOOM	DE	1744	N	1.00
SAYS MY HEART/FAITHLESS MAID	DE	1875	N	1.00
I MARRIED AN ANGEL/LAND SKY	DE	1912	N	1.00
LOVE IS WHERE YOU FIND IT/PRIN	DE	2016	N	1.00
ROCK ROCK ROCK A BYE BABY	DE	2414	N	1.00
OH JOHNNY/SOUTH AMERICAN WAY	DE	2840	N	1.00
SHRINE OF ST.CECILIA/JACK OF	DE	4097	N	1.00
HIT THE ROAD/FERRYBOAT SERE	DE	3328	N	1.00

SAM LANIN GROUPS

SHAKE IT & BREAK(SOUTHERN SER)	PU	838	E	2.00
ARKANSAS BLUES(SOUTHERN SEREN.)	RE	9164	V	1.50
THE SHEIK	RE	9150	V	1.00
BLUE RIVER	RE	8401	V	1.00
CREAM IN MY COFFEE	CA	3500	V	1.00
TONIGHT'S MY NITE WITH BABY	BA	1745	V	1.00
EVERYTHING NICE ABOUT YOU	BA	1945	V	1.00
JUST ONCE AGAIN	VA	6029	E	1.25

JOHNNY DUNN

PUT AND TAKE/MOANFUL BLUES	Co	3579	E	1.25
BIRMINGHAM BL(E.WILSON)	Co	3558	E	1.00
LONESOME MAMA BLUES(E.WILSON)	Co	3674	V	1.00
DIXIE BLUES (E.WILSON)	Co	3787	E	1.25

CLAUDE HOPKINS

THREE LITTLE WORDS/MY GAL SAL	BR	6864	V	1.25
I CAN'T DANCE/YOUR LOVE GO	BR	6891	V	1.25
LOVE IN BLOOM/TREES	DE	374	E	1.25

HARRY RESER

BLUE EYED SALLY	Co	276	E	1.00
SWANEE SHORE	Co	1087	N	1.25
SHE KNOWS HER ONIONS	OK	40688	V	1.25
SITTING ON TOP OF WORLD	OK	40533	V	1.00

FLETCHER HENDERSON

ONE OF THESE DAYS(LOUIE)	RE	9753	E	3.00
RED HOT MAMA	RE	9658	E	1.25
CHARLEY MY BOY	RE	9680	E	1.25
DICTY BLUES	Co	3995	V	1.25
STEPPIN' OUT	EM	10714	V	1.25
OLD BLACK JOE BLUES	PAT	036042	E	1.50
IF IT'S THE LAST THING I DO	Vo	3850	E	1.00

BESSIE TUCKER

FT.WORTH & DENVER/THE DUMMY	Vi	21708	N	1.75

ANTHONY PARENTI

BE YOURSELF/LA VIDA	Vi	19698	E	2.00

CHARLES CREATH'S JAZZ O MANIACS

MARKET ST.BLUES/PLEASURE MAD	OK	8201	V	2.25
MY DADDY ROCKS ME/I WOKE COLD	OK	8217	E	3.00

GLENN MILLER

FRENESI/MY BLUE HEAVEN	BB	10994	N	1.00
SONG OF VOLGA BOATMAN/CHAPEL	BB	11029	N	1.00
KISS POLKA/HAPPENED IN SUN V.	BB	11263	N	1.00
MA MA MARIA/MAN IN THE MOON	BB	11299	N	1.00
BABY MINE/EV'RYTHING I LOVE	BB	11365	N	1.00

AUCTION AUCTION

FRED H. HIGGINSON

338 N. HILLSIDE, WICHITA 8, KANSAS

Condition of all records is guaranteed as specified. Records will be shipped by arrangement with winning bidders individually.

LOUIS ARMSTRONG

BESSIE COULDN'T HELP IT/DALLAS BL.	Vo	3025	E	
I'M NOT ROUGH/HOTTER THAN THAT	Vo	3237	E	
HEAR ME TALKIN TO YOU/TIGHT LIKE	Vo	3303	E	

MILDRED BAILEY

LONG ABOUT MIDNIGHT/MORE THAN YOU	OK	3378	N	

SIDNEY BECHET

SWEET PATOOTIE/VIPER MAD	DE	7428	N	
BLUES OF BECHET/SHEIK OF ARABY	VI	27485	N	

BARNEY BIGARD

CLOUDS IN MY HEART/FROLIC SAM	VR	525	E	

THE CHOCOLATE DANDIES

KRAZY KAPERS/ONCE UPON A TIME	HRS	16	N	

BOB CROSBY

HONKY TONK TRAIN/BIG NOISE FROM	DE	2208	N	
MY INSPIRATION/LOOPIN' THE LOOP	DE	2209	N	
MARK HOP/BURNIN' THE CANOLE	DE	3694	N	
EYE OPENER/SKATER'S WALTZ	DE	2282	N	
BOOGIE WOOGIE MAXIXE/HIGH SOCIETY	DE	2848	N	
GOT MY FINGERS CROSSED/SHOOTIN'	CH	40076	E	

TOMMY DORSEY

MILNEBURG JOYS	VI	26437	N	
STARDUST/(REV.,GOODMAN("STARDUST)	VI	25320	N	

DUKE ELLINGTON

BOY MEETS HORN/OLD KING DOUJI	BR	8306	N	
LAZY RHAPSODY/BLUE RAMBLE	Co	35834	N	
BABY WHEN YOU AIN'T THERE/LIGHTN	Co	35835	N	
BEST WISHES/BUNDLE OF BLUES	Co	35836	N	
DROP ME OFF AT HARLEM/MERRY-GO-R	Co	35837	N	
WARM VALLEY/FLAMING SWORD	VI	26796	N	
SEPIA PANORAMA/HARLEM AIR SHAFT	VI	26731	N	
ME AND YOU/CONCERTO FOR COOTIE	VI	26598	N	
COTTONTAIL/NEVER NO LAMENT	VI	26610	N	
SIDEWALKS OF NY/TAKE "A" TRAIN	VI	27380	N	
JACK THE BEAR/MORNING GLORY	VI	26536	N	
BUNDLE OF BLUES/NEW BROOM	BR	6607	E	
CHELSEA BRIDGE/WHAT GOOD	VI	27740	N	
REMINISCING IN TEMPO	Co	36114	N	
TAKE IT EASY/BLACK BEAUTY	BR	4009	N	

FOUR OF THE BOBCATS

CALL ME A TAXI/I HEAR YOUR TALKIN	DE	2207	N	

BUD FREEMAN

PRINCE OF WAILS/JAZZ BAND (CHIP)	Co	35853	N	
JACK HITS THE ROAD/DA DA STRAIN	Co	35853	N	
MUSKRAT RAMBLE/47TH AND STATE	Co	35855	N	
AFTER AWHILE/SHIM-ME-SHA-WABBLE	Co	35856	N	
THE EEL/CHINA BOY	BB	10386	N	
KEEP SMILIN'AT TROUBLE/WHAT THERE	DE	18113	N	
OH BABY/SENSATION	DE	18065	N	
SATANIC BLUES/(REV., ROLLINI)	DE	3525	N	

BENNY GOODMAN

WHISPERING/BACH GOES TO TOWN	VI	26130	N	
DON'T BE THAT WAY/ONE O'CLOCK JUMP	VI	25792	N	
SUGARFOOT STOMP/I CAN'T GIVE YOU	VI	25678	E	
SOLO FLIGHT/WORLD IS WAITING(E/V)	Co	36684	-	
AND ANGELS SING/SENT FOR YOU	VI	26170	E	
EXACTLY LIKE YOU/LOVE ME OR LEAVE	VI	25406	E	

BENNY GOODMAN (TRIO, QUARTET)

I CRIED FOR YOU/I KNOW THAT YOU	VI	26139	N	
SWEET SUE/MELANCHOLY BABY	VI	25473	N	
MORE THAN YOU KNOW/NOBODY'S SWEET	BB	10723	N	
DINAH/MOONGLOW	VI	25398	N	
'S WONDERFUL/MUST HAVE THAT MAN	VI	26090	N	
IF I HAD YOU/LIMEHOUSE BLUES	OK	6486	N	

TEDDY GRADE (TEAGARDEN ACC.)

CRAZY BLUES/LOVE ME OR LEAVE ME	DE	2050	N	
DOWN HEARTED BLUES/MONDAY MORNING	DE	2128	N	

GLEN GRAY

CASA LOMA STOMP/(CASPER REARDON,REV.)	BR	7652	N	

HARLEM HOT SHOTS

HOUSE RENT PARTY/DUST OF PIANNA	ME	13353	E	

LENA HORNE (BARNET'S ORCH. ACC.)

HAUNTED TOWN/GOOD-FOR NOTHIN'	BB	300823	E	

BUNK JOHNSON

WEARY BLUES/MOOSE MARCH	JM	9	N	
STORYVILLE/BUNK'S BLUES	JM	10	N	
PANAMA/DOWN BY THE RIVER	JM	8	N	

TAFT JORDAN

LOUISIANA FAIRY TALE/DEVIL	PE	16102	E	

ANORE KOSTELANETZ

TIGER RAG/CASEY JONES	BR	8233	N	

TED LEWIS

CLARINET MARMALADE/YELLOW DOG BL	ME	13380	E	
DALLAS BLUES/SHIM-ME-SHA-WABBLE(E/N)	PE	16109	-	
MOON SHINES ON MOONSHINE/C-U-B-A	Co	2927	V	

WINGY MANNONE

CORRINE CORRINI/REAL KINDA PAPA	BB	10266	E	
ISLE OF CAPRI/WALKIN' STREETS	VO	4464	N	

PAUL MARES

REINCARNATION/MAPLE LEAF RAG	Co	35686	N	

JIMMY MCPARTLAND

SUGAR/WORLD IS WAITIN' FOR THE	DE	18043	N	
ECCENTRIC/PANAMA	DE	3363	N	

MEZZ MEZZROW

COMIN' ON WITH THE COME ON	BB	10085	N	
REVOLUTIONARY BLUES/GETTIN' TOGET	BB	10088	N	

MIFF MOLE

HONOLULU BLUES/DIXIELAND I STEP	BR	8243	N	

RED NICHOLS

ROSE OF WASHINGTON SQUARE/WHO CARES	BR	4778	N	
BONEYARD SHUFFLE/BUDDY'S HABITS	BR	3477	N	

KING OLIVER

EVERY TUB/SHOWBOAT SHUFFLE	BR	3998	N	

ADRIAN ROLLINI

SUGAR/RIVERBOAT SHUFFLE	DE	265	N	

MUGGSY SPANIER

RIVERBOAT SHUFFLE/RELAXIN' AT THE	BB	10532	E	
RIVERBOAT SHUFFLE/RELAXIN' AT THE	BB	10532	E	
SISTER KATE/DIPPERMOUTH BLUES(E/N)	BB	10506	-	

JOE SULLIVAN

COQUETTE/I'VE GOT A CRUSH ON YOU(N/E)	OK	5647	-	

JACK TEAGARDEN

BLACK AND BL/ST.JAMES INFIRMARY	DE	3844	N	
BLUE RIVER/RHYTHM HYMN	DE	4071	N	

VENUTI-LANG-SIGNORELLI

WILDCAT/DOIN' THINGS	BB	10280	N	

FATS WALLER AND BUDDIES

HARLEM FUSS/MINOR DRAG	BB	10185	N	

GEORGE WETTLING

DARKTOWN STRUTTER'S BALL/FOUND A	DE	18045	N	

TEDDY WILSON-BILLIE HOLIDAY

MISS BROWN TO YOU/WISHED ON MOON	Co	36205	N	
MUST HAVE THAT MAN/FOOLIN' MYSELF	Co	36207	N	
EASY LIVIN'/WHEN YOU'RE SMILING	Co	36208	N	
SWEET LORRAINE/PAINTIN' THE TOWN	BR	7520	E	

TEDDY WILSON QUARTET

JUST A MOOD	BR	7973	N	

SPECIAL ITEMS FOR SALE AS SETS ONLY

BURL IVES

WEE COOPER O' FIFE/RIDDLE	OK	6315	N	
SONG/COWBOY'S LAMENT/TAM PIERCE/	OK	6316	N	
WHERE I'M GOING/I KNOW MY LOVE/	OK	6317	N	
PETER GRAY/SWEET BETSY FROM PIKE/	OK	6318	N	
ON TOP OF OLD SMOKY/MY DARLIN' COREY/				
LEATHER-WINGED BAT/COTTON EYED JOE				

ALEC TEMPLETON

BRUNNHILDE/MOZART MATRICULATES/BACH	VI	26492	N	
TOURS RADIO CITY/SOUSA AND STRAUSS/	VI	26493	N	
SULTRY DAY IN NY/THE OPERA/MENDEL-	VI	26494	N	
SSOHN MOWS 'EM DOWN/PLAYER PIANO/	VI	26495	N	
PHONOGRAPH/CARMEN LOMBARDO				

BOOKS, MAGAZINES, ETC.

1940 EDITION "HOT DISCOGRAPHY" BY DELAUNAY

"HOT JAZZ" BY PANASSIE (WITH SEVERAL AUTOGRAPHS

AN EXTRA-SPECIAL

SUPER-COLOSSAL COLLECTOR'S ITEM

I HAVE A COPY OF THE FAMOUS GERMAN ELECTROLA DISC OF "LILI MARLENE", SUNG BY LALE ANDERSON, THE SWEDISH NIGHT-CLUB SINGER WHO POPULARIZED THE SONG IN GERMANY. WRITE FOR DETAILS.

CLINTON D. MIERAS

113 ABBOTT AVENUE, OCEAN GROVE, NEW JERSEY

EDDY DUCHIN

MY HEART IS YOURS	VI	24715	N
WATER UNDER THE BRIDGE/HERE IS	VI	24800	N
IF IT'S LOVE/I'D LIKE TO DUNK YOU	VI	24807	N
JUST A FAIR WEATHER FRIEND/YOU DIDN	VI	24837	N
IT'S AN OLD SOUTHERN CUSTOM/	VI	24875	N
WILL LOVE FIND A WAY/IT'S DANGEROUS	VI	25166	N
MOONBURN	VI	25231	N
MELODY FROM SKY/WAKE UP AND SING	VI	25254	N

BENNY GOODMAN (ALL ORIGINAL LABELS)

JUNGLE BLUES/ROOM 1411	BR	4013	N
SLOW BUT SURE/YOU CAN'T STOP ME	ME	12205	E
GETTIN' SENTIMENTAL/SOLITUDE	ME	13159	N
NOT THAT I CARE/HELP YOURSELF	CO	2542	N
TAPPIN' THE BARREL/YOUR MOTHER'S	CO	2856	N
TAKE MY WORD/IT HAPPENS TO THE	CO	2947	N
BUGLE CALL RAG/NITWIT SERENADE	CO	2958	E+
WHAT'S THE MATTER/WHAT'LL THEY	CO	35374	N
YOU'RE DANGEROUS/BIRDS OF A	CO	35977	E
FROM ONE LOVE/ANYTHING	CO	36305	N
NOT MINE/IF YOU BUILD A BETTER	CO	36580	N
LAMP OF MEMORY/WHEN THE ROSES	OK	6580	N
RESTLESS/HEAVENLY THING	VI	25021	F
BALLAD IN BLUE/RHYTHM IN YOUR FEET	VI	25081	N
JINGLE BELLS	VI	25145	N
EENY MEENY/SANTA CLAUS CAME	VI	25195	E+
GOODY GOODY/IT'S BEEN SO LONG	VI	25245	E
MADHOUSE/BETWEEN THE DEVIL	VI	25268	N
IF I COULD BE WITH YOU/I KNOW	VI	25290	E
GLORY OF LOVE/YOU CAN'T PULL	VI	25316	N
REMEMBER/WALK JENNIE WALK	VI	25329	N
SING ME A SWING SONG	VI	25340	E+
THERE'S A SMALL HOTEL	VI	25363	V
HERE'S LOVE IN/YOU TURNED THE	VI	25391	E+
ST. LOUIS BLUES	VI	25411	E+
WHEN A LADY/YOU'RE GIVING ME	VI	25434	N
PETER PIPER/ORGAN GRINDER'S	VI	25442	N
TAKE ANOTHER GUESS/GOODNIGHT	VI	25461	E
TAIN'T NO USE/GOODNIGHT	VI	25461	N
DID YOU MEAN IT/TAIN'T NO USE	VI	25469	N
WHEN YOU AND I WERE/SWING LOW	VI	25492	N
NEVER SHOULD HAVE TOLD YOU/YOU	VI	25500	N
THIS YEAR'S KISSES/HE AIN'T GOT	VI	25505	N
ROSETTA/I WANT TO BE HAPPY	VI	25510	E
CHANGES/SLEEPY TIME DOWN SOUTH	VI	25634	N
BOB WHITE/MINNIE THE MOOCHER'S(V/N)	VI	25683	–
I'VE HITCHED MY WAGON/LET THAT BE	VI	25708	V
LOCH LOMOND/CAMEL HOP	VI	25717	E+
YOU TOOK THE WORDS/MAMA THAT MOON	VI	25720	N
THANKS FOR MEMORY(MASTER #1)	VI	25727	E+
THANKS FOR MEMORY(MASTER #2)	VI	25727	N
OH BOOM/ALWAYS AND ALWAYS	VI	25808	N
TIPI TIN/PLEASE BE KIND	VI	25814	N
LULLABY IN RHYTHM/FEELING IS GONE	VI	25827	E+
IT'S THE DREAMER/WHY'D YA MAKE ME	VI	25846	N
SAVING MYSELF FOR YOU/DON'T WAKE	VI	25867	N
BIG JOHN SPECIAL/FLAT FOOT FLOOG	VI	25871	N
LITTLE KISS AT TWILITE(MASTER #2)	VI	25878	E
LITTLE KISS AT TWILITE(MASTER #4)	VI	25878	N
DATE WITH DREAM/COULD YOU PASS	VI	26000	N
WHEN I GO A DREAMIN/BLUE INTERLUDE	VI	26021	N
YOU'RE LOVELY/WHAT HAVE YOU GOT	VI	26053	E
MARGIE/RUSSIAN LULLABY	VI	26060	N
SWEET LITTLE HEADACHE/I HAVE EYES	VI	26071	N
I HAD TO DO IT/IS THAT THE WAY TO	VI	26082	N
MAKE BELIEVE/BLUE ROOM	VI	26088	N
MY HONEY'S LOVIN' ARMS/FAREWELL BL	VI	26095	N
THIS CAN'T BE LOVE/SING FOR	VI	26099	N
TOPSY/SMOKE HOUSE	VI	26107	E
KINDA LONESOME/I MUST SEE ANNIE	VI	26110	N
IT HAD TO BE YOU/LOUISE	VI	26125	N
UNDECIDED/WE'LL NEVER KNOW	VI	26134	N
GOOD FOR NOTHIN'/SHUT-EYE	VI	26159	N
HOME IN THE CLOUDS/CUCKOO	VI	26175	N
ESTRELLITA/I'LL ALWAYS BE IN LOVE	VI	26187	N
LADY'S IN LOVE WITH (MASTER #1)	VI	26211	V+
LADY'S IN LOVE WITH (MASTER #2)	VI	26211	N
SIREN'S SONG/ROSE OF WASH. SQUARE	VI	26230	N

BENNY GOODMAN (CONTINUED)

MADHOUSE/GET HAPPY	BB	10461	E+
ROSETTA/I WANT TO BE HAPPY	BB	10760	N

HAL KEMP

HOW I'LL MISS YOU(THEME SONG)	OK	41337	N
YOU'LL GET BY/LONG ABOUT	BR	6419	N
LOVEY/LOW DOWN UPON	BR	6532	N
IF YOU LIVED IN/AIN'TCHA GLAD	BR	6656	N
THE WORDS ARE IN MY HEART/LULLABY	BR	7369	N
I WAS TAKEN BY STORM/LOVE'S	BR	7404	N
PAGE MISS GLORY/YOU'RE SO DARN	BR	7493	N
WITH ALL MY HEART/WHERE AM I	BR	7565	N
LOVE WILL LIVE ON/THEN I SHAN'T	BR	7578	N
MOONBURN/MY HEART AND I	BR	7589	N
I'M GONNA SIT RIGHT DOWN/BRIDE	BR	7601	N
I NEARLY LET LOVE/GOT TO DANCE	BR	7668	E
WHEN I'M WITH YOU/BUT DEFINITELY	BR	7681	N
WHEN OID YOU LEAVE/SWEET MISERY	BR	7711	N
WHAT WILL I TELL/SWEET IS THE	BR	7830	N
MESSAGE FROM THE/TOMORROW	BR	7883	N
IN ANY LANGUAGE/WHERE IS THE WORLD	VI	25855	N
WHAT DO YOU/MEET THE BEAT OF	VI	25893	N
I USED TO BE COLOR/THE NIGHT IS	VI	26009	N

DICK JURGENS

CECILIA/LOVE SONG OF RENALOO	VO	5405	N

ART KASSEL

THE ONE ROSE/DOODLE-DO-DO (V/E)	BB	7184	–

JOHN KIRBY

TEMPTATION/JUMPIN'	OK	5661	N

METRONOME ALL STAR BAND

ROYAL FLUSH/I GOT RHYTHM	CO	36499	E

GLENN MILLER

DIPPERMOUTH BLUES/DOIN' JIVE	VO	5131	N
OVER THE RAINBOW/DING DONG THE	BB	10366	N
IN AN OLD DUTCH GARDEN/STARLIT	BB	10553	E+
SIERRA SUE/MOMENTS IN MOONLIGHT	BB	10638	E+
ANVIL CHORUS	BB	10982	E+
EVERYTHING I LOVE/BABY MINE	BB	11365	N

RUSS MORGAN

THE WORDS ARE IN HEART/I'M GOIN'	OR	3091	N

OZZIE NELSON

IT'S DARK ON OBSERVATORY HILL/YOUR	BR	6999	N

LEE MORSE

LET'S GET FRIENDLY/THROUGH WITH	CO	2474	G

BENNIE MOTEN

NEW TULSA BLUES	VI	21584	N
KANSAS CITY BREAKDOWN/GET LOW	VI	21693	N
AS LONG AS I LOVE YOU	VI	22660	N

RED NICHOLS & BIG TEN

THAT'S WHERE THE SOUTH/I'M TICK	VI	23026	N
AT LAST I'M HAPPY/IF YOU HAVEN'T	VI	23033	N

KING OLIVER

SHAKE IT AND BREAK IT/STINGAREE	BB	10707	N

ORIGINAL MEMPHIS FIVE

JAZZ ME BLUES/ANYTHING	CO	2588	N

TINY PARHAM

HEAD HUNTERS/CUCKOO BLUES	VI	21553	N
SUBWAY SOBS/BLUE ISLAND BLUES	VI	38041	N

JACK PETTIS

DOIN' NEW LOW DOWN/SPANISH DR	VI	21559	N
FRESHMAN HOP/A BAG OF BLUES	VI	21793	N

LOUIS PRIMA

TIN ROOF BLUES/YOU CAN'T HAVE (V/G)	VO	3657	–
I JUST CAN'T BELIEVE/RHYTHM ON	VO	3921	N

BEN POLLACK

DEED I DO	VI	20408	N
MEMPHIS BLUES/WAITING FOR KATIE	VI	21184	N
SINGAPORE SORROWS/SWEET SUE	VI	21437	N
SHE'S ONE SWEET SHOW GIRL/BUY	VI	21743	E
SENTIMENTAL BABY/THEN CAME THE	VI	21827	N
LOUISE/MA CHERIE	VI	21941	E
ON WITH THE DANCE/MY KINDA LOVE	VI	21944	N
BASHFUL BABY	VI	22074	N
TRUE BLUE LOU	VI	22089	N
WHERE THE SWEET FORGET-ME-NOTS	VI	22106	N
SONG OF THE BLUES	VI	22147	N
FROM NOW ON/YOU MADE ME HAPPY	VI	22158	N
I'D LIKE TO BE THE GYPSY	VI	22252	N

RAMONA AND HER GANG(TEAGARDEN)

NO STRINGS/EVERY NOW AND THEN	VI	25138	N

RED NICHOLS & ORCH.

HEAT WAVES/LOVE AND NUTS	BR	6451	N
FIVE PENNIES/HARLEM TWIST	VI	21560	N
HOUR OF PARTING/KING KONG	BB	10190	N
WAIL OF THE WINDS(THEME SONG)	BB	10408	N

GIL RODIN

BEALE ST. BLUES	CR	3017	V
HELLO BEAUTIFUL	CR	3046	G
IT'S SO GOOD	BA	6483	V
RESTLESS/WHAT'S THE REASON (E/V)	OR	3130	–

ADRIAN ROLLINI TRIO

MARTHA/HONKY TONK TRAIN	OK	5582	N

RAYMOND SCOTT QUINTETTE

MINUET IN JAZZ/TWILIGHT IN TURKEY	MA	108	E

BEN SELVIN (GOODMAN, ETC.)

YOU SAID IT/LEARN TO CROON	CO	2426	G

BOYD SENTER

I AIN'T GOT NOBODY/SIGH AND CRY	OK	40861	N
WABASH BLUES/BOSS OF THE STOMPS	OK	40949	N
DOWNHEARTED BLUES/ORIGINAL	OK	41115	N

ARTIE SHAW

CHANT/FEE FI FO FUM	VO	4539	E
IT AIN'T RIGHT/SOUTH SEA ISLAND	VO	4637	N
NIGHTMARE/NON-STOP(ORIG. LABEL)	BB	7875	E
ONE NIGHT STAND/ONE FOOT IN	BB	10202	E
TRAFFIC JAM/SERENADE TO A	BB	10385	E

STUFF SMITH

MY BLUE HEAVEN/MY THOUGHTS	VS	8081	E+
I'VE GOT YOU UNDER MY/CRESCENDO	VS	8242	N

MUGGSY SPANIER

SOMEDAY SWEETHEART/DA DA STRAIN	BB	10384	N
DIPPERMOUTH BLUES/SISTER KATE	BB	10506	N
RELAXIN'/RIVERBOAT SHUFFLE	BB	10532	N
CHICAGO/CAN'T WE BE FRIENDS	DE	4168	N

SPENCER TRIO

AFTERNOON/JOHN HENRY	DE	1873	N

TEN BLACKBERRIES

TIGER RAG/ST. LOUIS BLUES	OR	2089	N

FRANK TESCHMAKER'S CHICAGOANS

JAZZ ME BLUES	UHCA	61/62	N

FRANK TRUMBAUER

HOW AM I TO KNOW/LOVE AIN'T NOTHING	OK	41301	N
DEEP HARLEM/GET HAPPY	OK	41431	N
CINDERELLA'S/BASS DRUM DAN	CO	2897	N
EMALINE/LONG ABOUT MIDNIGHT	BR	6788	N
IN A MIST	BR	6997	N
A GOOD MAN IS HARD TO FIND/CRYING	CO	35956	N
LADY BE GOOD/WRAP YOUR TROUBLES	VS	8269	N

JOE VENUTI'S RHYTHM BOYS

NOW THAT I NEED YOU/THERE'S NO	CO	2535	N

FATS WALLER (ORIGINAL LABELS)

GEORGIA ROCKIN'CHAIR/AIN'T MISB	BB	10283	N
ALL THAT MEAT/BUCKIN' (E/G)	BB	11102	–

CHICK WEBB

LIZA/A TISKET A TASKET	DE	1840	V

PAUL WHITEMAN

WHEN	VI	21338	N
LOST IN YOUR ARMS/BAHAMA MAMA	VI	24095	N
JIGTIME/SENTIMENTAL GENTLEMAN	VI	24190	N
NOBODY'S SWEETHEART/AIN'T(TEA)	BB	10957	N

BING CROSBY

DINAH/CAN'T WE TALK IT OVER	BR	6240	E
LOVE ME TONIGHT/SOME OF THESE DAYS	BR	6351	V
PLEASE/WALTZING IN A DREAM	BR	6394	O
I'VE GOT THE WORLD/LINGER A LITTLE	BR	6491	V
STAY ON THE RIGHT SIDE/SOMEONE	BR	6533	O
THANKS/BLACK MOONLIGHT	BR	6643	V
DOWN THE OLD OX ROAD/AFTER SUNDOWN	ME	13135	N
LOVE IN BLOOM/I GUESS IT HAD TO BE	BA	33198	E
STAY ON THE RIGHT SIDE/STRAIGHT F	BA	33202	E+
SWEET GEORGIA BROWN/BLACK MOONLITE	PE	13034	E
GIVE ME A HEART/I'M HUMMIN'	PE	13051	E+
ONCE IN A BLUE MOON/WE'RE COUPLE	OR	2964	E+
THANKS/HOME ON THE RANGE	OR	2966	E+
OUR BIG LOVE SCENE/LITTLE DUTCH MI	OR	2968	E
DOWN THE OLD OX ROAD/AFTER SUNDOWN	OR	2970	G+

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Speak Your Heart/Take a Tip From — Vi 25732 E
Power House/In Dutch With The — Vi 25718 E
Am I In Love/Remember Me — Vi 25633 E+
I've Got No Strings/Give a Little — Vi 26466 E
You're The One/I Can't Remember To — Vi 27261 N
Lamp Light/Got a Ta With an Angel — Vi 25651 E
In Any Language/Where In The World — Vi 25855 E+
Talkin' To My Heart/It All Comes — Vi 27255 E
Bambina/Monday Morning — Vi 26031 E
If I Loved You More/Like a Monkey — Vi 26040 E
The Chestnut Tree/Three Little Fish — Vi 26204 E+
Washin' The Blues From My Soul/I — Br 4805 N
Navy Blues/Romance — Br 4676 E
Gypsy/My Troubles Are Over — Br 4151 N
Dinner For One Please James/The — Br 7587 E+
Lost/The Touch Of Your Lips — Br 7626 E
Brown Sugar/A Little Girl A Little — Br 3486 E
That's What I Call Heaven/The Thin — Br 4307 N
My Lucky Star/You Wouldn't Fool — Br 4212 N
Desire/Gloomy Sunday — Br 7630 E
Ain't-cha Glad/If You Lived In The — Br 6656 E+
The Love Bug Will Bite You/On Isle — Br 7854 E

GEORGIA WHITE

My Worried Mind Blues/Blues Ain't — De 7562 N
Careless Love/Strewin' Your Mess — De 7419 E
Worries Ain't Like Mine #2 — De 7143 N
Was I Drunk/No Second Hand Woman — De 7216 E
I'm Blue And Lonesome/Almost Afraid — De 7450 E
Someday Sweetheart/Can't Read — De 7166 E
Black Rider/I Just Want Your — De 7199 E
Sensation Blues/You Ought To Be — De 7754 E
Papa Please/Panama Limited — De 7783 E
Tain't Nobody's Fault But Yours/I'm — De 7672 N
Georgia Man/Away All The Time — De 7377 E+
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Late Hour Blues/Jazzin' Babies — De 7741 E+

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Cannon Ball Blues/Vamping Lucy Long — Co 14124 E+
Mammy I'm Thinking Of You/Take It — Co 3634 N
Sweet Lovin' Mama/Vamping Sal — Co 3893 N

EDITH WILSON

There'll Be Some Changes Made/It's — Co 14066 N

IPANA TROUBADOURS

Hang On Me/Just You Just Me — Co 1920 N
Whipporwill/Blues In The Night — Co 2174 N
Liza/Do What You Do — Co 1903 N
Tea For Two/I Want To Be Happy — Co 2078 N
Sunshine/After My Laughter Came — Co 1308 N
Only You And Lonely Me/Good Night — Co 609 N
My Sweeter Than Sweet/Strongest — Co 2006 N
There Was Nothing Else To Do/Just A — Co 1881 N
Mary Lou/In A Little Garden — Co 738 N
I Never Dreamt/Hanging On Garden — Co 2147 N
I Don't Mind Walking In The Rain/ — Co 2271 E+
Heartbroken And Lonely/I Can't Make — Co 1586 E+
Steppin' Along/Too Wonderful For — Co 1947 N
For Heaven's Sake/Found A Round — Co 632 E+
True Blue Lou/There's Too Many Eyes — Co 1982 N
Old Fashioned Lady/Wake Up Chillun — Co 1779 N
Mississippi/A Precious Little Thing — Co 1717 V+
At Peace With World/Blue Bonnet — Co 643 N
Alone In The Rain/Molly — Co 2052 N
Building A Nest For Mary/Used To — Co 1815 N
One O'Clock Baby/She's Got It — Co 1036 E
To Be In Love/That's Living — Co 1840 E+

EDDIE CANTOR

He Loves It/Sophie I So Far With — Co 3754 E+
I Love Me/Ritzi Mitzi — Co 3906 N

LASSES WHITE

Sweet Mamma Tree Top Tall — Co 3918 N

AMANDA BROWN (Porter Grainger, Piano)

Chirping The Blues/Triflin' Blues — Co 3901 N

THE GEORGIANS

Charleston Baby O'Mine/Are They — Co 407 N

COTTON CLUB ORCH.

Riverboat Shuffle/Original Two Time — Co 374 N

THE BUFFALODIANS

Deep Henderson/Here Comes Emaline — Co 665 N

THE GULF COAST SEVEN

Fade Away Blues/Day Break Blues — Co 3916 N

ETHEL RIDLEY (Perry Bradford, Piano)

Here's Your Opportunity/Liza Johns. — Co 3941 N

SIDNEY BECHET

I Wonder Who Made Rhythm(N.Sissle) — De 776 N
Can't Live In Harlem(Noble Sissle) — De 778 E+
Polka Dot Rag (Noble Sissle) — De 153 E
Sweet Patootie (Noble Sissle) — De 7429 E+
Blackstick (Noble Sissle) — De 2129 N
Characteristic Blues(Noble Sissle) — Vr 648 N
Sweetie Dear/Maple Rag — BB 7614 E
Sidney's Blues/Make Me A Pallet — BB 8509 E
Shag/I've Found A New Baby — BB 10022 E
Limehouse Blues/Texas Moaner — Vi 27600 N
Rip Up The Joint/Laughin' In Rhythm — Vi 27663 E
Rose Room/Oh Lady Be Good — Vi 27707 E
Blues In The Air/The Mooche — Vi 201510 N
Georgia Cabin/I'm Coming Virginia — Vi 27904 N
Blues Of Bechet/Shek Of Araby — Vi 27485 N
Coal Black Shine/Baby Won't You — Vi 27386 E+
Blues In Thirds/One O'Clock Jump — Vi 27204 E+
When It's Sleepy Time Down South — Vi 27447 N
Egyptian Fantasy/Slippin' And Slidin — Vi 27337 E
Ain't Misbehavin'/Blues For You J. — Vi 26746 E
Shake It And Break It/Wild Man Bl — Vi 26640 E

ERSKINE HAWKINS

Hey Doc/Someones Rocking Dreamboat — BB 11277 N
After Hours/Song Of The Wonder — BB 10879 N
Sometimes/I Don't Want To Walk — BB 11439 N
Uptown Shuffle/More Than You Know — BB 10504 E
Fine And Mellow/Midnight Stroll — BB 10709 E
Whispering Grass/Gabriel Meets — BB 10617 E+
Junction Blues/Ashes In The Tray — BB 10790 E
Rehersal In Love/Satan Does Rhumba — BB 10456 E
Keep Cool Fool/No Use Squawkin' — BB 11049 E
Nona/I Know A Secret — BB 10979 E
Dolomite/Too Many Dreams — BB 10812 N
Strictly Swing/What Do You Know — BB 10012 E
It Was A Sad Night In Harlem/With — Vo 3289 E
Cherry/You Can't Escape From Me — BB 10540 E

BESSIE SMITH

Boweavil Blues/Moonshine Blues — Co 14018 E+
Lady Luck Blues/Yodling Blues — Co 3939 N
Midnight Blues/Bleeding Hearted — Co 3936 E+
Keeps On A Rainin'/Tain't Nobody — Co 3898 N
Jail House Blues/Graveyard Dream — Co 4001 N
Aggravatin'Papa/Beale St.Mamma — Co 3877 N
Outside of That/Mama's Got Blues — Co 3900 N
If You Don't I Know Who Will — Co 3942 N
Pinchbacks Take 'Em Away/Ticket A. — Co 10425 V+
Frankie Blues/Hateful Blues — Co 10423 V+
Sorrowful Blues/Rocking Chair Bl — Co 10420 V
The Bye Bye Blues/Weeping Willow — Co 14042 V
Salt Water Blues/Rainy Weather Bl — Co 14037 V
Any Woman's Blues/Cemetery Blues — Co 13001 V
Gulf Coast Blues/Down Hearted Bl — Co 3844 V

BENNY GOODMAN

The Glory of Love/You Can't Pull — Vi 25316 N
King Porter/Sometimes I'm Happy — Vi 25090 E
Jingle Bells/Santa Claus Is Comin — Vi 25145 N
Bob White/Minnie The Moocher's — Vi 25683 E
It's Wonderful/Thanks For Memory — Vi 25727 E
Lullaby In Rhythm/That Feeling Is — Vi 25827 E+
Mama The Moon Is Here Again/You To — Vi 25720 E
The Lamp of Memory/When The Roses — OK 6580 N
The Earl/Let's Do It — OK 6474 N
You Don't Know What Love Is/Someone — OK 6534 N
Clarinet A La King/How Long Has — OK 6544 E+
Everything I Love/Winter Weather — OK 6516 N
Somebody Nobody Loves/Let's Give — OK 6562 N
We'll Meet Again/Before — OK 6644 N
The Lamp of Memory/When The Roses — OK 6580 N
My Little Cousin/A Zoot Suit — OK 6606 N

BENNY GOODMAN (continued)

Comes Love/Rendezvous Time In Paree — Co 35201 N
Spring Song/Honeysuckle Rose — Co 35319 N
The Memory of A Rose/Corn Silk — Co 35992 E+
Yours/Take It — Co 36067 E+
Cabin In The Sky/Taking Chance On — Co 35869 E
I Hear A Rhapsody/Left My Heart — Co 35937 E+
Lazy River/Oh Look At Me Now — Co 36012 E
My Sister And I/I'm Not Complainin' — Co 36022 E+
Something New/When The Sun Comes — Co 36209 E
Good Evening Good Looking/Found A — Co 36136 N
Down Down Down/Soft As Spring — Co 36219 E
Anything/From One Love To Another — Co 36305 N
Elmer's Tune/The Birth of Blues — Co 36359 N
Not Mine/If You Build A Better — Co 36580 N
Royal Flush/I Got Rhythm — Co 36499 E
Caprice XXIV Paganini/I'm Here — Co 36411 E
All I Need Is You/On Sunny(Sextet) — Co 36617 N
Take Me/Idaho — Co 36613 N
Dearly Beloved/I'm Old Fashioned — Co 36614 N
Serenade In Blue/I've Got A Gal — Co 36622 E
Six Flats Unfurnished/Why Don't — Co 36652 N
Full Moon/I Threw A Kiss In Ocean — Co 36590 N

BENNY GOODMAN QUARTET

Sweet Sue/My Melancholy Baby — Vi 25473 N

BENNY GOODMAN SEXTET

Limehouse Blues/If I Had You — OK 6486 E+
Blues In The Night/Where Or When — OK 6553 E
Royal Garden Blues/Wholly Cats — Co 35810 E
A Smo-o-o-oth One/Good Enough To — Co 36099 E
Wang Wang Blues/The Way You Look — Co 36594 N
The Sheik/Poor Butterfly — Co 35466 E

LOUIS ARMSTRONG

Basin Street Blues/Dusky Stevedore — BB 5408 N
Mahogany Hall Stomp/He's Son Of — BB 5086 N
Coal Cart Blues/Down In Honky — De 18091 N
Savoy Blues/Walkin' My Baby Back — Vo 3217 E

FRANKIE HALF PINT JAXON

I Knock My Self Out/They Put The — De 7523 N
Callin' Corrine/You Can't Put That — De 7619 E
You Can't Tell/Turn Over — De 7806 E
Wasn't It Nice/You Know Jam Don't — De 7733 E

ROSETTA HOWARD with Harlem Ham Fats

Oh Rider/All On Account Of You — De 7530 E+
Trading Old Love For New/It Will — De 7515 E+
Stay On It/How Long Baby — De 7459 E+
Harlem Jambouree/You Got To Go When — De 7447 E

HARLEM HAM FATS

Root Hog Or Die/Black Gal You Bet — De 7439 N
Little Girl/Weed Smoker's Dream — De 7234 E
Time's A-wastin'/I'd Rather Be — De 7454 E+
Toodle Do Blues/You Got To Be — De 7406 E+
Tempo De Bucket/You Got The Devil — De 7382 E
My Old Lady Blues/What'd On Your — De 7426 E
Sales Tax On It/Why Don't You Do — De 8650 E
Ham Fat Swing/She's A Mellow Mother — De 7262 E+
I'm So Glad/I Feel Like Going To — De 7339 E

MARY LOU WILLIAMS

Mr. Freddie Blues/Sweet Patootie — De 2797 E+

CHAMPION JACK DUPREE

Gibing Blues/Dupree Shake Dance — OK 06104 N
Black Cow Blues/All Alone Blues — OK 06642 E
Bad Health Blues/Weed Head Woman — DK 06197 N

PEETIE WHEATSTRAW

Love Bug Blues/Rolling Chair — De 7676 E
Machine Gun Blues/Pocket Knife Bl — De 7778 N
Gangster's Blues/Look Out For — De 7815 E
Love Me With Attention/You Got To — De 7844 N
Possum Den Blues/Road Tramp Blues — De 7589 N
Old Organ Blues/Separation Day Bl — De 7901 E+
Big Apple Blues/Two Time Mama — De 7753 E
Seeing Is Believing/I'm Little — De 7857 E

MUGGSY SPANIER

Hesitating Blues/Little David — De 4271 E
Two O'Clock Jump/The Wreck of 97 — De 4336 E
American Patrol/More Than You Know — De 4328 E

COTTON PICKERS (Libby Holman, voc.)

Moanin' Low/(Rev., Al Goodman) — Br 4446 N

AUCTION

MULL MUSIC STORE

WEST AVENUE, KANNAPOLIS, NORTH CAROLINA

Condition of records as stated is guaranteed. Postage will be paid on shipments of $10.00 or more.
All bidders will be notified. All records sent C.O.D.

AUCTION

CHICK WEBB

ELLA/I FOUND MY YELLOW BASKET	DE	2148	E
IT'S FOXY/MY HEART BELONGS TO DADDY	DE	2309	E+
F.D.R. JONES/I LOVE EACH MOVE YOU	DE	2105	E+
WHO YA HUNCHIN'/GOTTA PEBBLE IN MY	DE	2231	E
OUT OF NOWHERE/STAIRWAY TO THE ST	DE	2598	N
I LET A TEAR FALL IN RIVER/MACPHER	DE	2080	E
WACKY DUBT/SPINNIN' THE WEBB	DE	2021	E
LIZA/A-TISKET A-TASKET	DE	1840	E
LONESOME MOMENTS/TRUE	VO	3101	E+

ELLA FITZGERALD

WISHFUL THINKING/HELLO MA I DONE IT	DE	3612	N
YOU CAN'T BE MINE/THIS TIME IT'S	DE	1806	N
DEEDLE-DE-DUM/GULF COAST BLUES	DE	3324	E
TEA DANCE/LOUISVILLE, KENTUCKY	DE	3441	E
SHAKE DOWN THE STARS/FELL IN LOVE	DE	3199	E+
CABIN IN THE SKY/TAKING A CHANCE	DE	3490	E
MELINDA THE MOUSIE/I GOT IT BAD	DE	3968	N
SOMEBODY NOBODY LOVES/YOU DON'T	DE	4082	N
JIM/THIS LOVE OF MINE	DE	4007	E
I'M THRILLED/MAKE LOVE TO ME	DE	4073	E
WHEN I COME BACK CRYING/I'M GETTING	DE	4315	E
MOON RAY/BETCHA NICKEL	DE	2904	N
DON'T WORRY 'BOUT ME/ONCE IS ENOUGH	DE	2451	E
I HAD TO LIVE AND LEARN/IF THAT'S	DE	2581	N
BILLY/PLEASE TELL ME THE TRUTH	DE	2769	N
WOE IS ME/STRICTLY FROM DIXIE	DE	2202	N

SAM LANIN

MONA/(REV.,SMITH BALLEW ORCH.)	OK	41385	N
DARLING/(REV.,BENNY MEROFF)	OK	41079	N
SIDE BY SIDE/IT'S A HAPPY WORLD	OK	40810	N
I GOTTA GET MYSELF SOMEBODY TO LOVE	DK	40738	N
SOMEBODY LIED ABOUT ME/I'M IN HEAV	OK	40902	N
IF YOU DON'T LOVE ME/TEN LITTLE	OK	41097	N
DANCING TAMBOURINE/PARDE	OK	40874	N
PARADISE/SOMEDAY SOMEWHERE	OK	41146	N
WHEN I'M LOOKING AT YOU/COOKING	DK	41383	N
THIS IS HEAVEN/WHEN MY DREAMS	DK	41257	V
SWEET SUE/IN MY BOUQUET OF	OK	41031	N
JUMPING JACK/ROSES OF YESTERDAY	OK	41121	N
SORRY FOR ME/DON'T KEEP ME IN THE	DK	41063	N
EV'RYBODY LOVES YOU/SWEETHEARTS	OK	41159	N
CECILIA/STOP FLIRTING	CO	438	N

CAROLINA CLUB ORCHESTRA

HONEY/(REV.,SMITH BALLEW)	OK	41226	N
CAN'T YO HEAR ME CALLIN'CAROLINE	OK	41408	N
DO SOMETHING/AM I A PASSING FANCY	OK	41277	N
COQUETTE/UNDERNEATH THE RUSSIAN	OK	41218	N
THAT'S YOU BABY/WALKING WITH SUSIE	OK	41237	M
MISS WONDERFUL/SOMEBODY MIGHTY	DK	41309	N
THE EYES OF TEXAS/SHINE ON HARVEST	OK	41199	N
ALLAH'B HOLIDAY/I'M ALWAYS CHASING	DK	41409	E+
I'D LIKE TO BE A GYPSY/HANGIN'	OK	41358	N
ONE MINUTE OF HEAVEN/THE WORLD'S	DK	41332	N

SOUTHERN MELODY ARTISTS

DEAR WHEN I MET YOU	OK	41229	N
MY ANGELINE/(REV.,CAROLINA CLUB)	DK	41198	N
TENNESSEE/YOU CAN'T TAKE MY MEM'	OK	45285	N
MY CAROLINA HOME/I'LL BE WITH YOU	DK	40865	N
FOREVER/MY WINDOW OF DREAMS	OK	41129	N

CAROLINA COTTON PICKERS

'DEED I DO/OFF AND ON BLUES	VO	03580	E+

TOMMY DORSEY

YOU AND I KNOW/GOOD BYE JONAH	VI	25648	E
THE THINGS I WANT/ALLEGHENY AL	VI	25623	E
OUR PENTHOUSE ON 3RD AVE/LOVE IS	VI	25591	E
ROBINS AND ROSES/YOU STARTED ME	VI	25284	E+
WE THREE/TELL ME AT MIDNIGHT	VI	26747	N
YOU'VE GOT ME THIS WAY/I'D KNOW YOU	VI	26770	N
ALL THIS AND HEAVEN TOO/WHERE DO	VI	26653	E
LOVE LIES/THE CALL OF THE CANYON	VI	26678	E
THAT'S FOR ME/OUR LOVE AFFAIR	VI	26736	E
I THINK OF YOU/WHO CAN I TURN TO	VI	27701	N
KISS THE BOYS GOOD BYE/I'LL NEVER	VI	27461	E
WHATCHA KNOW JOE/EVERYTHING HEPPEN	VI	27359	E
SERENADE TO THE SPOT/ANOTHER ONE	VI	27374	E
DO I WORRY/LITTLE MAN WITH CANOY	VI	27338	E
YOU LUCKY PEOPLE/YOU'RE DANGEROUS	VI	27350	N

TOMMY DORSEY (CONTINUED)

HALLELUJAH/PALE MOON	VI	27591	E
YOU AND I/FREE FOR ALL	VI	27532	N
ELI ELI/NONE BUT LONELY HEART	VI	27597	N
THE SKUNK SONG, 1 & 2	VI	27621	N
HOW DO YOU DO WITHOUT ME/IT ISN'T	VI	27710	N
HOW ABOUT YOU/WINTER WEATHER	VI	27749	N
THAT'S SOLID OLD MAN/50,000,000	VI	27619	N

COUNT BASIE

IT COUNTS A LOT/(REV.,S.DONAHUE)	DK	6334	N
'AY NOW/BLUE SHADOWS AND WHITE	DK	6626	E
DOWN FOR DOUBLE/MORE THAN YOU KNOW	DK	6584	N
KING JOE, 1 & 2	DK	6475	N
COMING OUT PARTY/HARVARD BLUES	OK	6564	N
PLATTERBRAINS/I STRUCK A MATCH IN	OK	6508	N
TOM THUMB/MY OLD FLAME	OK	6527	N
SOMETHING NEW/MOON NOCTURNE	OK	6449	E
FIESTA IN BLUE/TAKE ME BACK BABY	OK	6440	E
FANCY MEETIN' YOU/ONE TWO THREE	DK	6319	N
DIGGIN' FOR DEX/H AND J	OK	6365	N
I DO MEAN YOU/FEEDIN' THE BEAN	DK	6180	E+
TUNE TOWN SHUFFLE/YOU LIED TO ME	DK	6267	E+
DOWN DOWN DOWN/YOU BETCHA MY LIFE	DK	6221	E
BROADWAY/THE JITTERS	OK	6095	N
MUSIC MAKERS/IT'S SQUARE BUT IT	OK	6047	E
VOLCANO/ROCKIN' THE BLUES	DK	6010	N
TUESDAY AT TEN/UNDECIDED BLUES	OK	6071	E
LOVE JUMPED OUT/IT'S THE SAME OLD	OK	5963	E
MOTEN SWING/EVENIN'	OK	5732	E
IT'S TORTURE/I WANT A LITTLE GIRL	OK	5773	E
DRAFTIN' BLUES/WHAT'S YOUR NUMBER	OK	5897	N
WHO AM I/STAMPEDE IN "G" MINOR	DK	5987	E+
MY WANDERING MAN/FIVE O'CLOCK	OK	5922	E
BLUES/THE APPLE JUMP	DK	5862	E
THE WORLD IS MAD, 1 & 2	OK	5816	E
BOOGIE WOOGIE/EXACTLY LIKE YOU	DE	1252	N
CHEROKEE, 1 & 2	DE	2406	E
SWINGING THE BLUES/SENT FOR YOU	DE	1880	E
DON'T WORRY BOUT ME/WHAT GOES UP	VO	4734	E
YOU AND YOUR LOVE/YOU CAN COUNT ON	VO	4967	E
12TH STREET RAG/JUMP FOR ME	VO	4886	E+
ROCK-A-BYE BASIE/BABY DON'T TELL	VO	4747	E
POUND CAKE/CLAP HANDS HERE COMES	VO	5085	E

MILT HERTH TRIO

JERSEY BOUNCE/PENNSYLVANIA POLKA	DE	4285	N
THE NADOCKY/PRETTY LITTLE BUSY	DE	4180	N
SLEEPY TOWN TRAIN/I WANNA GO BACK	DE	4370	E
PLAY PLAY TINA/TOY PIANO MINUET	DE	3740	N
CORN SILK/ANVIL CHORUS	DE	3704	N
WORRIED MIND/HUCKLEBERRY DUCK	DE	3561	E
DOWN HOME RAG/HOITY HOITY	DE	3664	E
BUMME/PETRUS	DE	3251	N
CREOLE LOVE SONG/BLACK AND TAN	DE	3393	N
DARDANELLA/DOWN SOUTH	DE	3284	E
HEZEKIAH/BLUE DANUBE SWING	DE	3032	N
EEP-IPE/SLOW FREIGHT	DE	3171	N
HONKY TONK TRAIN BLUES/THE GIRL	DE	3158	N
PEACH TREE STREET/BOY SCOUT IN	DE	2907	N
JUMP JUMP'S HERE/GOBLINS IN THE	DE	2227	N
SCATTER-BRAIN/CHURCH MOUSE ON	DE	2818	E+
MINUET IN JAZZ/HOME COOKIN' MAMA	DE	2087	E
ANNABELLE/THE WHISTLER AND	DE	2336	N
AT THE GEORGIA CAMP MEETING/THE	DE	2964	N
THE SPIDER AND THE FLY/EVERY BODY	DE	2632	E
FLAT FOOT FLOOGIE/LOONEY LITTLE	DE	1800	N
JOSEPHINE/LOST IN THE SHUFFLE	DE	1699	E
POP CORN MAN/THE CAMP BELLS ARE	DE	1736	E
COPENHAGEN/LE DE DOODY DO	DE	1966	E+
THE BIG DIPPER/BEI MIR BUST DU	DE	1612	N
EGYTIAN ELLA/SHOOT THE LIKKER TO	DE	1868	E+

LOUISIANA SUGAR BABES

'SIPPI/WILLOW TREE	VI	21348	N
PERSIAN RUG/THOU SWELL	VI	21346	N

FATS WALLER

I'M GOING TO SEE MY MA/(HUNTER,REV.)	VI	21539	N
BEALE STREET BLUES(A.HUNTER, REV.)	VI	20771	N
HE'S GONE AWAY/(MORRIS H.B.,REV.)	VI	21202	N
SUGAR/HOG-MAW STOMP	VI	21525	E+

FATS WALLER (CONTINUED)

RIDIN' BUT WALKIN'/WON'T YOU GET	VI	38119	N
WHEN I'M ALONE/LOOKIN' FOR ANOTHER	VI	38110	N
LOVELESS LOVE/SOOTHIN' SYRUP	VI	20470	E+
THE RUSTY PAIL/SLOPPY WATER	VI	20492	N
ONE IN A MILLION/WHO'S AFRAID OF	VI	25499	E
FLORIDA FLO/I LOVE TO WHISTLE	VI	25806	E
PASWONKY/BLACK BERRY JAM	VI	25359	E
OLD PLANTATION/WHERE IS THE SUN	VI	25550	E
SWINGIN' THEM JINGLE BELLS/THOUSAND	VI	25483	E
LOST AND FOUND/YOU WENT TO MY HEAD	VI	25812	E+
THE CURSE OF AN ACHING HEART/I JUST	VI	25394	E
SWEET HEARTACHE/I'VE GOT A NEW	VI	25530	E
LET'S SING AGAIN/THE MORE I KNOW	VI	25348	N
YOU'RE NOT THE KIND/WHY DO I LIE TO	VI	25353	E
I SIMPLY ADORE YOU/LET'S BREAK THE	VI	25830	E
A RHYME FOR LOVE/I ADORE YOU	VI	25491	E
WE THE PEOPLE/ON THE BUMPY ROAD TO	VI	25898	E
SKRONTCH/YOU HAD AN EV'NING TO SP	VI	25834	E+
IN THE GLOAMING/THE SHEIK OF ARABY	VI	25847	E
FAIR AND SQUARE/THERE'S HONEY ON	VI	25891	E+
NIGHT WIND/I BELIEVE IN MIRACLES	VI	24853	E+
SERENADE FOR WEALTHY WIDOW/LET'S	VI	24742	E
HONEYSUCKLE ROSE/BREAKIN' THE ICE	VI	24826	E

JIMMY DORSEY (NO ALBUM RECORDS LISTED)

ONE SWEET LETTER FROM YOU/IT'S	DE	2702	E
COMES LOVE/LET'S MAKE MEMORIES	DE	2745	E
SO MANY TIMES/TAKE A TIP FROM	DE	2727	N
MY LOVE FOR YOU/A HOME IN CLOUDS	DE	2522	E+
ALL I REMEMBER IS YOU/SHOW YOUR	DE	2523	E+
I POURED MY HEART INTO A SONG/AN	DE	2553	E
BACK TO BACK/ESPECIALLY FOR YOU	DE	2554	E
IT'S ANYBODY'S MOON/I GET ALONG	DE	2322	N
OUR LOVE/ALL OF ME	DE	2352	E
THIS IS IT/IT'S ALL YOURS	DE	2332	N
KINDA LONESOME/A ROOM WITH VIEW	DE	2213	E+
FATE/DEEP PURPLE	DE	2295	E
A SINNER KISSED AN ANGEL/YOU MADE	DE	4142	E
TANGERINE/EVERYTHING I LOVE	DE	4123	N
I GOT IT BAD/THE WHITE CLIFFS OF	DE	4103	E
TOMORROW'S SUNRISE/I'M GLAD THERE	DE	4197	N
DROP ME A LINE/WHEN THE ROSES	DE	4165	E
MURDERISTIC/WHAT MAKES SAMMY RUN	DE	4356	E
SLEEPY LAGOON/I THREW A KISS	DE	4304	N
AU REET/MAN THAT'S GROOVY	DE	3721	E+
BAR BABBLE/AURORA	DE	3772	N
ONCE AND FOR ALL/THE THINGS I LOVE	DE	3737	E
BLUE CHAMPAGNE/ALL ALONE AND LONE	DE	3775	E
LA ROSITA/MINNIE FROM TRINIDAD	DE	3711	E
MY SISTER AND I/IN THE HUSH OF THE	DE	3710	E+
BE FAIR/A ROSE AND A PRAYER	DE	3812	E+
TIME WAS/ISLE OF PINES	DE	3859	E
DAY DREAM/THE MAGIC OF MAGNOLIAS	DE	4047	E
ANY BONDS TODAY/(REV.,ANDREWS SIST.)	DE	4044	E
TURN LEFT/TURN RIGHT	DE	3647	N
YOURS/WHEN THE SUN COMES OUT	DE	3657	N
AMAPOLA/DONNA MARIA	DE	3629	E
ME AND MY MELINDA/ABSENT MINDED	DE	4263	E
HEAVENLY HIGHWAY/AN OVERTURE TO	DE	4207	E
TAIN'T NO GOOD, 1 & 2	DE	4262	E
ALWAYS IN MY HEART/LAST NIGHT I	DE	4277	E
WASN'T IT YOU/MOONLIGHT MASQUERADE	DE	3991	E+
JIM/A NEW SHADE OF BLUE	DE	3963	N
BLUE/I BOUGHT A WOODEN WHISTLE	DE	3280	E
DOLOMITE/HEP TEE HOOTIE	DE	3312	E
ON THE TRAIL/YESTERTHOUGHTS	DE	3395	E+
I HEAR A RHAPSODY/THE MEM'RY	DE	3570	N
I UNDERSTAND/HIGH ON A WINDY HILL	DE	3585	N
DON'T LOOK NOW/PARADE OF MILK BOTT	DE	941	E
AFTER YOU/IT'S NATURAL THING TO	DE	1378	E
ANYTIME AT ALL/I LOVE YOU IN	DE	1921	E
TAIN'T NO USE/I LOVE TO SING	DE	808	E+
TENNESSEE FISH FRY/HOW CAN I EVER	DE	3197	E
BOOG-IT/SIX LESSONS FROM MADAME	DE	3152	E
FALLING LEAVES/A HANDFUL OF	DE	3446	E+
I GOT IT BAD/CLIFFS OF COVER	DE	4103	E
ISLE OF PINES/TIME WAS	DE	3859	E
AN OVERTURE TO/HEAVENLY HIGHWAY	DE	4207	E

TRADE OR AUCTION

SAM MELTZER

TRADE OR AUCTION

737 FOX STREET, BRONX 55, NEW YORK

Winning bidders will be notified and records will be shipped C.O.D. by Railway Express day after auction closes. No charge for packing. Trades will be given preference.

LOUIS ARMSTRONG
WILDMAN BLUES/MELANCHOLY(DK) PARL 2162 N
STRUTTIN' WITH SOME BARBECUE (OK) PARL 2829 N
SWEETHEARTS ON PARADE (OK) PARL 2127 V+
SOME OF THESE DAYS (OK) PARL 520 V
WILLIE THE WEEPER (DK) PARL 2393 N
LAZY RIVER/GEORGIA ON MY MIND PARL 1127 E

ALABAMA RASCALS
JOCKEY STOMP/STOMP THAT THING ME 12689 V

BEALE ST. WASHBOARD BAND
40 AND TIGHT/PIGGLY WIGGLY VO 1403 V+

SIDNEY BECHET
SHAKE IT AND BREAK IT/WILD MAN HMV 9086 E

JIMMY BLYTHE
MESSIN' AROUND/ADAMS APPLE(PARA) SIG 906 N

IKE ROGERS & HENRY BROWN
21ST ST. STOMP/H.B.BLUES(PARA) SIG 909 N

WALTER BARNES
HOW LONG HOW LONG BLUES BR 4187 N

EDDIE CONDON
INDIANA/OH BABY PARL 2932 N
MADAME DYNAMITE PARL 2938 N

CONNIES INN ORCH (HENDERSON)
SINGIN' THE BLUES BRE 1176 N

CHOCOLATE DANDIES
STARDUST PARL 558 V+

IDA COX
WEARY WAY BLUES(LAONIER)(PARA) SIG 907 N

DIXIE RHYTHM KINGS
EASY RIDER (SIMEON) BR 7127 E

ROY ELDRIDGE
AFTER YOU'VE GONE/LAZY RIVER OK 3458 E

FRANKIE FRANKO (PUNCH)
GOLDEN LILY BLUES ME 12009 V

BUD FREEMAN
AS LONG AS I LIVE/SUNDAY DE 2849 V+

THE GOTHAM STOMPERS
WHERE ARE YOU VR 541 E

SPIKE HUGHES
SWEET'SUE JUST YOU DEE 3972 N

ART HODES
INDIANA/GET HAPPY BRE 03452 N
ROYAL GARDEN BLUES JR 1001 N

COLEMAN HAWKINS
LAMENTATION/DEVOTION DEE 6597 E
LADY BE GOOD PARL 2007 N
I WISH I WERE TWINS DEE 5457 E
A STRANGE FACT/SMILES DEE 6445 N
THE DAY YOU CAME ALONG PARL 1685 E
CHICAGO/MEDITATION DEE 5937 V+
ORIGINAL DIXIELAND ONE STEP DEE 6407 N

BILLIE HOLIDAY
TIME ON MY HANDS OK 5991 N
GOD BLESS THE CHILD OK 6270 E

ALEX HILL
SONG OF THE PLOW/JUBILEE VO 2848 V+
DYIN' WITH THE BLUES VO 1493 V

EARL HINES
CHICAGO HIGH LIFE HRS 11 N

BUD JACOBSON
CLARINET MARMALADE SIG 903 N
LAUGHING AT YOU SIG 904 N

JAMES P. JOHNSON
BLUES FOR FATS SIG 28105 N

JOLLY JIVERS
PIANO STOMP VO 25015 V

JONES & SMITH (BASIE)
LADY BE GOOD VO 3459 V

GENE KRUPA
ROCKIN' CHAIR (ELDRIDGE) OK 6352 E

TOMMY LADNIER
REALLY THE BLUES/JA-DA HMV 9236 E

JELLY ROLL MORTON
BALLIN' THE JACK/DON'T LEAVE ME HMV 9218 N
OH DIDN'T HE RAMBLE/WININ' HMV 9217 N
MUDDY WATER BLUES NAT 12251 N

JOHNNIE MILLER
DIPPERMOUTH BLUES/PANAMA CO 1546 E

MEMPHIS NIGHT HAWKS
BISCUIT ROLLER/COME ON IN VO 1744 V

ALICE MOORE
BLACK AND EVIL BLUES(IKE ROGERS) DE 7028 E

JOE MARSALA
LAZY DADDY/WALKIN' DOG(FIRST TIME IN U.S.A.; FEATURING BRUNIS,KAMINSKY,STACY)ODA 268186 N

NEW ORLEANS RHYTHM KINGS
CLARINET MARMALADE/MAPLE LEAF BRE 02209 N

KING OLIVER
RIVERSIDE BLUES (PARA) SIG 905 N
DIPPERMOUTH BLUES/CANAL ST.BLUES BRE 02200 E
I'M GONNA WEAR YOU OFF MY MIND BRE 02201 E

CHARLIE PIERCE
JAZZ ME BLUES BRE 02502 N

TINY PARHAM
WASHBOARD WIGGLES BB 6570 N

REINHARDT & GRAPPELLY
PLEASE BE KIND/LOUISE DEE 6828 N

QUINTETTE OF HOT CLUB OF FRANCE
ROSE ROOM/TEARS HMV 8718 N
HOT LIPS/AIN'T MISBEHAVIN' HMV 8690 N
IN A SENTIMENTAL MOOD/EXACTLY LI HMV 8629 N

THE RED HEADS
CORRINE CORRINA/BUG-A-BOO ME 12495 V

MA RAINEY
STACK O'LEE BLUES/YONDER COMES SIG 908 N

LUIS RUSSELL
FEELIN' THE SPIRIT PARL 1882 N

IKE ROGERS
SCREENIN'THE BLUES/IT HURTS SO PARL 12816 G

BESSIE SMITH
YELLOW DOG BLUES/TROMBONE CHUL PARL 2480 N

EDDIE SOUTH (DJANGO)
EDDIE'S BLUES/SWEET GEORGIA BE HMV 8778 E

REX STEWART
TEA AND TRUMPETS/BACK ROOM ROMP VO 3831 E

JOE SULLIVAN
GIN MILL BLUES/HONEYSUCKLE PARL 1686 E

OMER SIMEON
SMOKEHOUSE BLUES/BEAU-KOO JACK BR 7109 V

CLARA SMITH (LOUIS)
SHIPWRECKED BLUES/MY JOHN BLUES CO 14077 V

JABBO SMITH
SWEET AND LOW BLUES/TAKE YOUR TIME BR 7061 V
I GOT THE STINGER BR 7120 V
DECATUR STREET TUTTI BR 7078 V

HOCIEL THOMAS (LOUIS)
LONESOME HOURS/DEEP WATER OK 8297 G

JACK WINN'S DALLAS DANDIES
LOVED ONE/ST.LOUIS BLUES ME 12051 V

TEDDY WILSON
DON'T BE THAT WAY(HACKETT,CARTER) BR 8116 N

DICKY WELLS
JAPANESE SANDMAN(DJANGO) HMV 8826 E
BUGLE CALL RAG/BETWEEN DEVIL HMV 8799 E

JIM YANCEY
JIMMY'S STUFF/THE FIVES SA 12008 N

WANT LIST

HOCIEL THOMAS
LISTEN TO MA OK 8346
WASHWOMAN BLUES OK 8289

DIXIELAND THUMPERS
SOCK THAT THING PARA 12595

HENRY BROWN
BLUES STOMP PARA 12934
DEEP MORGAN PARA 12988
STOMPIN' DOWN TO BRICKS BR 7086

MARY JOHNSON
BR 7093, 7153, 7160, 7175 — ———

ALICE MOORE
HAVE MERCY PARA 12973

TINY PARHAM
JIM JACKSON'S KANSAS CITY PARA 12586

YOUNG'S CREOLE BAND
EVERY SATURDAY NIGHT PARA 12060

JUNIE C. COBB
EAST COAST TROT PARA 12382

AUCTION AUCTION

HERMAN ROSENBERG

194 W. 10TH ST., NEW YORK 14, N. Y.

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BING AND/OR BIX (MIN. BID $4.00)
I'M GONNA GET YOU(GUS ARNHEIM) VI 22691 E
THANKS TO YOU/ONE MORE(ARNHEIM) VI 22700 E
CHANGES/MARY (WHITEMAN) VI 21103 E
SMILE/SOUTH IN HEAVEN (WHITEMAN) VI 21228 E
NIGHT OWL/ONLY PAPER MOON(WHITEMAN) VI 24400 E
LONELY MELODY/MISSISSIPPI(WHITEMAN) VI 25366 E
FROM MONDAY ON/SUGAR(WHITEMAN) VI 25368 E
COQUETTE/AIN'T NO SWEET(WHITEMAN) VI 25675 E
GOODNIGHT LOVELY LADY/ONCE IN A BR 6854 E
SOME OF THESE DAYS/SPENT EVENING ME 13130 E
THANKS/HOME ON THE RANGE ME 13131 E
TEMPTATION/SHADOW WALTZ ME 13136 E
SOMEONE STOLE GABRIEL'S HORN VO 4522 E
SONG OF THE ISLANDS/ALOHA OE DE 880 E
ROYAL GARDEN BL/GOOSE PIMPLES(BIX) CO.35664 E

BENNIE MOTEN KANSAS CITY ORCH.
18TH STREET STRUT/THINGS SEEM SO OK 8242 E
MARY LEE/TOUGH BREAKS BB 6638 E
HOT TOWN/IT'S HARD TO LAUGH OR BB 6431 E
MILENBERG JOYS/BLUE ROOM BB 5585 E
HOT WATER BLUES/MOTEN'S BLUES BB 7938 E
SOUTH/SHE'S NO TROUBLE VI 38021 E
DING DONG BLUES/PASS OUT LIGHTLY VI 21199 E
NEW TULSA BLUES/PETTER'S STOMP VI 21584 E
GET LOW DOWN BLUES/K.C. BREAKDOWN VI 21693 E
LONG AS LOVE YOU/NEW(PAUL HOWARD) VI 22660 E
YA GOT LOVE/WANNA BE AROUND BABY VI 22680 E
GET GOIN'/LIZA LEE VI 23023 E
NEW MOTEN STOMP/BOUNCIN' AROUND VI 23030 E

JELLY ROLL MORTON RED HOT PEPPERS
DOCTOR JAZZ/MEMPHIS SHAKE(DODDS) VI 20415 G
SIDEWALK BLUES/DEADMAN BLUES VI 20252 E
MOURNFUL SERENADE/RED HOT PEPPER BB 6601 E
MUSHMOUTH SHUFFLE/BLUE BLOOD BLUES BB 8201 E
SMOKE HOUSE BLUES/STEAMBOAT STOMP BB 8372 E
THE PEARLS/BEALE STREET BLUES BB 10252 E

ANN COOK (LOUIS DUMAINE'S ORCH)
SWEETEST MAN IN TOWN/MAMA COOKIE VI 20579 E

REV. J. M. GATES
SO GLAD I'M HERE,1 & 2 BB 8148 E

HONEY HILL (PIANO SOLOS)
BOOGIE WOOGIE/FANCY (MEADE LUX) DE 3337 E

PETE JOHNSON'S BAND
627 STOMP/PINEY BROWN(JOE TURNER,V) DE 18121 E

DUKE ELLINGTON
CREOLE LOVE CALL/BLACK & TAN VI 24861 N

BLIND BOY FULLER
MEAT SHAKIN' WOMAN/GOOD STEM WINDER VO 04137 E

JAMES P. JOHNSON (PIANO SOLOS)
JINGLES/YOU'VE GOT TO BE MODERN DE 80032 E

THE JUNGLE BAND
JUNGLE MAMA/DOG BOTTOM BR 4450 E

REV. SUTTON E. GRIGGS
A HERO CLOSES A WAR/SURPRISE ANS. VI 21706 E

SHANDS SUPERIOR JUBILEE SINGERS
TRUE RELIGON/SILVER SLIPPERS VO 1265 E

AUCTION AUCTION

HOT JAZZ MAGAZINE OF FRANCE, 1937-1939
NOS.17,20,21,22,23,24,25,26,27,28,30,31,32 ... MIN.BID $2.50 EA.
SPEC.1939 ISSUE, NO. 29 ... MIN.BID 3.00

HRS RAG
AUG., SEPT., OCT.,NOV.,DEC.,JAN. 1.50

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ALBUMS

CHICAGO JAZZ (V-E)	DE	121	-
GEMS OF JAZZ VOL. 1(UNPLAYED)	DE	200	-
GEMS OF JAZZ VOL. 3(RED LAB;UNPLAYED)	DE	242	-
GEMS OF JAZZ VOL. 5(UNPLAYED)	DE	324	-
HENRY ALLEN			
DON'T YOU CARE/MEET ME IN MOONLITE	VO	3574	E
LOUIS ARMSTRONG			
WEST END BLUES/GOT NO BLUES	VO	3204	E
WEST END BLUES/GOT NO BLUES	OK	3204	N
HEEBIE JEEBIES/POTATO HEAD BLUES	CO	35660	N
SAVE IT PRETTY MAMM/NO ONE ELSE	CO	35662	N
WORLD ON A STRING/SITTIN' IN DARK	VI	24245	V
GOTTA RIGHT TO SING/HIGH SOCIETY	BB	6771	E
MILDRED BAILEY			
HONEYSUCKLE ROSE/WILLOW(RED LABEL)	DE	18108	E
SQUEEZE ME/DOWNHEARTED(RED LABEL)	DE	18109	E
BUNNY BERIGAN			
IN THE DARK/CANDLELIGHTS	VI	26122	E
BLUES/I'M COMING VA(RED LABEL)	DE	18116	E+
YOU TOOK ADVANTAGE/CHICKEN(RED LAB.)	DE	18117	E+
COUNT BASIE			
CHEROKEE, 1 & 2	DE	2406	V
KING JOE, 1 & 2	OK	6475	E
BARNEY BIGARD			
DRUMMERS DELIGHT/IF I THOUGHT YOU	VO	3985	V
BOOTS AND HIS BUDDIES			
GONE/TRUE BLUE LOU	BB	7596	E
DO RE MI/SALUTE TO HARLEM	BB	7944	E
SAN ANTON TAMALES/(REV.,TINY PARHAM)	BB	10044	E
BLYTHE'S BLUE BOYS			
SOME DO & SOME DON'T/TACK IT DOWN	CH	40062	V+
EDDIE CONDON			
THE EEL/HOME COOKING	CO	35680	N
COTTON PICKERS			
JAZZ IN DEM HORNS/WOE IS ME	VO	3263	N
BOB CROSBY			
COME BACK SWEET PAPA/SMOKEY MARY	DE	3336	N
COME BACK SWEET PAPA/SMOKEY MARY	DE	3336	V+
WOLVERINE BLUES/PANAMA	DE	3340	N
PUTNEY DANDRIDGE(CHU,WILSON, ETC.)			
HIT THE SPOT/YOU TOOK MY BREATH	VO	3123	V
ALL MY LIFE/IT'S A SIN TO TELL LIE	VO	3252	E
JOHNNY DUNN			
MOANFUL BLUES/PUT AND TAKE	CO	3579	V
DUKE ELLINGTON			
CARAVAN/AZURE	MAB	131	G+
ST.JAMES INFIRMARY(HARLEM HOT CHOC)	HOW	1046	E
SWANEE SHUFFLES/MYSTERY SONG	BB	6614	N
MEMORIES OF YOU/I CAN'T GIVE YOU	MW	4990	V
BLUE SERGE/JUMPIN'PUMPKINS	VI	27356	N
I DON'T KNOW/ARE YOU STICKING	VI	27804	N
BUD FREEMAN			
FIDGETY FEET/SUSIE(RED LABEL)	DE	18067	V
TILLIT'S DOWNTOWN/BUZZARD(RED LABEL)	DE	18112	V+
BENNY GOODMAN			
IF I HAD YOU/LIMEHOUSE BL(SEXTET)	OK	6486	V+
BLUES IN NIGHT/WHERE OR WHEN(SEXTET)	OK	6553	V
A ZOOT SUIT/MY LITTLE COUSIN	OK	6606	V+
GENE GOLDKETTE			
PRETTY GIRL/COVER ME UP WITH SUN	VI	20588	E+
LIONEL HAMPTON			
MUSKAT RAMBLE/RING DEM BELLS	VI	26017	V+
COLEMAN HAWKINS			
HONEYSUCKLE ROSE/CRAZY RHYTHM	VI	26219	N
MEDITATION/WHAT HARLEM IS TO ME	DE	742	N
ERSKINE HAWKINS			
SWINGY LITTLE RHYTHM/SWINGIN' IN	VO	3336	E
BECAUSE OF YOU/DO YOU WANT TO JUMP	BB	10019	E
HANDY'S MEMPHIS BLUES BAND			
SHE'S A MEAN JOB/MUSCLE SHOALS BL	PU	11112	E
JOE HAYMES (FREEMAN)			
SQUEEZE ME/GOBLIN MARKET	ME	13305	N
HORACE HENDERSON			
MINNIE MOOCHER WEDDING DAY/RHYTHM	DE	18171	E+
HAPPY FEET/DL' MAN RIVER(RED LABEL)	DE	18172	E
JAM SESSION AT VICTOR			
HONEYSUCKLE ROSE/BLUES	VI	25559	E
FLETCHER HENDERSON			
ALL GOD'S CHILLUN/CHRIS	VO	3641	N
SUGAR FOOT STOMP/WHAT-CHA-CALL-EM	CO	35668	E
QUEER NOTIONS/(REV.BUCK WASHINGTON)	DE	18169	E
SPIKE HUGHES			
NOCTURNE/ARABESQUE(RED LABEL)	DE	18170	E+
NOCTURNE/ARABESQUE(RED LABEL)	DE	18170	E
JOHN KIRBY			
UNDECIDED/A FLAT TO C(V/N)	DE	2216	-
GENE KRUPA			
WIRE BRUSH STOMP/WHAT GOES ON	BR	8166	E
LOUISIANA SUGAR BABES			
PERSIAN RUG/THOU SWELL	VI	21346	N
JIMMY LUNCEFORD			
MY BLUE HEAVEN/STOMP IT OFF	DE	712	E
POSIN'/CHARMAINE	DE	3514	N
JELLY ROLL MORTON			
BEALE ST. BLUES/THE PEARLS	BB	10252	E
FAT FRANCES/PEP (PIANO SOLO)	BB	10257	N
HIGH SOCIETY/I THOUGHT I HEARD	BB	10434	E
WEST END BLUES/CLIMAX RAG	BB	10442	E
LIPS PAGE TRIO			
MY FIGHTIN'GAL/JUST ANOTHER WOMAN	BB	8664	V+
CHARLES PIERCE			
NOBODY'S SWEETHEART/SISTER KATE	CO	35950	N
ARMANDA RANDOLPH (BERIGAN)			
FOR SENTIMENTAL REASONS/HE MAY BE	BB	6617	V+
ADRIAN ROLLINI			
SUGAR/RIVERBOAT SHUFFLE	DE	265	E
THE RHYTHMAKERS			
WHO STOLE THE LOCK/OH PETER	CO	35841	V+
BESSIE SMITH (WITH LOUIS)			
ST. LOUIS BLUES/COLD IN HAND BL	CO	14064	N
STUFF SMITH			
TAIN'T NO USE/I DON'T WANT TO MAKE	VO	3200	V
MUGGSY SPANIER			
DINAH/BLACK & BLUE	BB	10682	E
MANDY MAKE UP MIND/LONESOME ROAD	BB	10766	N
JOE VENUTI			
JAZZ ME BL/IN DE RUFF(RED LABEL)	DE	18168	E+
FATS WALLER			
SWINGIN'THEM JINGLE BELLS/THOUSAND	VI	25483	N
DREAM MAN/YOU'RE NOT ONLY OYSTER	BB	10261	V
ST.LOUIS BL/LENOX AVE (ORGAN SOLO)	VI	20357	E+
WAITIN'END OF ROAD/SWEET (PIANO)	BB	10264	N
CLARENCE WILLIAMS' BLUE RIVE			
MANDY,MAKE/I'M LITTLE BLACKBIRD	CO	35957	N
CODTIE WILLIAMS			
WEST END BLUES/G-MEN	OK	6370	E+
TOP AND BOTTOM/TOASTED PICKLE	OK	6336	N
RED BLUES/THINGS AIN'T WHAT THEY	HIT	7084	E
MARY LOU WILLIAMS (PIANO SOLO)			
ISABELLE/CORNY RHYTHM	DE	1021	N
TEDDY WILSON			
WHEN YOU'RE SMILIN/I CAN'T BELIEV	BR	8070	V
JUMPIN' ON BLACK & WHITES/LITTLE	CO	35232	N
RICHARD M. JONES			
KIN TO KANT BL/MUSHMOUTH BLUES	OK	8349	G
DUST BOTTOM BLUES/SCAGMORE (DIG)	OK	8431	G
MUGGIN' THE BL/GONNA RUN YOU DOWN	DE	7064	V
BERTHA HILL (JONES WIZARDS, ACC.)			
PANAMA LIMITED BL/LEAVENWORTH BL	OK	8367	G
SPORT MODEL MAMA/DO DIRTY BLUES	OK	8473	G
CALLIE HASSAR(RICHARD JONES, ACC.)			
MAYBE SOMEDAY/ALL NIGHT BLUES	GE	5172	N
WINGIE MANONE			
BIG BUTTER & EGG MAN/WEARY BLUES	DE	7415	E
JIMMY NOONE			
INKA DINKA DOO/LIKE ME LITTLE MORE	VO	2619	V
I KNOW THAT YOU KNOW/THE BUMPS	DE	1584	E
RED NORVO			
I'VE GOT RHYTHM/LADY BE GOOD	DE	779	N
RED NELSON			
DETROIT SPECIAL/LONG AGO BLUES	DE	7154	E
MILLS BROTHERS			
YOU RASCAL YOU/BABY WON'T YOU	BR	6225	V
ROSETTA HOWARD & HARLEM HAMFATS			
IF YOU'RE A VIPER/ROSETTA BLUES	DE	7370	V+

AUCTION AUCTION

HAPPY RUGGLES

1211 W. 102ND ST., LOS ANGELES 44, CALIF.

Musicians collection. No orders shipped under $3.00. All records "E" condition or better unless stated.

BENNY GOODMAN BAND

KING PORTER/SOMETIMES I'M HAPPY	VI	25090	
SANDMAN/GOOD BYE(THEME)	VI	25215	
GOODY GOODY/IT'S BEEN SO LONG	VI	25245	
STOMPIN AT SAVOY/BREAKIN IN PAIR OF	VI	25247	
BASIN ST.BLUES/WHEN BUDDHA SMILES	VI	25258	
CHRISTOPHER COLUMBUS/GET HAPPY	VI	25279	
GLORY OF LOVE/PULL THE WOOL OVER EYES	VI	25316	
HOUSE HOP/ANYTHING FOR YOU	VI	25350	
I'VE FOUND A NEW BABY/SWINGTIME IN	VI	25355	
TAKE ANOTHER GUESS/GOODNIGHT MY LOVE	VI	25461	
SWING LOW SWEET CHARIOT/MAGGIE	VI	25492	
JAM SESSION/SOMEBODY LOVES ME	VI	25497	
HE AIN'T GOT RHYTHM(RUSHING)/THIS YRS	VI	25505	
ROSETTA/I WANT TO BE HAPPY	VI	25510	
YOU CAN TELL SHE COMES FROM DIXIE	VI	25550	
PECKING/CAN'T WE BE FRIENDS	VI	25621	
ROLL 'EM/AFRAID TO DREAM	VI	25627	
CHANGES/WHEN IT'S SLEEPY TIME DOWN	VI	25634	
SUGARFOOT STOMP/I CAN'T GIVE YOU	VI	25678	
CAN'T TEACH OLD HEART NEW TRICKS	VI	25711	
THANKS FOR MEMORY/IT'S WONDERFUL	VI	25727	
ONE O'CLOCK JUMP/DON'T BE THAT WAY	VI	25792	
LULLABY IN RHYTHM/THAT FEELING IS	VI	25827	
FEELING HIGH & HAPPY/I LET SONG GO	VI	25840	
IT'S THE DREAMER IN ME/WHY'D YOU MAKE	VI	25846	
BIG JOHN SPECIAL/FLAT FOOT FLOOGEE	VI	25871	
WRAPPING IT UP/MELANCHOLY BABY	VI	25880	
MARGIE/RUSSIAN LULLABY	VI	26060	
I HAD TO DO IT/IS THAT THE WAY TO	VI	26082	
BLUE ROOM/MAKE BELIEVE	VI	26088	
SING FOR YOUR SUPPER/THIS CAN'T BE	VI	26099	
MUST SEE ANNIE TONIGHT/KIND ALONESOME	VI	26110	
WE'LL NEVER KNOW/UNDECIDED	VI	26134	
AND THE ANGELS SING/SENT FOR YOU	VI	26170	
ROSE OF WASHINGTON SQUARE/SIREN'S	VI	26230	
THE EARL(POWELL)/LET'S DO IT	OK	6474	
JERSEY BOUNCE/STRING OF PEARLS	DK	6590	
ZOOT SUIT/MY LITTLE COUSIN	OK	6606	
BOY MEETS HORN/LET'S DANCE/THEME	CO	35301	
HONEYSUCKLE ROSE/SPRING SONG	CO	35319	
BUDS WON'T BUD/I'M NOBODY'S BABY	CO	35472	
ZAGGIN' WITH ZIG/BUSY AS A BEE	CO	35356	
NIGHT AND DAY/BEYOND THE MOON	CO	35410	
NOSTALGIA/LIL BOY LOVE	CO	35594	
YES MY DARLING DAUGHTER/THESE THINGS	CO	35910	
AMAPOLA/INTERMEZZO	CO	36050	
SCARECROW/TIME ON MY HANDS	CO	36180	
POUND RIDGE/I GOT IT BAD AND THAT	CO	36421	
BUCKLE DOWN WINSOCKI/SHADY LADY BIRD	CO	36429	
BETTER MOUSETRAP/NOT MINE	CO	36580	
GAL IN KALAMAZOO/SERENADE IN BLUE	CO	36622	
6 FLATS UNFURNISHED/WHY DON'T YOU	CO	36652	
WORLD IS WAITING FOR SUNRISE/SOLO	CO	36684	
NEW KIND OF LOVE/CLOSE A PAGES IN	CO	36787	
GOTTA BE THIS OR THAT, 1 & 2	CO	36813	
BENNY GOODMAN TRIO,QUARTET,QUINTET,SEXTET			
TIGER RAG/WHISPERING	VI	25481	
NOBODY'S SWEETHEART/MORE THAN YOU NO	BB	10723	
I CRIED FOR YOU/WHERE OR WHEN	BB	11456	
DINAH/MOON GLOW	VI	25398	
STOMPIN AT SAVOY/VIBRAPHONE BLUES	VI	25521	
SMILES/LIZA	VI	25660	
ONLY ANOTHER BOY & GIRL/EVERYTIME(G)	CO	36767	
ROSE ROOM/FLYING HOME (G)	CO	35254	
SOFT WINDS/MEMORIES OF YOU (G)	CO	35320	
BOY MEETS GOY/I SURRENDER DEAR	CO	35482	
ROYAL GARDEN BLUES/WHOLLY CATS(BASIE)	CO	35810	
ON ALAMO/GONE WITH DRAFT(BASIE)	CO	35938	
WANG WANG BLUES/WAY YOU LOOK TONIGHT	CO	36594	
GRAND SLAM/POOR BUTTERFLY (G)	CO	36722	
I CAN'T GIVE YOU ANYTHING BUT LOVE	CO	36755	
AFTER YOU'VE GONE/BODY & SOUL (G)	CO	36781	
GLEN GRAY			
BUGLE CALL RAG/ROSE OF RIO GRANDE	DE	869	
LAZY BONES/ROCKIN' CHAIR (LOUIE)	DE	2395	
RIVERBOAT SHUFFLE/STILL OF THE NITE	DE	2398	
BONEYARD SHUFFLE/GEORGIA ON MIND	DE	2399	

AUCTION AUCTION

HARRY SACKSER

1610 20TH ST., N. W., WASHINGTON, D. C.

Winners will be notified and records shipped C.O.D. Postage paid on orders over $10.00.

BENNY GOODMAN

HOORAY FOR LOVE/I'M LIVIN'	VI	25011	E
SANDMAN/GOODBYE	VI	25215	V
STOMPIN' AT SAVOY/BREAKIN' IN PAIR	VI	25247	V
GLORY OF LOVE/YOU CAN'T PULL WOOL	VI	25316	E
STAR DUST/STAR DUST (DORSEY)	VI	25320	V
ST.LOUIS BLUES/(REV., O.D.J.B.)	VI	25411	V
ALEXANDER'S RAGTIME BAND/RIFFIN AT	VI	25445	E
GOODNIGHT MY LOVE/TAKE ANOTHER GUESS	VI	25461	V
BUGLE CALL RAG/(REV., T.DORSEY)	VI	25467	V
SWING LOW SWEET CHARIOT/WHEN YOU	VI	25492	E
HE AIN'T GOT RHYTHM/THIS YEAR'S KISS	VI	25505	V
PECKIN'/CAN'T WE BE FRIENDS	VI	25621	V
ROLL 'EM/AFRAID TO DREAM	VI	25627	F
CHANGES/WHEN IT'S SLEEPY TIME	VI	25634	V
SUGARFOOT STOMP/I CAN'T GIVE	CAN.	VI 25678	E
SUGARFOOT STOMP/I CAN'T GIVE YOU	VI	25678	V
CAMEL HOP/LOCH LOMOND	VI	25717	E
THANKS FOR MEMORY/IT'S WONDERFUL	VI	25727	E
SING SING SING, I & 2	CAN.	VI 25797	E
SING SING SING, I & 2	VI	25797	N
TI PI TIN/PLEASE BE KIND	VI	25814	E
FEELIN' HIGH & HAPPY/I LEFT A SONG	VI	25840	V
FEELIN' HIGH & HAPPY/I LEFT A SONG	VI	25840	F
IT'S THE DREAMER IN ME/WHY'D YA	VI	25846	G
REMEMBER/BLUE SKIES	VI	25860	E
WHAT GOES ON HERE/A LITTLE KISS AT	VI	25878	E
WHAT GOES ON HERE/A LITTLE KISS AT	VI	25878	G
WRAPPIN' IT UP/MY MELANCHOLY BABY	VI	25880	E
BLUE INTERLUDE/WHEN I GO A DREAMIN	VI	26021	E
CIRISIRIBIN/BUMBLE BEE STOMP	VI	26087	V
THIS CAN'T BE LOVE/SING FOR SUPPER	VI	26099	E
KINDA LONESOME/I MUST(FINE CRACK)	VI	26110	E
LOUISE/IT HAD TO BE YOU	VI	26125	E
BACH GOES TO TOWN/WHISPERING	VI	26130	E
BACH GOES TO TOWN/WHISPERING	VI	26130	V
THE BLUES/BLUE LOU	VI	26144	V
HELP YOURSELF TO HAPPINESS/NOT THAT	CO	2542	E
MUSKRAT RAMBLE/AFTER AWHILE	BR	80028	E
I AIN'T LAZY/AS LONG AS(RIM CHIP)	PAE	2695	N
ROSETTA/I WANT TO BE HAPPY	BB	10760	E
FAREWELL BLUES/MARGIE	BB	10973	E
RUSSIAN LULLABY/CHANGES	BB	11226	N
THE EARL/LET'S DO IT	OK	6474	E
THAT DID IT MARIE/SOMEBODY ELSE IS	OK	6497	V
YOU DON'T KNOW WHAT LOVE IS/SOMEBODY	OK	6534	V
SOMEBODY NOBODY LOVES/LET'S GIVE	OK	6562	N
THE LAMP OF MEMORY/WHEN THE ROSES	OK	6580	N
JERSEY BOUNCE/STRING OF PEARLS	OK	6590	V
JERSEY BOUNCE/STRING OF PEARLS	OK	6590	E
ZOOT SUIT/MY LITTLE COUSIN	OK	6606	E
ZOOT SUIT/MY LITTLE COUSIN	OK	6606	N
WE'LL MEET AGAIN/BEFORE	OK	6644	E
COMES LOVE/RENDEZVOUS TIME IN PAREE	CO	35201	E
SCATTERBRAIN/ONE SWEET LETTER FROM	CO	35241	E
LET'S DANCE/BOY MEETS HORN	CO	35301	E
POUND RIDGE/I GOT IT BAD	CO	36421	E
BE SURE/SHAKE DOWN THE STARS	CO	35426	V
DEVIL MAY CARE/EVERY SUNDAY AFTER.	CO	35461	E
CAN'T YOU TELL/ONCE MORE	CO	35543	N
HARD TO GET/FRENESI(RIM CHIP)	CO	35863	E
CABIN IN THE SKY/TAKIN' CHANCE ON	CO	35869	E
I'M ALWAYS CHASING RAINBOWS/SOMEB.	CO	35916	E
I LEFT MY HEART IN YOUR HAND/I HEAR	CO	35937	E
BIRDS OF A FEATHER/YOU'RE DANGER.	CO	35977	E
INTERMEZZO/AMAPOLA	CO	36050	E
TAKE IT/YOURS	CO	36067	E
DOWN DOWN DOWN/SOFT AS SILK	CO	36219	E
TUESDAY AT TEN/AIR MAIL SPECIAL	CO	36254	E
CAPRICE XXIV PAGANNINI/I'M HERE	CO	36411	V
BUCKLE DOWN WINSOCKI/SHADY LADYBIRD	CO	36429	E
NOT MINE/IF YOU BUILD A BETTER MOUS	CO	36580	E
FULL MOON/I THREW A KISS IN OCEAN	CO	36590	E
IDAHO/TAKE ME	CO	36613	E
DEARLY BELOVED/I'M OLD FASHIONED	CO	36641	E
AFTER YOU'VE GONE/DARKTOWN STRUTTER	CO	36699	E
CLOSE A PAGES IN BOOK/YOU BROUGHT	CO	36787	E
BODY AND SOUL/AFTER YOU'VE.(TRIO)	CO	36781	E

AUCTION AUCTION

BARRETT R. TANNER

360 CENTRAL PARK WEST, NEW YORK 25, N. Y.

Minimum bid $1.00. No orders shipped under $3.00. All records in new condition.

AMBROSE

OK FOR SOUND/FREE	DE	2512	

LIL ARMSTRONG

KNOCK KNEED SAL/EVERYTHING WRONG	DE	2542	

GENE AUSTIN

SWEETHEART OF SIGMA CHI/YESTERDAY	BB	6815	

BUSTER BAILEY

AM I BLUE/BLUE ROOM	PH	84	

GENE KRUPA

MAYBE/I'LL NEVER SMILE AGAIN	OK	5643	
BLUEBERRY HILL/ORCHIDS FOR REMEMBRANCE	OK	5672	
BLUE KRIEG/YES MY DARLING DAUGHTER	OK	5909	
YOU ARE THE ONE/ISN'T THAT JUST LIKE	OK	5935	
THERE'LL BE CHANGES MADE/THESE THINGS	OK	6021	
SWEET GEORGIA BROWN/DOWN BY OLD MILL	OK	6070	
GEORGIA ON MY MIND/ALREET	OK	6118	

CHARLIE BARNETT (ALL YELLOW LABELS)

THIS IS NO DREAM/THAT'S RIGHT I'M	BB	10273	
FOR TONIGHT/WHAT'S NEW	BB	10361	
LILACS IN THE RAIN/GIRL WITH PIGTAILS	BB	10439	
NIGHT GLOW/A LOVER IS BLUE	BB	10511	
BETWEEN 18 & 19 CHESTNUT ST./SOMEBODY	BB	10543	
NOW YOU KNOW/NIGHT AFTER NIGHT	BB	10549	
THANK YOUR STARS/I KINDA LIKE YOU	BB	10568	
720 IN THE BOOKS/LET ME DREAM(NICHOLS)	BB	10618	
CASTLE OF DREAMS/YOU'VE GOT ME OUT	BB	10644	
EVERY SUNDAY AFT./FROM ANOTHER WORLD	BB	10637	
WHERE WAS I/DEED I DO	BB	10669	
FOOLS FALL IN LOVE/YOU'RE LONELY	BB	10691	
WHEN THE SPIRIT MOVES ME/YOU	BB	10734	
PEACEFUL VALLEY/REMINISCING	BB	10846	
THESE THINGS YOU LEFT ME/HE'S LATIN	BB	11004	

COUNT BASIE

I WANT A LITTLE GIRL/IT'S TORTURE	OK	5773	
LOVE JUMPED OUT/IT'S THE SAME OLD	OK	5963	
DOWN DOWN DOWN/YOU BETCHA MY LIFE	OK	6221	
MUSIC MAKERS/IT'S SQUARE BUT IT	OK	6047	
BEAU BRUMMEL/I'LL FORGET	OK	6122	
FIESTA IN BLUE/TAKE ME BACK BABY	OK	6440	
PLATTER BRAINS/I STRUCK A MATCH IN	OK	6508	
KING JOE, I & 2	OK	6475	
TOM THUMB/MY OLD FLAME	OK	6527	
MORE THAN YOU KNOW/DOWN FOR DOUBLE	OK	6584	

BENNY CARTER

SERENADE TO SARONG/POM POM	DE	3262	
BY WATERMELON VINE LINDY (MILLS BROS.)	DE	3545	

CAB CALLOWAY

TARZAN OF HARLEM/A BEE GEZINOT	OK	5267	
RHAPSODY IN RHUMBA/15 MINUTE INTER.	OK	5644	
BLUES IN NIGHT/SAYS WHO SAYS YOU	OK	6422	
LET'S GO JOE/A SMOOTH ONE	OK	6720	

BING CROSBY

JUNE IN JANUARY/LOVE JUST AROUND	DE	310	
TWO FOR TONIGHT/I WISHED ON MOON	DE	543	
WITHOUT A WORD OF WARNING/TAKES TWO	DE	548	
SILENT NIGHT/ADESTES FIDELES	DE	621	
EMPTY SADDLES/ROUNDUP LULLABY	DE	870	
PALACE IN PARADISE/DANCING UNDER STAR	DE	1616	
LITTLE SIR ECHO/POOR OLD ROVER	DE	2385	
START THE DAY RIGHT(C.BOSWELL)	DE	2626	
AN APPLE FOR TEACHER (C.BOSWELL)	DE	2640	
GO FLY A KITE/A MAN IN HIS DREAM	DE	2641	
WE'LL REST AT END OF TRAIL/THERE'S	DE	2678	
MY LITTLE BUCKAROO/I'M AN OLD COWHAND	DE	2679	
MARCHETTA/SIERRA SUE	DE	3133	
FOUND MILLION DOLLAR BABY/CAN'T GET	DE	3321	
NIGHTINGALE SANG BERKELEY SQ/LONE	DE	3584	
BIRD OF FEATHER/YOU'RE DANGEROUS	DE	3637	
EASY TO REMEMBER/WITH EVERY	DE	3731	
PARADISE ISLE/ALOHA KUU IPO ALOHA	DE	3797	
DEEP IN HEART OF TEXAS/LET'S MEET	DE	4162	

SEGER ELLIS

WHEN IT'S SLEEPY TIME DOWN SOUTH	OK	5966	
THREE LITTLE WORDS/SILVERY STOMP	DE	1275	

SHEP FIELDS

WHEN THE MUSH BEGINS TO RUSH DOWN	BB	10889	

ELLA FITZGERALD

MY MAN/WHO ARE YOU	DE	4291	

DUKE ELLINGTON (MIN.BID $2.00)

DAYBREAK EXPRESS/OLD SOUTHLAND	VI	24501	
MY GREATEST MISTAKE/AT DIXIE ROADSIDE	VI	26719	

SLIM GAILLARD

SLIM SLAM BOOGIE/TIP DN(SLAM STEWART)	OK	6135	

ERSKINE HAWKINS (ALL YELLOW LABELS)

I THE LIVING/LET RUNISHMENT FIT CRIME	BB	10218	
POLKA DOTTY/BIG WIG IN WIGWAM	BB	10287	
REHEARSAL IN LOVE/SATAN DOES THE	BB	10456	
CHERRY/YOU CAN'T ESCAPE FROM ME	BB	10540	
YOU BRING ME DOWN/SABOO	BB	10756	
TOO MANY DREAM/DOLIMITE	BB	10812	
KEEP COOL FOOL/NO USE SQUAWKIN	BB	11049	

EDGAR HAYES QUINTET

LOVE ME OR LEAVE ME/SO RARE	DE	1444	

MILT HEARTH TRIO

BLUE DANUBE SWING/HEZEKIAH	DE	3032	
CAMPBELLS ARE SWINGING/POP CORN MAN	DE	1736	
FLAT FOOT FLOOGIE/LONELY LITTLE	DE	1800	
PEACH TREE STREET/BOY SCOUT IN	DE	2907	
SCATTER BRAIN/CHURCH MOUSE ON BPREE	DE	2818	
HONKY TONK TRAIN BL/GIRL WITH LIGHT	DE	3158	
SLOW FREIGHT/EEEP IPE	DE	3171	
CREOLE LOVE CALL/BLACK AND TAN FAN	DE	3393	

MILT HEARTH

SOMEBODY LOVES ME/SATAN TAKES HOLIDAY	DE	1445	

EARL HINES (ALL YELLOW LABELS)

ME AND COLUMBUS/AFTER ALL I'VE	BB	10467	
RIFF MEDLEY/X Y Z	BB	10531	
GATOR SWING/MY HEART BEATS FOR YOU	BB	10763	
DEEP FOREST/LIGHTLY POLITELY	BB	10727	
YOU CAN DEPEND ON ME/TANTALIZIN' A	BB	10792	
CALL ME HAPPY/BLUE BECAUSE OF YOU	BB	10835	
IN SWAMP LANDS/EVERYTHING DEPENDS ON	BB	11036	
RHYTHM SUNDAE/CAN'T BELIEVE YOU'RE	OK	6250	

ART HINETT THREESOME

BUGLE CALL RAG/ROSE ROOM(MIN.BID $2)	BB	10392	

DEAN HUDSON

LET'S TRY AGAIN/I'LL TAKE YOU HOME	OK	6171	
RED RIVER VALLEY/CAN'T YOU TELL	OK	6148	

JAMES MELTON

SUMMER NIGHT/LITTLE HOUSE JACK BUILT	DE	1093	

JOE MARSALA

BULL'S EYE/SLOW DOWN	DE	3715	

GLENN MILLER (ALL YELLOW LABELS)

CUCKOO IN CLOCK/ROMANCE RUNS IN	BB	10145	
RENDEZVOUS TIME IN PAREE/WE CAN LIVE	BB	10309	
SO MANY TIMES/OUT OF SPACE	BB	10438	
THE DAY WE MEET AGAIN/WANNA HAT WITH	BB	10344	
APRIL PLAYED FIDDLE/I HAVEN'T TIME TO	BB	10694	
IMAGINATION/SAY SI SI	BB	10622	
DO YOU KNOW WHY/ISN'T THAT JUST LIKE	BB	10936	
OVER THE RAINBOW/DING DONG WITCH IS	BB	10366	
IDA SWEET AS APPLE CIDER/IT'S ALWAYS	BB	11079	

RED NICHOLS & FIVE PENNIES

LET ME DREAM/720 IN BOOKS(BARNETT)	BB	10618	

ORIGINAL DIXIELAND FIVE

BLUIN' BLUES/CLARINET MARM.(MIN.BID$2)	VI	25525	

PEERLESS QUARTET

SWEET ADELINE/IN EVENING BY MOONLITE	VI	20055	

SOPHIE TUCKER

SOME OF THESE DAYS/LADY IS A TRAMP	DE	1472	

FATS WALLER (ALL YELLOW LABELS)

IT'S YOU WHO TAUGHT IT TO ME/YOU'RE	BB	10527	
OH FRENCHY/CHEATIN' ON ME	BB	10658	
OLD GRAND DAD/LITTLE CURLY HAIR IN	BB	10698	
I'LL NEVER SMILE AGAIN/STAYIN' HOME	BB	10841	
EVERYBODY LOVES MY BABY/SCRAM	BB	10989	
ABERCROMBIE HAD A ZOMBIE/TAIN'T	BB	10967	
BLUE EYES/I'M GONNA SALT AWAY SOME	BB	10943	
STOP PRETENDING/STOP KISSING SISTER	BB	10829	
SEND ME JACKSON/SQUARE FROM DELAWARE	BB	10730	
MIGHTY FINE/EEEP IPE WANNA PIECE PIE	BB	10744	
LIVER LIP JONES/COME DOWN TO EARTH	BB	11010	

ETHEL WATERS

GEORGIE ON MY MIND/OLD MAN HARLEM	BB	11028	

TED WEEMS

RUNNIN' WILD/MERRY GO ROUNDUP	DE	3135	

AUCTION AUCTION

ANTHONY L. SPEZIALE

331 ELIZABETH AVE., NEWARK 8, NEW JERSEY

SIDNEY BECHET

MAPLE RAG/SWEETIE DEAR	BB	7614	N
OLD MAN BLUES/NOBODY KNOWS	VI	26663	N
JELLY ROLL/SLEEPY TIME DOWN SOUTH	VI	2744&	N

BARNEY BIGARD (AULD)

EVIL GAL BLUES/LONG JOURNEY	B&W	54	N
HOW LONG BLUES/NINE O'CLOCK BEER	B&W	58	N

DON BYAS (GUARNIERI, COLE)

SHOULD I/I CALL IT LOVE	JAMBOREE	900	N
PENNIES FROM HEAVEN/JAMBOREE	JAMBOREE	901	N
WHITE LIES/YOU CAME ALONG	JAMBOREE	902	N
DEEP PURPLE/THEM THERE EYES	JAMBOREE	903	N

BUD FREEMAN & SUMMA CUM LAUDE ORCH.

COPENHAGEN/BIG BOY	DE	18064	N
FIDDETY FEET/SUSIE	DE	18067	N
SAIL FISH/SATANIC BLUES	DE	2781	N
SUNDY/AS LONG AS I LIVE	DE	2849	N

FRIAR'S SOCIETY ORCH.

ECCENTRIC/(REV., HUSK D'HARE)	GE	5009	V

BILLIE HOLIDAY

DATE WITH DREAM/YOU CAN'T BE MINE	VO	4396	N

CLIFF JACKSON (BECHET, DEPARIS)

QUIET PLEASE/WALKIN' AND TALKIN'	B&W	43	N
JEEPERS CREEPERS/CLIFF'S BOOGIE	B&W	45	N

BUNK JOHNSON (ROBINSON, LEWIS)

PANAMA/DOWN BY THE RIVER	JM	8	N
WEARY BLUES/MOOSE MARCH	JM	9	N
STORYVILLE BLUES/BUNK'S BLUES	JM	10	N

PAUL MARES (SIMEON, PECORA)

MAPLE LEAF RAG/REINCARNATION	CO	35686	N

JOE MARSALA

UNLUCKY WOMAN/BLUES IN THE STORM	B&W	41	N
JOE-JOE JUMP/DON'T LET IT END	B&W	42	N

JELLY ROLL MORTON

PANAMA/SWEET SUBSTITUTE	GL	1703	N
DIRTY DIRTY DIRTY/SWINGING THE ELKS	GL	1711	N
HIGH SOCIETY/I THOUGHT I HEARD	BB	10434	N
DIDN'T HE RAMBLE/WININ' BOY BLUES	BB	10429	N

NEW ORLEANS RHYTHM KINGS

TIN ROOF BLUES/THAT'S A PLENTY	GE	5105	V
MAPLE LEAF RAG/(REV., WOLVERINES)	UHCA	45	N

ORIGINAL DIXIELAND BAND (LAROCCA, SHIELDS)

CLARINET MARMALADE/(REV., GOODMAN)	VI	25411	N

KID ORY (SIMEON, CAREY)

GET OUT OF HERE/BLUES FOR JIMMY	CS	2	N

HOT LIPS PAGE

UNCLE SAM BLUES/PAGING MR. PAGE	SAVOY	520	N

MEL POWELL (BUTTERFIELD, MCGARITY)

BLUE SKIES/WHEN DID YOU LEAVE	COM	543	N
WAITING FOR SUNRISE/AT TWILIGHT	COM	544	N

WOLVERINES (BIX)

COPENHAGEN/(REV., N.O.R.K.)	UHCA	46	N

WANTED

WILL BUY OR TRADE

BOB CROSBY'S BOB CATS

FIVE POINT BLUES/BIG FOOT	OE	2108

BUNK JOHNSON

TALKING RECORD 1 & 2 (LIMITED ED.)	JM	1
YES LORD I'M CRIPPLED (LIMITED ED.)	JM	2

GEORGE LEWIS

CLIMAX RAG/DEEP BAYOU BLUES	CLIMAX	101
TWO JIM BLUES/MILENBURG JOYS	CLIMAX	102
CLOSER WALK WITH THEE/LITTLE WHILE	CLIMAX	103
DAUPHINE ST. BLUES/FIDGETY FEET	CLIMAX	104
CARELESS LOVE/DIDN'T GO	CLIMAX	105

KID RENA

PANAMA/HIGH SOCIETY	DELTA	800/804
CLARINET MARMALADE/MILNEBURG	DELTA	805/802
GET IT RIGHT/WEARY BLUES	DELTA	807/806
GETTYSBURG/LOW DOWN BLUES	DELTA	801/803

BESSIE SMITH

HOT TIME IN THE OLD TOWN TONIGHT	ANY	——

FOR DISPOSITION

JAMES R. TRAVIS

3831 EAST 21 PLACE, TULSA 4, OKLAHOMA

DUKE ELLINGTON

DICTY GLIDE/HIGH LIFE	BB	6269	N	S-A	2.00
KEEP A SONG/DIGA DIGA DO	BB	6305	N	S-A	1.75
HARLEMANIA/STEVEDORE STOMP	BB	6306	N	S-A	2.00
HOT FEET/JUNGLE NIGHTS	BB	6335	N	S-A	2.00
BLUES I LOVE/GOT EVERYTH.	BB	6531	N	S-A	1.75
SARATOGA SWING/MISTY MORN	BB	6565	E	S-A	1.75
KISSIN' BABY/LOVE IS LIKE	BR	7627	N	SAL	3.00
OH BABE MAYBE SOME DAY	BR	7667	E	SAL	2.00
JUBILEE STOMP/TAKE IS EASY	BR	7670	N	SAL	4.00
NEW BLACK & TAN/STEPPIN'	BR	8063	N	S-A	2.50
RIDING ON BLUE NOTE/LOST	BR	8083	E	SAL	3.00
SKRONTCH/IF YOU WERE IN	BR	8093	N	SAL	2.50
GAL FROM JOE'S/LET A SONG	BR	8108	N	SAL	2.25
SWINGTIME IN HONOLULU/SEAP	BR	8131	N	S-A	2.50
DINAH'S IN JAM/YOU GAVE ME	BR	8169	N	SAL	2.50
STEVEDORE SERENADE/LA DE	BR	8174	N	S-A	2.50
GYPSY WITHOUT SONG/ROSE OF	BR	8186	N	S-A	2.50
LOVE IN SWINDTIME/WATERM	BR	8200	N	SAL	2.50
LAMBETH WALK/PRELUDE TO KISS	BR	8204	N	S-A	2.50
EXPOSITION SWING/HAVEN'T	BR	8213	N	S-A	3.00
BLUES SERENADE/HIP CHIC	BR	8221	N	SAL	2.75
PROLOGUE BLACK & TAN	BR	8256	N	SAL	2.50
BLUE LIGHT/SLAP HAPPY	BR	8297	N	S-A	2.75
SUBTLE LAMENT/PUSSY WILLOW	BR	8344	N	S-A	2.75
SOLIO OLD MAN/SMORSGABORD	BR	8380	N	S-A	2.50
COTTON CLUB/IN A MIZZ	BR	8405	N	SAL	3.00

BLIND BOY FULLER

IF YOU SEE MY PIGMEAT/WHY	DE	7877	N	SAL	1.50
CORRINE WHAT MAKES/WEEPING	DE	7881	N	SAL	2.00
STEP IT UP AND DO/LITTLE	OK	05476	N	SAL	1.75
GOT TO HAVE (SONNY TERRY)	OK	05712	E	SAL	2.00
LOST LOVER BLUES/WHEN YOU	OK	05756	N	SAL	1.75
PICKING MY TOMATOES (N/V)	OK	05785	—	SAL	1.25
PASSENGER TRAIN WOMAN (N/V)	OK	06231	—	SAL	1.25
GIT YOUR YAS YAS OUT/WHAT	VO	04519	V	S-A	1.50
LONG TIME TRUCKER (N/V)	VO	04675	—	S-A	1.25
HEART EASE BL/JIVIN' WOMAN	VO	04732	N	SAL	1.75
TOO MANY WOMEN/JITTERBUG	VO	04782	N	SAL	1.75
I'M A STRANGER/I DON'T CARE	VO	05273	N	SAL	1.50
CROOKED WOMAN (N/G)	VO	05527	—	SAL	1.00

HALF PINT JAXON

SHE BRINGS ME DOWN/WET IT	DE	7286	E	SAL	2.00
SHE SENDS ME/YOU CERTAINLY	DE	7345	E	SAL	1.75
CHOCOLATE TO BONE/NO NEED	DE	7360	N	SAL	1.50
YOU CAN'T PUT MONKEY/CALL	DE	7619	N	SAL	1.50
YOU KNOW JAM DON'T/WASN'T	DE	7733	E+	SAL	1.50
WHEN THEY PLAY BLUES/SOME	DE	7742	E+	SAL	1.25
TAKE OFF HIPS/GIMME PIG	DE	7795	N	SAL	1.25
TAKE IT EASY GREASY/DIRTY	DE	7304	N	SAL	2.00
SHE LOVES SO GOOD/RIFF IT	DE	7482	N	SAL	1.50

ALICE MOORE

BLACK EVIL BLUES/RIVERSIDE	DE	7028	N	S-A	3.00
JUST SITTING HERE/DEATH	OE	7109	N	SAL	3.00
GRASS CUTTER BL/TELEPHONE	DE	7190	N	SAL	3.00
I'M GOING FISHING/3 MEN	DE	7253	N	SAL	2.50
NEW BLACK EVIL/JUST GOOD	DE	7293	N	SAL	2.50
MIDNIGHT CREEPERS/TIRED OF	DE	7327	N	SAL	2.50
TOO MANY MEN/DON'T DENY ME	OE	7369	N	SAL	2.50
HAND IN HAND/DOGGIN' MAN	DE	7380	N	SAL	2.50
PUSHCART PUSHER/UNLUCKY	OE	7393	N	SAL	2.50

YAS YAS GIRL

BLACK GHOST/YOU KNOW IT	OK	05932	N	SAL	1.50
BLUES BEFORE DAYBREAK/HOW	DK	06340	N	SAL	1.50
FOGGY BOTTOM/FIGHTING MAN	OK	06570	N	SAL	1.50
BLUES EVERYWHERE/RATHER	VO	03638	N	S-A	2.00
PATROL WAGON/GOT MAN IN	VO	03722	N	SAL	1.75
HE MAY BE YOUR MAN	VO	04013	E	SAL	1.50
LOVE SHOWS WEAKNESS/SQUEEZE	VO	04094	E	S-A	1.50
JELLY BEAN BL/RUNNING DOWN	VO	04188	N	SAL	1.50
RECKLESS LIFE/BREAKIN' EM	VO	04719	N	SAL	1.50
TRUE LOVE/GRIEVING HEART	VO	04775	N	SAL	1.50
YOU CAN'T HAVE NONE/I'D	VO	05180	N	SAL	1.50
I GOT TO HAVE IT/I JUST	VO	05286	E	SAL	1.25
WANT TO WOOGIE SOME MORE	VO	05337	E	SAL	1.25
YOU DON'T KNOW/YOU'RE PAIN	VO	05501	E	SAL	1.25
I'M NOT YOUR FOOL (N/G)	VO	05614	—	SAL	1.00
SQUEEZE/LOVE SHOWS WEAKNES	VO	04094	E	S-A	1.50

SALE SALE

LEON D. VOGEL

11-H LAUREL HILL RD., GREENBELT, MARYLAND

Minimum shipment $3.00. Records shipped C.O.D., Railway Express.

SALE

LOUIS ARMSTRONG

YES YES MY MY (BERIGAN)	DE	698	E	1.50
IN THE GLOAMING	DE	3825	E	1.00
COQUETTE	DE	4327	E	1.00
WOLVERINE BLUES	OE	3105	V	1.00
WHEN SAINTS GO MARCHING IN	OE	2230	V	1.00
YOU RASCAL YOU	OE	4140	V+	1.00
BYE AND BYE	DE	3946	V	1.00
AIN'T MISBEHAVIN'	DE	2042	V+	1.25
WEST END BLUES	DE	2480	E	1.50

MILDRED BAILEY

LOVER COME BACK TO ME	OE	3953	V	1.00
WILLOW TREE	DE	18108	V+	1.25
ROCKIN' CHAIR	VO	3553	E	1.50
DON'T BE THAT WAY	VO	4016	G	1.00

CALIFORNIA RAMBLERS

THEN I'LL BE HAPPY	CO	522	V+	1.25
ARCADY	CO	43	V	1.50
HERE COMES FATIMA	CO	800	E	1.75
I'D CLIMB THE HIGHEST MOUNTAIN	CO	610	V	1.50

BUDDY CLARK

FROM ANOTHER WORLD	VS	8230	E	1.50

ELLA FITZGERALD

I GOT IT BAD	OE	3968	E	1.00
GULF COAST BLUES	OE	3324	E	1.00

JAY FREEMAN

SUGAR FOOT STOMP	ME	70809	E	1.50

FLETCHER HENDERSON

HOTTER THAN 'ELL	OE	3518	N	1.75
NIGHT LIFE	OE	18254	E+	1.25
SNAG IT/HOP OFF	CO	35670	N	2.00

ART KARLE (MEZZROW, NEWTON, BUSHKIN)

MOON OVER MIAMI	VO	3146	V	1.50

TED LEWIS

GOOD NIGHT/BLUES	CO	36299	V	1.00
TIN ROOF BLUES	CO	439	G	1.00
HOMESICK	CO	3709	V	.75
LIMEHOUSE BLUES	CO	1789	G	1.50
HOT LIPS	CO	3676	V	1.00
POOR PAPA	CO	585	G	1.00

LITTLE RAMBLERS

CROSS WORDS	CO	346	V	1.50
LOOK WHO'S HERE	CO	403	V	1.50

ARTIE SHAW

CHANT	VO	4539	G+	1.25
STREAMLINE	VO	4598	V+	1.50

MIDGE WILLIAMS

IN ANY LANGUAGE	VO	4177	V	1.25

TEDDY WILSON

EXACTLY LIKE YOU	CO	35220	G	1.50
FOOLIN' MYSELF	CO	36207	E+	1.75
MEAN TO ME	CO	35926	V	1.25
EASY LIVING	CO	36208	V	1.25
THEM THERE EYES	CO	36631	N	1.25

AUCTION

CELESTIN'S ORIGINAL TUXEDO BAND

STATION CALLS	CO	636	V

CHARLESTON CHASERS

AIN'T MISBEHAVIN'	CO	1891	V
TURN ON THE HEAT	CO	1989	V

HALFWAY HOUSE ORCHESTRA

MAPLE LEAF RAG	CO	476	V+

FLETCHER HENDERSON

GYPSY BLUES	BS	2025	G
JACKASS BLUES/STAMPEDE	CO	654	V
EASY MONEY	CO	14392	G
HOUSTON BLUES	CO	164	G

LEADBELLY

PIG MEAT PAPA	OR	60455	G

LOUISIANA FIVE

WEARY BLUES	EM	10116	V
CHURCH STREET SOBBIN BLUES	EM	9179	G

AUSTIN WYLIE

HONEY BUNCH	VO	15383	G+

AUCTION — AUCTION

ED WATERS, JR.

1145 CENTER DR., HAMPTON PARK,
ST. LOUIS 17. MO.

LOUIS ARMSTRONG			
ONE OF THESE DAYS(HENDERSON ORCH)	RE	9753	V
SWING YOU CATS/SNOWBALL	BB	10225	N
COQUETTE/AMONG MY SOUVENIRS	DE	4327	N
I NEVER KNEW/CASH FOR TRASH(E+/N)	DE	4229	—
I USED TO LOVE YOU/LEAP FROG	DE	4106	N
MILDRED BAILEY			
BORN TO SWING/SMALL FRY	VO	4224	E
SENTIMENTAL REASONS/LOVE I'M AFTER	VO	3367	E+
SIDNEY BECHET			
SHIEK OF ARABY/BLUES OF BECHET	VI	27485	E
THE MOOCHE/BLUES IN THE AIR	VI	201510	E
BIX BEIDERBECKE			
LOUISIANA(WHITEMAN ORCH.WITH BIX)	VI	25369	N
CLEMENTINE (GOLOKETTE ORCH.)	VI	20994	N
RUBE BLOOM (PIANO SOLO)			
SILHOUETTE/SAPPHIRE	CO	1195	N
PETE BROWN			
OCEAN MOTION/TEMPO DI JUMP	DE	18118	N
THE CHOCOLATE DANDIES			
SIX OR SEVEN TIMES/THAT'S HOW I	OK	8728	G+
PADUCAH/FOUR OR FIVE TIMES	OK	8627	G+
DOC COOK			
SPANISH MAMMA(FRED KEPPARD)	CO	727	V
I GOT WORRY/HUM AND STRUM	CO	1430	N
COTTON PICKERS			
SHOO SHOO BOOGEY BOO(DORSEY BROS.)	BR	4447	V+
IDA COX			
LAST MILE BL(RED ALLEN,HIGGINBOTHAM)	OK	6405	E
BING CROSBY (J.TEAGARDEN ORCH.)			
BIRTH OF THE BLUES/WALTER & PORTER	DE	3970	E
BOB CROSBY			
THEM THERE EYES	DE	2537	N
DORSEY BROTHERS			
ANNIE'S COUSIN FANNIE/JUDY	BR	6938	E
DIXIE STOMPERS			
BLACK HORSE STOMP/NERVOUS CHARLIE	HA	153	V
T. DORSEY CLAMBAKE SEVEN (E.WRIGHT,VOC.)			
MY OWN/PRETTY AS A PICTURE	VI	26005	E+
ALIBI BABY/HE'S A GYPSY	VI	25577	E+
WHO'LL BE THE ONE THIS SUMMER	VI	25610	E+
MY CABIN OF DREAMS/AM I DREAMING	VI	25620	E+
YOU'RE MY DESIRE/MY MEDITATIONS	VI	25625	N
WILL EZELL (PIANO SOLO)			
OLD MILL BLUES/MIXED UP RAG	SIG	911	N
ZIGGY ELMAN			
AM I BLUE/EVERYTHING TO LIVE FOR	BB	10490	E
I'LL NEVER BE THE SAME/LET'S FALL	BB	10342	E
JAMES P. JOHNSON			
MOURNFUL THOTS/CHICAGO BLUES	CO	14334	V+
GENE KRUPA			
THREE LITTLE WORDS/BLUES OF ISRAEL	DE	18114	N
KNOCK ME A KISS(ROY ELDRIDGE)	CO	36591	N
THAT'S WHAT YOU THINK/WONDERFUL(V/E)	CO	36621	—
FRANCES LANGFORD			
NIGHT AND DAY	DE	1831	N
MCKINNEY'S COTTON PICKERS			
I'D LOVE IT/PEGGY	BB	10706	N
WINGY MANNONE			
DALLAS BLUES/AT HICKORY HOUSE	BB	6375	E
CASEY JONES/JUMPY NERVES	BB	10289	E+
SIT RIGHT DOWN AND WRITE MYSELF	VO	3058	E
ORIGINAL DIXIELAND JAZZ BAND.			
LIVERY STABLE BLUES/JASS BAND I STEP	VI	18255	V+
SENSATION RAG/BLUIN' THE BLUES(E/V)	VI	18483	—
LOUIS PRIMA			
THE STARS KNOW/LET'S GET TOGETHER	BR	7740	N
SUGAR IS SWEET/SWING ME (E/V)	BR	7431	—
VARSITY SEVEN			
EASY RIDER/TIGHT LIKE(C.HAWKINS)	VS	8147	N
FATS WALLER			
BIRMINGHAM BLUES/MUSCLE SHOALS	OK	4757	V
AIN'T MISBEHAVIN/GEORGIA ROCKIN	BB	10288	N
YOU RUN YOUR MOUTH/TOO TIRED	BB	10779	V+
TAKE ME OUT OF JAIL/GONE AWAY	VI	21202	N
SUGAR BLUES/STOLE MY GAL	VI	25194	E+
CLARENCE WILLIAMS BLUE FIVE			
WILD CAT BLUES/KANSAS CITY MAN	OK	4925	V

SALE — SALE

QUALITY MUSIC CO.

1832 7TH STREET, N. W., WASHINGTON, D. C.

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12-INCH RECORDS

JAM SESSION AT COMMODORE(HACKETT,TEA)			
EMBRACEABLE YOU/SERENADE TO	CMS	1501	1.58
CHU BERRY & LITTLE JAZZ ENSEMBLE			
STAR DUST/BODY AND SOUL	CMS	1502	1.58
CHOCOLATE DANDIES(ELDRIDGE,HAWKINS)			
I SURRENDER DEAR/I CAN'T BELIEV	CMS	1506	1.58
LEE WILEY (ACC. BY MUGGSY & JESS STACY)			
SUGAR/DOWN TO STEAMBOAT TENNESSEE	CMS	1507	1.58
EDDIE CONDON (SULLIVAN,KAMINSKY,PEE WEE)			
LONESOME TAG BL/MORE TORTILLA	CMS	1510	1.58
WILD BILL DAVISON (BRUNIS,PEE WEE)			
THAT'S A PLENTY/PANAMA	CMS	1511	1.58
EDMUND HALL SEXTET			
DOWNTOWN CAFE BOOGIE/UPTOWN	CMS	1512	1.58
JAM SESSION AT COMMODORE NO. 5 (CONDON)			
OH KATHARINA/BASIN ST. BLUES	CMS	1513	1.58
EDDIE HEYWOOD			
BEGIN THE BEGUINE/COVER WATERF.	CMS	1514	1.58
SID CATTLETT QUARTET(WEBSTER)			
JUST A RIFF/MEMORIES OF YOU	CMS	1515	1.58
ALBERT AMMONS RHYTHM KINGS			
JAMMIN' THE BOOGIE/BOTTOM BL	CMS	1516	1.58
JONAH JONES(IKE QUEBEC,HILTON JEFFERSON)			
HUBBA HUBBA HUB/NEW KIND OF LO	CMS	1520	1.58
LIL ARMSTRONG (BABY DODDS,HIGGY,J.JONES)			
EAST TOWN BOOGIE/CONFESSIN'	B&W	84	1.58
LADY BE GOOD/LITTLE DADDY BLUES	B&W	83	1.58
PETE BROWN ALL STAR QUINTET (K.KERSEY)			
I MAY BE WRONG/IT ALL DEPENDS	KEY	1312	1.05
COZY COLE'S ALL STARS (HAWKINS,HINES)			
BLUE MOON/JUST ONE MORE CHANCE	KEY	1300	1.05
CYRIL HAYNES SEXTET (DON BYAS)			
ONE BAD THURSDAY/MORNING MAON	COMET	4	1.58
CEDAR MANOR/ACROSS THE ROAD	COMET	5	1.58
COLEMAN HAWKINS SAX ENSEMBLE			
SUNNY SIDE OF THE STREET/LOUISE	KEY	1302	1.05
DESTINATION K.C./SIX CATS AND	KEY	1303	1.05
KANSAS CITY SEVEN (L.YOUNG,CLAYTON)			
LESTER LEAPS AGAIN/AFTER THEAT	KEY	1302	1.05
DESTINATION K.C./SIX CATS AND	KEY	1303	1.05
THE KEYNOTERS (SHAVERS,J.JONES)			
YOU'RE DRIVING ME CRAZY/I'M IN	KEY	1313	1.05
BENNY MORTON TROMBONE CHOIR			
LIZA/ONCE IN A WHILE	KEY	1309	1.05
RED NORVO SEXTET (WILSON,SLAM)			
SUBTLE SEXTOLOGY/RUSSIAN LULL	KEY	1310	1.05
RED NORVO SEXTET (GILLESPIE, SLAM)			
CONGO BLUES/GET HAPPY	COMET	7	1.58
SLAM SLAM BLUES/HALLELULJAH	COMET	6	1.58
CLIFF JACKSON VILLAGE CATS (DEPARIS)			
QUIET PLEASE/YOU GOT ME WALK	B&W	44	1.58
LINDA KEENE AND JOE MARSALA			
UNLUCKY WOMAN/BLUES IN THE ST	B&W	40	1.58
JOE MARSALA			
ZERO HOUR/ROMANCE	B&W	38	1.58
CHARLIE SHAVERS QUINTET (EARL HINES)			
ROSETTA/MOUNTAIN AIR	KEY	1304	1.05
STEAMBOAT/CURRY IN A HURRY	KEY	1305	1.05
REX STEWART BIG EIGHT			
ZAZA/LITTLE GOOSE	KEY	1307	1.05
ART TATUM TRIO			
MAN I LOVE/DARK EYES	COMET	1	1.58
BODY AND SOUL/I KNOW THAT YOU	COMET	2	1.58
SUNNYSIDE OF STREET/FLYING H	COMET	3	1.58
SOFT WINDS/TOPSY	ASCH	4522	1.58
BOOGIE/IF I HAD YOU	ASCH	452	1.58
GEORGE WETTLING NEW YORKERS(TEA,HAWK)			
TOO MARVELOUS FOR WORDS/HOME	KEY	1311	1.05
MARY LOU WILLIAMS(E.HALL,NEWTON)			
ST.LOUIS BL(SOLO)/LULLABY OF	ASCH	1004	1.05
MARY LOU WILLIAMS SIX(BYAS,KICKERSON)			
STAR DUST, I & 2	AS	1005	1.58
GUIO MILI JAM SESSION/MAN	AS	1006	1.58
SONG IN MY SOUL/THIS AND THAT	AS	1008	1.58
CARCINOMA/LADY BE GOOD	AS	1007	1.58
MEADE LUX LEWIS			
MELANCHOLY/SOLITUDE	BN	1	1.58
ALBERT AMMONS			
BOOGIE WOOGIE/BOOGIE WOOGIE STOMP	BN	2	1.58
PORT OF HARLEM JAZZMEN(NEWTON, HIGGY)			
MIGHTY BLUES/ROCKING THE BLUES	BN	3	1.58
ALBERT AMMONS			
CHICAGO IN MIND/TWOS & FEWS (LUX)	BN	4	1.58
SIDNEY BECHET			
SUMMERTIME/POUNDING HEART BLUES	BN	6	1.58
MEADE LUX LEWIS			
THE BLUES, I & 2	BN	8	1.58
THE BLUES, 3 & 4	BN	9	1.58
PETE JOHNSON BLUES TRIO			
BARRELHOUSE BREAKDOWN/KANSAS CITY	BN	10	1.58
SOMEDAY BLUES/VINE STREET BUSTLE	BN	11	1.58
PORT OF HARLEM JAZZMEN			
PORT OF HARLEM BLUES/AFTER HOURS	BN	14	1.58
MEADE LUX LEWIS			
HONKY TONK TRAIN/TELL YOUR STORY	BN	15	1.58
SIX WHEEL CHASER/BASS ON TOP	BN	16	1.58
EDMOND HALL CELESTE QUARTET			
PROFOUNDLY BLUE/CELESTIAL EXPRESS	BN	17	1.58
MEADE LUX LEWIS			
VARIATIONS ON A THEME			
I. 19 WAYS/II. SELF PORTRAIT	BN	19	1.58
III. SCHOOL OF RHYTHM/IV.FEELIN'	BN	20	1.58
ALBERT AMMONS			
BASS GOIN' CRAZY/SUITCASE BLUES	BN	21	1.58
JAMES P. JOHNSON			
J.P. BOOGIE/GUT STOMP	BN	24	1.58
ARKANSAW BLUES/MULE WALK	BN	27	1.58
EDMOND HALL'S BLUE NOTE JAZZMEN			
HIGH SOCIETY/BLUES AT BLUE NOTE	BN	28	1.58
ROYAL GARDEN BL/NIGHT SHIFT BLUES	BN	29	1.58
ED HALL'S ALL STAR QUINTET (NORVO,WILSON)			
SMOOTH SAILING/ROMPIN' IN '44	BN	30	1.58
SEEIN' RED/BLUE INTERVAL	BN	31	1.58
JAMES P. JOHNSON'S JAZZMEN(WEBSTER)			
AFTER YOU'VE GONE/JOY MENTIN'	BN	33	1.58
EDMOND HALL'S SWINGTET (HARRY CARNEY)			
STEAMIN' AND BEAMIN'/BIG CITY BL	BN	36	1.58
IKE QUEBEC			
SHE'S FUNNY THAT WAY/INDIANA	BN	38	1.58
MEADE LUX LEWIS			
BLUES WHISTLE/CHICAGO FLYER	BN	39	1.58
SIDNEY BECHET JAZZMEN			
MUSKRAT RAMBLE/BLUE HORIZON	BN	43	1.58
GEORGE LEWIS NEW ORLEANS STOMPERS			
CLIMAX RAG/DEEP BAYOU BLUES	CLIMAX	101	1.58
2 JIM BLUES/MILNEBURG JOYS	CLIMAX	102	1.58
CLOSER WALK WITH THEE/LITTLE	CLIMAX	103	1.58
DAUPHINE ST.BLUES/FIDGETY FEET	CLIMAX	104	1.58
CARELESS LOVE/DON'T GO WAY	CLIMAX	105	1.58
BENNY GOODMAN			
SING SING SING	VI	36205	.79
MAN I LOVE/I GOT RHYTHM	CO	55038	.79
TOMMY DORSEY			
DEEP RIVER/WITHOUT A SONG	VI	36396	.79
FOR YOU/SWING LOW SWEET CHARIOT	VI	36399	.79
JAMES P. JOHNSON (SOLOS)			
EUPHONIC SOUNDS/THE DREAM	AS	5511	1.58
HESITATION BLUES/4 O'CLOCK GROOVE	AS	5512	1.58
HOT HARLEM/BOOGIE DREAM	AS	5513	1.58
IMPRESSIONS/BOOGIE WOOGIE DREAM	AS	1001	1.58

10-INCH RECORDS

LOUIS ARMSTRONG			
ALOHA/COCOANUT ISLE	DE	914	.37
SQUEEZE ME/S.O.L. BLUES	CO	35661	.53
SAVE IT PRETTY MAMA/NO ONE ELSE	CO	36662	.53
KNOCKIN' A JUG/12TH ST. RAG	CO	35663	.53
SNOWBALL/SWING YOU CATS	BB	10225	.37
GEORGIE AULD			
GEORGIE PORGIE/SWEETHEART	GUILD	113	.79

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10-INCH RECORDS

GEORGIE AULD (CONTINUED)

COPILOT/I'LL NEVER BE	GUILD	128	.79
STOMPIN' AT THE SAVOY/HONEY	GUILD	135	.79
CONCERTO FOR TENOR/TAPS MILL	APOLLO	359	1.05

AULD-WEBSTER-HAWKINS

PORGY/PICK UP BOYS	APOLLO	754	1.05
SALT PEANUTS/UPTOWN LULLABY	APOLLO	755	1.05

SIDNEY BECHET

BECHET'S STEADY RIDER/SAT.NITE	BN	502	1.05
VIPER MAD/EARLY MORNING(AMMONS)	DE	3521	.37

BUNNY BERIGAN

STUDY IN BROWN/CARAVAN	VI	25653	.53

EMMETT BERRY FIVE (DON BYAS)

SWEET AND LOVELY/WHITE ROSE	NAT	9001	1.05
BYAS'D OPINION/DEEP BLUE DREAM	NAT	9002	1.05

BARNEY BIGARD

COQUETTE/ROSE ROOM	KEY	617	.79
BLUES FOR ART'S SAKE/MARIGUANA	B&W	13	1.05
CAN'T HELP LOVIN'/PLEASE DON'T	B&W	14	1.05

ERSKINE BUTTERFIELD

PART TIME BOOGIE/LIGHTHOUSE	CELEBRITY	8190	1.05
MECCA FLAT BL/GEE BABY AIN'T	GUILD	123	.79

TEDDY BUNN (GUITAR SOLOS)

KING PORTER STOMP/BACHELOR BL	BN	503	1.05
GUITAR IN HIGH/BLUES WITHOUT	BN	504	1.05

DON BYAS

SHOULD I/YOU CALL IT MADNES	JAMBOREE	900	1.05
PENNIES FROM HEAVEN/JAMBORE	JAMBOREE	901	1.05
LITTLE WHITE LIES/OUT OF NO	JAMBOREE	902	1.05
DEEP PURPLE/THEM THERE EYES	JAMBOREE	903	1.05
MELANCHOLY BABY/ONCE IN A	JAMBOREE	904	1.05
AVALON/BLUE AND SENTIMENTAL	JAMBOREE	905	1.05

CHU BERRY

SITTIN' IN/ 46 W. 52ND	CMS	516	1.05
MONDAY AT MINTON'S/BLOWING UP	CMS	541	1.05

GEORGE BRUNIS

UGLY CHILE/DADA STRAIN	CMS	546	1.05

ROD CLESS QUARTET

GROGGY MOORE/HAVE YOU EVER	B&W	29	1.05
PALLET ON FLOOR/I KNOW THAT YOU	B&W	30	1.05

COZY COLE (HAWK-SHAVERS)

GHOST OF A CHANCE/LOOK HERE	CONT	6000	.79
WILLOW WEEP FOR ME/TAKE IT ON	CONT	6001	.79

COZY COLE QUINTETTE

STOMPIN' AT THE SAVOY/DAT'S	GUILD	118	.79
THRU FOR THE NITE/HALLELUJAH	GUILD	119	.79

EDDIE CONDON

PRETTY DOLL/OH SISTER AIN'T	CMS	535	1.05
GEORGIA GRIND/DANCING FOOL	CMS	536	1.05

HANK O'AMICO QUARTET

OVER THE RAINBOW/COLE HEAT	NAT	9006	1.05
EAST OF SUN/DEVIL & DEEP BLUE	NAT	9005	1.05

LITTLE JAZZ ROY ELDRIDGE ENSEMBLE

ST.LOUIS BLUES/DON'T BE THAT	KEY	607	.79
FIESTA IN BRASS/I WANT TO BE	KEY	608	.79
FISH MARKET/TWILIGHT TIME	DE	23383	.53

DUKE ELLINGTON

SOLITUDE/BELTA SERENADE	VI	24755	.53
MORNING GLORY/JACK THE BEAR	VI	26536	.53
COTTON TAIL/DON'T GET AROUND	VI	26610	.53
TAKE A TRAIN/SIDEWALKS OF N.Y.	VI	27380	.53
FIVE O'CLOCK DRAG/CLEMENTINE	VI	27700	.53
E.ST.LOUIS TOODLE/BIRMINGHAM	BR	80000	.79
12TH ST.RAG/ROCKIN' IN RHYTHM	BR	80001	.79
MOOD INDIGO/WALL ST.WAIL	BR	80003	.79
BLACK & TAN/CREOLE LOVE CALL	VI	24861	.53
MOOD INDIGO/RING DEM BELLS	VI	201532	.53

BUD FREEMAN

PRIVATE JIVES, 1 & 2	CMS	50	1.05

SONNY GREER REXTET

SLEEPY BABOON/K.C. CABOOSE	APOLLO	351	1.05

FREDDIE GREEN KANSAS CITY SEVEN

SUGAR HIPS/I'M IN THE MOOD	DUKE	113	.79

LIONEL HAMPTON

JIVIN' THE VIBES/STOMP	VI	25535	.53
RHYTHM RHYTHM/CHINA STOMP	VI	25586	.53

LIONEL HAMPTON (CONTINUED)

SHOE SHINER'S DRAG/MOOD FOR	VI	26011	.53
GIN FOR XMAS/HEEBIE JEEBIES	VI	26423	.53
4 OR 5 TIMES/FOUND A NEW BABY	VI	26447	.53
BEULAH'S BOOGIE/MILLION DOLLAR	DE	18719	.53
HAMP'S BOOGIE/CHOPICHOP	DE	18613	.53
LOOSE WIG/OVERTIME	DE	18669	.53

GEORGE HARTMAN

ALWAYS/DARKTOWN STRUTTERS	KEY	613	.79

COLEMAN HAWKINS

NIGHT LIFE/TORCH SONG(HENDERSON)	DE	18254	.53
PARDON ME PRETTY BABY/SOMEBODY	DE	18256	.53
FLYIN' HAWK/DRIFTING ON REED	J.DAVIS	8250	.79
STUFFY/TALK OF THE TOWN	CAP	205	.53
ON THE BEAN/RECOLLECTIONS	J.DAVIS	8251	.79
BEAN STALKING/LEAVE MY HEART	AS	3551	.79
SPORTSMAN'S HOP/READY FOR LOVE	AS	3553	.79
'SWONDERFUL/ONLY HAVE EYES FOR	KEY	609	.79
MOOD FOR LOVE/BEAN AT "MET"	KEY	610	.79
FLAME THROWER/NIGHT AND DAY	KEY	611	.79
CATTIN' AT KEYNOTE/IMAGINATION	KEY	612	.79
RAINBOW MIST/WOODYIN' YOU	APOLLO	751	1.05
YESTERDAYS/BU DEE DAHT	APOLLO	752	1.05
FEELING ZERO/DISORDER AT	APOLLO	753	1.05
MY IDEAL/MOP MOP	CMS	548	1.05
ESQUIRE BOUNCE/ESQUIRE BLUES	CMS	547	1.05

FLETCHER HENDERSON (REX, HAWK, J.C.)

BLUE RHYTHM/SUGAR FOOT STOMP	SAVOY	500	.79

HORACE HENDERSON

TURKEY SPECIAL/SULTAN SERENADE	OK	6026	.37

ART HODES

GET HAPPY/INDIANA	DE	18438	.53

HOT CLUB OF FRANCE (DJANGO, GRAPPELLY)

SOME OF DAYS/LILLY BELLE	DE	23004	.79
SMOKE RINGS/CONFESSIN'	JOE DAVIS	8005	.79
SHIEK OF ARABY/DINAH	JOE DAVIS	8004	.79

BUNK JOHNSON

THRILLER RAG/WHEN I LEAVE	JI	11	1.05
SOBBIN' BLUES/DUSTY RAG	JI	14	1.05

JERRY JEROME (SHAVERS)

JAMMIN' WITH JERRY/WALKIN' WITH	AS	503	1.05

JOE TURNER & PETE JOHNSON ALL STARS

S. K. BLUES, 1 & 2	NAT	9010	1.05
JOHNSON & TURNER BL/WALK JIVE	NAT	1011	1.05

MEADE LUX LEWIS

CELESTE BL/YANCEY SPECIAL	DE	819	.37

LEADBELLY (SANDERS TERRY ACC.)

IRENE/AIN'T YOU GLAD	AS	3432	.79
JOHN HENRY/ON A MONDAY	AS	3433	.79

THE LION'S JAZZBAND (KAMINSKY, CLESS)

MUSKRAT RAMBLE/BUGLE CALL RAG	B&W	24	1.05

WINGY MANONE'S NEW ORLEANS BUZZAROS

SHAKE THE BLUES AWAY/O SOLE	J.DAVIS	7777	.79

MEMPHIS FIVE (DORSEY BROS.)

ANYTHING/JAZZ ME BLUES	CO	36064	.53

BENNIE MOTEN

SOUTH/SHE'S NO TROUBLE	VI	24893	.53

EDDIE MILLER

STOMP HENRY LEE/YESTERDAYS	CAP	170	.53

KID ORY CREOLE JAZZ BAND

CREOLE SONG/SOUTH	CS	1	1.05
BLUES FOR JIMMY/GET OUT OF HERE	CS	2	1.05

IKE QUEBEC

I.Q. BLUES/JIM DAWGS	SAVOY	570	.79

ZUTTY SINGLETON

KING PORTER STOMP/SHIMMESHA	DE	18093	.79

SPECKLED RED

DIRTY DOZENS, 1 & 2	BR	80020	.79

JOE SULLIVAN (ZUTTY)

HIGH DUDGEON/BRUSHIN' OFF	SUNSET	10052	1.05
BASS ROMPS AWAY/24 HRS AT BOO	SUNSET	10051	1.05
NIGHT AND DAY/DEAVY LADEN	SUNSET	10050	1.05

JACK TEAGARDEN

PRELUDE TO THE BLUES/BLUES	DE	4409	.37

CHARLES VENTURO

DARK EYES/EVER SO THOUGHTFUL	SAVOY	569	.79

SALE **ARTHUR H. FEHER** SALE

3328 E. 149TH STREET, CLEVELAND, OHIO

$2.00 EACH

SARA MARTIN

LAST GO ROUND (WALLER)	OK	8045	N
BROTHER BEN (BLUE FIVE)	OK	8325	N

W. C. HANDY

FAREWELL/GULF COAST	OK	4880	N
AUNT HAGAR'S BLUES	OK	8046	N
OLE MISS BLUES	OK	8110	N

LOUISIANA RHYTHM KINGS

IN A GREAT BIG WAY	OK	41189	N

McKENZIE MUSIC BOX (VENUTI-LANG)

GONNA BE SOME CHANGES MADE	OK	40893	N

THOMAS MORRIS

E FLAT BLUES #2	OK	8055	N

ERSKINE TATE

CUTIE BLUES	OK	4907	N

EVA TAYLOR BLUE SEVEN

CANDY LIPS	OK	40715	N

CLARENCE WILLIAMS

MY OWN BLUES (SOLOS)	OK	40172	N
GET IT FIXED (BLUE FIVE)	OK	8267	E

TED LEWIS

DALLS/SHIME ME SHAW WOBBLE	ME	13379	E+

REX STEWART

TEA AND TRUMPETS	VR	618	E+

MILLS MERRY MAKERS

ST. JAMES INFIRMARY(TEA VOCAL)	HA	1104	N

DIXIE STOMPERS

SNAG IT (LADNIER)	HA	353	V

ADRIAN'S RAMBLERS

GET GOIN'	BR	6786	N

McKINNEY'S COTTON PICKERS

COME A LITTLE CLOSER	VI	23035	N

MEZZ MEZZROW

LOST	BB	6320	E+

JELLY ROLL MORTON

SHREVEPORT	VI	21658	V
THE CHANG	VI	20221	E

KING OLIVER

TRUMPET'S PRAYER	VI	38039	V

FATS WALLER

(ORGAN SOLO/WALLER & MORRIS)	VI	21127	N
ST.LOUIS BLUES (DUET WITH PAYNE)	VI	22371	E

BESSIE SMITH

BOWEAVIL BLUES	CO	14018	N
HARD TIME BLUES	CO	14179	N
EMPTY BED (BLUE SEAL)	CO	14312	N
GRAVEYARD DREAM BLUES	CO	4001	N
BLEEDING HEARTED BLUES	CO	3936	N
EAGLE STREET MAMA	CO	3877	N
MAMA'S GOT THE BLUES	CO	3900	N
LADY LUCK BLUES	CO	3939	N
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JANGLED NERVES	VI	25317	V
KNOCK KNOCK (V/E)	VI	25373	–

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'SIPPI — VI 21348 N

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BOO HOO (G/E) — BB 6806 –

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HOT CLUB STOMP — VI 25612 G
BLUES IN DISGUISE — VI 25636 G

THOMAS MORRIS/NEW ORLEANS BLUE FIVE
THE MESS/MY BABY DOESN'T SQUAWK — VI 20364 V

KING OLIVER
ST. JAMES INFIRMARY — VI 22298 G

TINY PARHAM
CLARICE — VI 21659 G
COCKOO BLUES — VI 21553 G

BEN POLLACK
WHEN I FIRST MET MARY — VI 20394 E+
HE'S THE LAST WORD — VI 20425 E
FUTURISTIC RHYTHM — VI 21858 N
BASHFUL BABY — VI 22074 N
SWEET FORGET-ME-NOTS — VI 22106 E
FROM NOW ON — VI 22158 N

FIDDLING POWERS
PATTY ON THE TURNPIKE — VI 19450 N

JIMMY RODGERS
IF BROTHER JACK — VI 21433 N
MY LITTLE OLD HOME TOWN — VI 21574 N

MUGGSY SPANIER
RIVERBOAT SHUFFLE — BB 10532 E
BLUIN' THE BLUES — BB 10719 E
SISTER KATE — BB 10506 E

SPECKLED RED
DO THE GEORGIA — BB 7985 N

REX STEWART
WITHOUT A SONG — BB 10946 N

FATS WALLER
BELIEVE IT BELOVED — VI 24808 V
ROSETTA — VI 24892 V
WHEN LOVE IS YOUNG — VI 25537 E
CRAZY ABOUT MY BABY — VI 25374 E
ONE IN A MILLION — VI 25499 E

PERRY BRADFORD
LUCY LONG — OK 8450 G

FRANKIE TRUMBAUER
GOOD MAN IS HARD TO FIND — OK 40966 F+
HOW AM I TO KNOW — OK 41301 N

RUBE BLOOM
FUTURISTIC RAG — OK 41073 N

CHARLES CREATH
MY DADDY ROCKS ME — OK 8217 V

GOOFUS FIVE
GO EMMALINE — OK 40208 N
I LIKE PIE — OK 40340 N
SWEET MAN — OK 40474 N
CRAZY QUILT — OK 40687 N

JOHNNY HODGES
MOON ROMANCE — OK 5940 E+

TED LEWIS
SOBBIN'/DINAH (MUGGSY) — OK 41585 V

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I'M CERTAINLY GONNA SEE BOUT THAT — OK 8108 V

McINTOSH-EDWARDS (SERMON)
TAKE A STAND — OK 8671 N

PIRON
KISS ME SWEET — OK 40021 N

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LOUISIANA SWING — OK 8811 V

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WASN'T IT NICE — HA 311 E

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BIRMINGHAM BREAKDOWN — VI 2505 V

BLANCHE CALLOWAY
CASEY JONES/(RCKINNEY, REV.) — VI 22640 V

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SANTA CLAUS/PINETOP EVERY DAY — BB 6125 G

DIXIELAND JUG BLOWERS
GARDEN OF JOYS — VI 21126 E

BENNY GOODMAN
MELANCHOLY BABY — VI 25473 V

COLEMAN HAWKINS
MY BLUE HEAVEN — BB 10770 N

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BLUE HARMONY/(MCKINNEY, REV.) — VI 21583 E

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LOOKS LIKE RAIN — VI 22786 E

WINGY MANONE
LAND OF YAMO YAMO — BB 7395 E
FINE ROMANCE — BB 6606 E
YOU'RE NOT THE KIND — BB 6472 E+
TORMENTED — BB 6359 E
YOU SHOWED ME THE WAY — BB 6804 E
LAUGHT YOUR WAY THROUGH LIFE — BB 7214 E

McKINNEY'S COTTON PICKERS
FOUND A NEW BABY — VI 38061 G
TIGHT LIKE THAT — VI 38013 G
NOBODY'S SWEETHEART — VI 38000 V
TRAVELIN'/WORDS — BB 5647 E
MISS HANNAH — VI 38102 G

WALTER DAVIS
YOU NEED A SHOT — BB 6498 E

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IN A MIST(SLIGHT EDGE CHIP) — OK 40916 V

WILTON CRAWLEY
SHE'S NOTHING BUT NICE — OK 8555 N

CARR-DAVENPORT (CL. WILLIAMS ACC.)
YOU MIGHT PIZEN ME — OK 8130 V

BENNY GOODMAN
THE EARL — OK 6474 E+
LIMEHOUSE BLUES (SEXTET) — OK 6486 N
ZOOT SUIT — OK 6606 E+

MIFF MOLE
NEW TWISTER — OK 40984 G

CLARENCE WILLIAMS STOMPERS
JACKASS BLUES — OK 40598 G

LIL ARMSTRONG
IT'S MURDER — DE 1182 E

CHOCOLATE DANDIES
BLUE INTERLUDE — DE 18255 E

BOB CROSBY
PETER PIPER — DE 930 E
HONKY TONK TRAIN — DE 2208 N

BUD FREEMAN
SATANIC BLUES — DE 2781 N

GENE KRUPA
THREE LITTLE WORDS — DE 18114 N

JOHNNIE MERCER
LORD I GIVE YOU — DE 142 E

ALICE MOORE
TOO MANY MEN — DE 7369 E+
THREE MEN — DE 7253 E

ART TATUM (SOLOS)
COCKTAILS — OE 156 V
STORMY — DE 1603 E
TEA — DE 2456 E

IKEY ROBINSON
A MINOR STOMP — OE 7650 V

ROCCO
BOOGIE WOOGIE — DE 8523 E

MUGGSY SPANIER
CHICAGO — DE 4168 N

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ART TATUM SWINGSTERS
WITH PLENTY — DE 1198 V

FURRY LEWIS
KASSIE JONES, 1 & 2 — VI 21664 N

LEADBELLY
SAIL ON — BB 8550 N

WALTER ROLAND
45 PISTOL BLUES — ME 60361 E

TRAVELERS
SWEET AND HOT (CHIP) — ME 12113 E

JESS STACY
CLARINET BLUES — VS 8132 N

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CONVERSATION/KEY — CQ 9932 N
GREEN GRASS/SHINE ON — CQ 9929 N
DRINKING/TROUBLE — CQ 9931 N

BLUE GRASS FOOTWARMERS
HOW COULD I BE BLUE — HA 206 N

DIXIE STOMPERS
TAMPEEKOE — HA 166 E

MEMPHIS MINNIE/LITTLE SON JOE
POOR AND WANDERING WOMAN — VO 5004 N

BAXTER BROTHERS
FORTY DROPS — VI 38002 N

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SMALL FRY — VO 4224 V

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S'POSIN' — VI 25415 E
PLEASE TAKE ME OUT(ORGAN;T.MORRIS) — VI 21202 V

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BIG BOAT — BB 6970 E+

PAUL WHITEMAN
NOBODY'S SWEETHEART — BB 10957 N
CHANGES (BIX) — VI 21103 V
NOBODY'S SWEETHEART — VI 25319 E
ANNOUNCER'S BLUES (TEAGARDEN) — VI 25404 E

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MISSISSIPPI MUD — VI 20783 E

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WANTED — BB 6932 E

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BROKE MAN BLUES — CO 14524 N

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of the INDEX to JAZZ

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Volume 2 of the INDEX TO JAZZ contains data on even more records than does Volume I, "A" through "E." Practically complete personnels, dates and masters are shown for Ella Fitzgerald; personnels, dates and master numbers never before published are shown for Benny Goodman, Fletcher Henderson, Alex Hill, Hitch's Happy Harmonists, John Hyman's Bayou Stompers, and Slim Lamar records; many accompaniments and pseudonyms are identified for the first time. It's a terrific book that no collector can do without.

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JAZZ FORUM I

INTERNATIONAL JAZZ REVIEW

Edited by ALBERT McCARTHY — *U. S. Editor*, FREDERIC RAMSEY, JR.

Contents of Number 1.

JAZZ DURING THE OCCUPATION

1. France by Charles Delaunay.
2. Belgium by Carlos de Radzitzky.

The Psychology of the Hot Solo by Roger Pryor Dodge.
Delta Jazzmen by Charles Payne Rogers.
Towards Criteria by Stanley F. Dance.
Johnny Dodds by Hugues Panassié.
Laughter in Harlem by Frederic Ramsey, Jr.
Jazz, Surrealism and the Doctor by Eithne Wilkins.
The Peroxide Saint by George Woodcock.
Echoes of Voodoo by Ithel Colguhoun.

Record Features

Record Miscellany by Jeff Aldam.
Collectors' Notes by Albert McCarthy.
Discographies of Frank Teschmacher and O. D. J. B. by R. G. V. Venahles and Eric Tonks.
Poetry by David Boyce, Langston Hughes, George Leite, Eric Thacker and Raymond Tong.
Reviews by Louis Adeane, Charles Fox, Albert McCarthy.
Prison—Story by Louis Adeane.
Unpublished photographs including Jelly Roll Morton group.
Cover in two colour abstract design by Stanley Jackson.
Editorial: From Criticism to Charlatanism—The English Vogue, 1945.

Forthcoming issues will include:

Extracts from Hugues Panassié's unpublished book "Douze années de Jazz."
Interview with Wilbur Sweatman by Kenneth Lloyd Bright.
A Non-Aesthetic Basis for the Dance by Roger Pryor Dodge.
Jazz and Poetry by Nicholas Moore.
Regular U. S. Record Reviews by Charles Payne Rogers.
The Function of the Critic by Albert McCarthy.
London Sketches—Experiment in three forms:
Reproductions by Stanley Jackson, poetry by Louis Adeane, prose by Albert McCarthy.

JAZZ ABROAD:
1. Australia by William H. Miller.
2. South Africa by Malcolm S. Hunter.
3. India by Ken Brown.
4. Switzerland by Ernest Zwonicek.
5. Holland by Henk Niesen.

The Story of Blind Tom by Albert Bettonville.
Poems by Langston Hughes, William Everson and Kenneth Patchen.
The cover for number two will be an experimental photographic study by Bern Porter.

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FEBRUARY 1946

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563

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564

BIG SID CATLETT QUARTET

Featuring Ben Webster

SLEEP

LINGER AWHILE

"Big Sid" Catlett, drums; Ben Webster, tenor sax; Marlowe Morris, piano; John Simmons, bass.

565

JOE BUSHKIN SEXTET

Featuring Bill Harris

PICKIN' AT THE PIC

GEORGIA (ON MY MIND)

Joe Bushkin, piano; Bill Harris, trombone; Jack Sims, tenor sax; Ernie Figueroa, trumpet; Sid Weiss, bass; "Specs" Powell, drums.

566

GEORGE ZACK

SNOWBALL

A piano solo with singing by George Zack, with Danny Alvin at the drums.

LAZY RIVER

A piano and drum duet—George Zack at the piano, George Wettling at the drums.

567

DePARIS BROTHERS ORCHESTRA

CHANGE O' KEY BOOGIE

THE SHEIK OF ARABY

Wilbur deParis, trombone; Sidney deParis, trumpet; Edmond Hall, clarinet; Clyde Hart, piano; Billy Taylor, bass; "Specs" Powell, drums.

568

EDDIE CONDON AND HIS BAND

SINGIN' THE BLUES

PRAY FOR THE LIGHTS TO GO OUT

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LEMME TAKE THIS CHORUS

Gene Deitch, whose drawings have appeared in the last few issues of the Record Changer, has created an interesting character whom we will call "The Cat." This individual is distinguished by his peculiarly shaped head, his plastic glasses, and the "cosmic rays" which from time to time seem to emanate from his person or from nearby objects.

Mr. Deitch's cartoons amount to clever burlesques of the jazz music fan, who, having lost sight of his goal in life, has redoubled his effort. Gene admits that the experiences of "The Cat" closely parallel his own, and thus he emerges as a jazz fan with enough perspective to laugh at himself.

It is hoped that Mr. Deitch will keep "The Cat" cartoons coming. It is also hoped that collectors who share in the laughter will send us gags from their own experiences in the jazz collecting field, for which Mr. Deitch will supply the panels. Credit for the laugh will be given in each drawing.

* * *

Everyone is making money except Gullickson. Listen to this: "High bids on some of the records I advertised in the November Record Changer were—King Oliver, Gennett 5134, $135; Gennett 5135, $160; and Gennett 5184, $135."—W. R. Hearne, Hollywood, Calif.

* * *

Meredith Havens, old time jazz collector from Trenton, N. J., is just out of the army and back in the insurance business. He has started work on developing an insurance policy which will cover phonograph record collections against all the hazards to which they are subjected. I am sure that there are a large number of collectors who would be quite interested in protecting what in many cases represents an enormous investment. We hope that Mr. Havens will keep us posted on this new idea.

* * *

The Record Changer has established, let us say, "Editorial Offices" in the rear basement of 2016 P Street, N.W., Washington, D. C. Readers in the vicinity who would like to get an idea of how the European underground worked during the war are invited to drop by and say hello to the editor and other animals that abound therein. Telephone number is Columbia 5910.

Let that Foul Air Out!

THIS IS OUR LETTERS DEPARTMENT

All communications are printed, provided they are submitted on post cards and are confined to 100 words.

The fantasy, "Jazz Looks Ahead," in your December issue was in even lower taste than usual for your publication on these themes. Particularly amusing was the part of the article concerning the juggling of drumsticks by The Hamp and his regular drummer; on page 7 of the same issue your Mr. Ramsey goes into ecstasies describing how the incomparable Baby Dodds throws sticks about, "Shakes like jelly on a plate," and so on. Most regrettable, these inconsistencies.—B. S., Jr., Frederick, Md.

(Editor's Note: Hrummmp. Kaff Kaff.)

* * *

As yet I have not received my December copy of your swell magazine. A thing like this shouldn't happen to Ernest Borneman. Incidently, with each copy of your magazine you should send your subscribers a copy of Webesters' International so that we would understand what Ernest is talking about. Mr. Pryor is also getting in the same groove. Shame on both of them.—E. F. B., Corte Madera, Calif.

(Correct spelling is "incidentally" and "Webster's."—Ed.)

* * *

Why the hell doesn't Decca release some of those great sides Charlie Barnet cut not long ago? Charlie jumps like mad on *Gulf Coast Blues, In There, Pow Wow,* and others. Decca continues to release commercial junk by Lombardo, The Andrews Sisters and Jimmy Dorsey, but they put Barnet, Hampton and Herman on the shelf. Woody got smart and cut out to join Columbia. See what happened. Perhaps Barnet and Hamp will do the same. Here's hoping.—H. W., New York City.

* * *

I bought an old album by John Kirby. It featured his old band with such outstanding jazzmen as Buster Bailey, O'Neil Spencer, Charlie Shavers and Russell Procope. While listening to these recordings, what got my attention was the golden tone of the saxophone played by Procope. This man I never heard before buying these records. I would like to read some information on his whereabouts in a future issue of this column.—J. F., Waterbury, Conn.

* * *

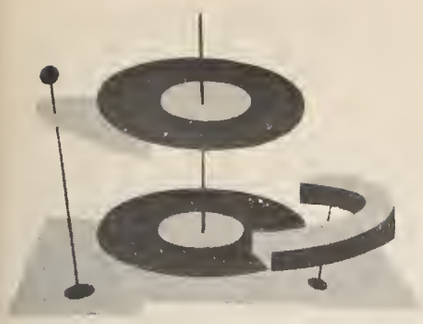
In my opinion Mr. Simms' story on St. Louis jazz in the November issue was excellent. Also on the plus side was that group pose by Creath's musicians, one of the most "alive" band photos I have seen. Also, for my 16⅔., Mr. Dodge is doing quite well as a critic. He gets his ideas across in language that is fresh and informed and free from analysis by means of technical terms (that bane of music criticism in general).—J. P. M., Brooklyn, N. Y.

* * *

I am in complete agreement with W. G. who wants to organize a "moldy fig" movement. I would like to be the first to apply for a charter, life, or what-have-you membership. "Down with Feather, up with the real jazz." Let our battle cry bring down Leonard's tower as did Joshua's at Jericho.—J. F. S., Sheboygan, Wis.

* * *

Who said it wouldn't pay to advertise sweet records in your mag? I was told by a few New Orleans minded friends that I would be lucky to get a 25c bid on most of my records. Since my ad in the December issue I have been deluged with mail and still they're coming. A few comments: "Best ad I've seen yet," "At last,—a sweet ad," etc. And look at the bids,—$3.50 for some Duchin, Reisman and Isham Jones; $4.00 for Coslow's; $4.00 for a Bestor; $4.00 for a Lombardo! How's that, you jazz collectors?—T. P., Anacortes, Wash.



THE RECORD CHANGER

VOL. 4, NO. 12

FEBRUARY 1946

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RECORD LABEL ABBREVIATIONS, EXPLANATION OF RECORD CONDITION-GRADING, AND OTHER INFORMATION, SHOWN ON NEXT PAGE.

The Record Changer is issued monthly as a service to phonograph record collectors and buyers. Record collectors and dealers who have out-of-print records for sale or trade advertise these items in the classified section titled "For Disposition." The classified section titled "Wanted" is used by collectors who advertise therein for out-of-print records.
Gordon Gullickson, Editor, Publisher; Ernest Borneman, Contributing Editor; George Greenfield, Circulation Manager; William Grauer, Jr., Commercial Advertising Manager; Don Anderson and Gene Deitch, Art Department; Herman Rosenberg, New York Correspondent. Published every month at Fairfax, Virginia; Copyright, 1946, Gordon Gullickson. Subscriptions in U. S. and possessions, $2 per year; Canada, $2.25; elsewhere, $2.50.

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HOW THE RECORD CHANGER WORKS:

Abbreviations used in the Classified "Wanted" and "For Disposition" Sections are as follows:

Col. 1, Record Label:

Ae .....Aeolian Vocalion
Aj ..... Ajax
AM .....American Music
Ap ..... Apex
As ..... Asch
Au ..... Autograph
Ba ..... Banner
BB ..... Bluebird
Bea ..... Beacon
BN .....Blue Note
Br ..... Brunswick
BrE ....English Brunswick
BrF ....French Brunswick
BS .....Black Swan
Bu ..... Buddy
Bwy ..... Broadway
Ca ..... Cameo
Cap ..... Capitol
Ch ..... Champion
Cl .....Collectors Item
Cl ..... Clarion
Clax ..... Claxtonola
Co ..... Columbia
Com ..... Commodore
Cq ..... Conqueror
Cr ..... Crown
Cs ..... Crescent
De ..... Decca
DeE .....English Decca
DeF .....French Decca
Di ..... Diva
Do ..... Domino
Ed ..... Edison
El ..... Elite
Elec ..... Electradisk
Em ..... Emerson
Ex ..... Excelsior
Ge ..... Gennett
GG .....Grey Gull
Gl ..... General
GrF ...French Gramophone
Ha ..... Harmony
Harmo ..... Harmograph
Her ..... Herwin
HMV ..His Master's Voice
HoW ..... Hit of Week
HRS ..Hot Record Society
Hy ..... Hytone
Im .....Imperial
Je ..... Jewel
Jl .....Jazz Information
JM ..... Jazz Man
Key ..... Keynote
KP .....Keith Prowse
Li ..... Lincoln
Mas ..... Master
Mad ..... Madison
Max ..... Maxsa
Me ..... Melotone
MW ...Montgomery Ward
Nor ..... Nordskog
OdF .....French Odeon
OdG .....German Odeon
OK ..... Okeh
Or ..... Oriole
OrE .....English Oriole
PaE ...English Parlophone
PaF ...French Parlophone
Pana ..... Panachord
Para ..... Paramount
Pat ..... Pathe
PatA .....Pathe Actuelle
PatF .....French Pathe
Pe ..... Perfect
Ph ..... Philharmonic
Pu ..... Puritan
Qrs ..... Qrs
Re ..... Regal
Ro ..... Romeo
Roy ..... Royale
RZ .....Regal Zonophone
Sa ..... Salabert
SA .....Solo Art
SD ..... Steiner-Davis
Se ..... Session
Sil ..... Silvertone
Sig ..... Signature
Su ..... Sunshine
Sw ..... Swing
Tele ..... Telefunken
Tri ..... Triangle
UHCA ..United Hot Clubs
Ul ..... Ultraphone
VD ..... Van Dyke
Ve .....Velvet Tone
Vi ..... Victor
Vo ..... Vocalion
VoE ....English Vocalion
Vr ..... Variety
Vs ..... Varsity

In the "For Disposition" section the condition of the record is indicated by these abbreviations:

N (New): Surface noise equal to an unplayed record; no visible or audible wear perceptible; original finish intact.
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V (Very Good): Surface noise somewhat more prominent; light foreign noises, but slight distortion, if any; noises not seriously distracting.
G (Good): A moderate amount of surface noise; background may be somewhat irregular and crackling; some foreign noises, and a little distortion; on the whole, reasonably satisfactory listening without undue distraction of attention. Foreign noises definitely less prominent than the music.
F (Fair): Foreign noises, taken together, are about as prominent as the music, and there is considerable distraction of attention, and listening requires some effort and concentration; nevertheless, under these conditions, listening should be fairly satisfactory.
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"AUC": The record is at auction. The highest bid takes the record. Bid only what the record is worth to you.
"TRA": The record is for trade only. If you are not familiar with the wants of the advertiser send for his want list. If you have certain records in which he may be interested, mention these in your letter.

The extreme right column in both the "Wanted" and "For Disposition" sections shows the first four letters of the advertiser's name. His address is shown in the adjoining columns of this page.

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attitude towards early and late jazz

by

Roger Pryor Dodge

I am often asked whether I think present-day jazz is as good as early jazz. Although I do not follow all the way with the extremists who throw out everything after, I do have a natural leaning towards the early jazz because I find it more vital. I do not mean to imply that I dislike all current jazz. Positive values in current jazz, values from the past, values that we *can* bring from the past and which we can extend, I do favor. However, it may be asked, if I call the early jazz more vital, why then do I not go all the way and prefer it to current jazz and acknowledge that it was the only jazz. In this article I intend to show why.

There are those who like anything that is earthy and primitive but jazz is not *just* earthy and primitive. If jazz were just a simple tune played with an earthy tone, when the earthy tone disappeared then it *would* be senseless to cling to this simple tune. But jazz was not only this. It was and is a music of extreme and highly developed figuration which in semblance is as complex in any single melodic line or intricate in its collective state as any music of which we know. The essential element in jazz, which I consider to be the melodic line, can and does have an existence and development of its own quite apart from the tone or texture qualities of early jazz. And it is where there is a longer flow of melodic thought that I find the keenest interest and would prefer it even when delivered by a blander tone.

The balance between the beginning, middle and end sometimes comes about in a subconscious manner in the early stages of music. Although the construction of the solos and ensembles was hardly ever long sighted the virility and strength compensated for this short-sightedness. As music develops or grows older it has larger vision, there is a more consistent balance between the beginning, middle and end of a solo or ensemble. There is, however, in the later music, a very slow deterioration going on at the same time. Because of the slowness of this deterioration music has time to establish a well balanced composition with little of its original vitality lost and a great deal of compositional and consistent inventiveness gained.

Jazz might have followed this usual pattern if there had not been too many musically bad influences around it and had it not had to compete for an audience which was conditioned by the more suave compromises with Western music. This condition ruined most of the old players and created a bad musical atmosphere for the new musicians to be born in. All through this period of bad influences from 1930 on we can see the struggle of this first vital music trying to develop and at the same time hold on to its rich texture. We can see this conflict in current day jazz musicians who one night strive to play within the great tradition of early jazz players and the next night succumb to the detrimental evils of sleek sweet jazz.

It is hard to estimate how much that is good will survive and develop with all the evil influences within the present-day jazz. Early jazz was not sweet nor was early European music. Just as the sweetness of Mozart was possible and acceptable at a certain point in the development of European music so may sweetness in jazz become possible and acceptable at a certain point in the development of jazz. Although we feel the change towards sweetness when entering Mozart's period we are nevertheless captivated immediately in spite of the sweetness and so we may be captivated with jazz even when it becomes sweet. We can sense a tendency towards sweetness and away from the earthy tone and brittle invention of early jazz. But when the best of the past has come to have the advantage of *development* and has become enriched it can satisfy us just as completely even though the texture of early jazz is missing.

As vital as an early music is I do not think of it as listenable music. Except for a very few specialists its appeal was along other lines. The multitudes who liked it in its day were attracted to it by the sound of the instrument, its perfect function as dance music plus the excitement of the instruments in ensemble. Except when they played straight the liking was never musical. Any mass enthusiasm for a band "in the flesh" is never a strictly musical preference. Real preference is shown where the audience "goes for" the records. Although a large number of concert goers have excellent sophisticated taste and a pretty high standard of acceptance of music written for an audience yet they cannot "keep up" with early jazz.

Even the most ardent enthusiasts are attracted to jazz for various reasons. Some are highly sensitive to intonation, others to rhythm and playing style. They become completely sold to somebody's tone. Although they may respond to and appreciate a good line, it is imperative that it be delivered by the tone they like. It is a question whether they see the line unless delivered by the tone of their choice. I believe the greatest musical significance is to be found in the musical line. Although the early jazz did not have the musical line completely I do not say that the jazz since that time has been more successful. I only say that I believe it is more successful although verging on the cheap side constantly.

When under the influence of listening to a band in person some of the criticism made in this article may seem precious. I find that the atmosphere surrounding a band, whether a son orchestra in Cuba, a jazz band in New Orleans or any authentic folk orchestra is so all enveloping that we cannot analyze the nature of our total reaction or make critical distinctions.

Obviously early jazz music would not stand up if played on an instrument for which it was not intended and by performers foreign to its spirit. Music of the great contrapuntal period certainly stands upon the piano. This is a triumph of the melodic content of the music. It has great musical meaning divorced from the instrument that it was planned for. Naturally its significance is enhanced when put back upon its original instrument, the harpsichord. Even then we are not listening to the music as it was heard by its contemporaries. The whole manner of playing is missing and if we could recapture that then we would see how much richer the total effect would be. This music must have had a style that was rich in tone and phrasing. The question might narrow down to whether we prefer the highly sophisticated music of the 18th century that we do have, to a music which, had we had recording then, came to us on records and revealed richness in tone, intonation and phrasing but could not stand up well in notation. To decide this it becomes a matter of whether we value the sensuousness (tone) more than do we the esthetic (melodic line).

Without a discussion of the significance of the esthetic and the sensuous in music let us investigate which of these aspects we like the most in jazz. In the nature of the art the sensuous

quality can exist by itself but the esthetic presupposes some sort of sensuous surface. In reality, however, the sensuous is never isolated as we always have some tune, however simple and short, to carry it along. Therefore when thinking of the tone or sensuous quality we are never at a complete standstill and when thinking of the esthetic or melodic line we always have whatever sensuousness an instrument has in itself.

I find that music's sensuousness is a static sort of pleasure. Our musical appetite is quickly appeased at any one hearing although upon frequent repetition the sound does grow on us until it takes on a striking familiarity. Its pleasure is static because we have no incentive to follow it through, no expectancy, no satisfaction when it arrives, no leading into something else.

The esthetic of a composition, when we become familiar with it, takes on a shape that unfolds in a very expected way. It is the fulfillment of anticipation which gives us our greatest delight. To be held in this position for some time makes for an engrossing experience. The longer we are held the more memorable the experience. Without the appeal of the sensuous tone there is no great immediacy, no memorable pleasure in the thing that passes, but only an interest in the unfolding of the line. When there is a rendition with little immediate attraction we shift the burden of interest to the esthetic which since it is not always inspired, is not always capable of compensating for the loss of tone quality. When this sensuous quality is accompanied by a paucity of esthetic interest our attention tapers off very quickly.

In jazz the motor-action of the strong beat and rhythmic suspension is physically so exhilarating that when combined with the tone quality a minimum of the esthetic is needed. The overemphasis of motor-action when there is nothing else makes for white-heat music only, which as listenable music is over stimulating and creates a need for letting off an equal dynamic power in dancing.

The late inter-party controversy hinged on a discussion of where to focus our interest in the rise and decline of jazz. The earlier we situate ourselves in the jazz cycle the more commendable do we consider the qualities of "purity" and "simplicity" and the more reprehensible do we consider the attributes of later jazz which are frequently described as "overelaborate" and "Westernized." Those situated in the latter part of the jazz cycle, though offended by this name calling, seldom have weapons with which to fight back.

The questions of horizontal and vertical and of variation on the tune and variation on the harmony, are far from the issue. These terms in no way cover what is felt by jazz fans nor are they correct terms for distinctions that are better "felt." In jazz there is no such thing as pure horizontal ensemble when we consider either the implied or expressed harmonic structure. There is no such thing as pure vertical music. Variation on the tune or on the harmony is abundantly evident in all types of jazz.

In closing one might say that the greatest of all possible distinctions within jazz is that which exists between the good old New Orleans jazz and the current 52nd Street variety.

. . . THIS CHORUS

(*Continued from Page* 4)

Say, how did that radio bash of *Esquire's* turn out the other night? I happened to tune in right at the time the Ink Spots or some such Double Gold Award winners were playing. On an adjacent wave length I heard the record *Horses Don't Bet on People*, and for thirty minutes mistook this program for *Esquire's* jazz concert. I thought it queer that the music be interspersed with observations on Super Suds and what not, but these days you can't tell about anything.

* * *

We regret that *Jazz Forum*, the London magazine which we have repeatedly advertised as "now available" has failed to make its appearance. Next month we will announce either that subscriptions taken for this publication will be refunded or that the magazine is in production.

* * *

Have just received George Rosenthal's 1945 issue of *Jazzways*. It might be described as the National Geographic of jazz music, except on a larger scale.

It's 120 pages 8½" x 11", on heavy slick paper. The reading material is supplied by Albert McCarthy, Rudi Blesh, Dale Curran, Fred Ramsey, Art Hodes, Alexander King, Frank Stacy, Peter Fischer, and Eugene Williams. About half the space is given to the greatest (repeat, greatest) photographs ever to be printed from the American music scene.

Jazzways may be obtained from most news stands. If you see something bright red, that's it. I intend to buy about 10 copies. I think it will be a good investment.

* * *

Special offer: In the April, May and June issues of the Record Changer, we will advertise free of charge, any "wanted" item for which a price of $25 or more is offered. These ads must be submitted on our classified ad blanks.

"Then Ory put a 'Gliss' on F sharp—and everything went black!"

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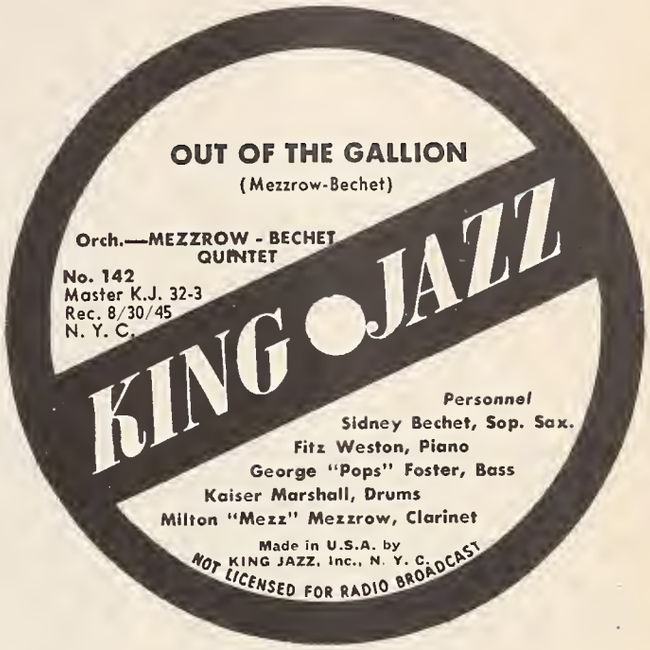

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KING JAZZ 143
†*Blood on the Moon*
House Party

KING JAZZ 144
✱*Levee Blues*
✱*Saw Mill Man Blues*

(Mezzrow-Bechet Septet)

KING JAZZ 145
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I Finally Gotcha

(Piano Solos, Jimmy Blythe, Jr.)

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Mezz Mezzrow	*Clarinet*
Fitz Weston	*Piano*
Pops Foster	*Bass*
Kaiser Marshall	*Drums*

SEPTET:

Sidney Bechet	*Soprano Sax*
Mezz Mezzrow	*Clarinet*
Pappa Snow White	*Trumpet*
Jimmy Blythe, Jr.	*Piano*
Danny Barker	*Guitar*
Pops Foster	*Bass*
Sidney Catlett	*Drums*

PIANO SOLOS:

Jimmy Blythe, Jr.

BLUES VOCALS:

✱Pleasant Joe
†Pappa Snow White

BECHET

MEZZROW

ERNEST BORNEMAN, in *The Record Changer* for January, 1946, says of these twelve KING JAZZ sides:

" . . . never before in the whole history of jazz — and I include the Hot Fives, the Bechet Feetwarmers, and the Bunk Johnsons — has there been such consistent imaginatian, integrity, and meladic wealth, such flawless collective improvisation and such utter absence of vanity and sham, as in the best of these new discs. It is as if a group of travellers through our musical history had collected everything of true value from New Orleans to the present and, by an extraordinary process of selection and purification, had been able to leave behind all that was ephemeral and redundant on the way, and finally by an act of grace, had been able to bring forth, as their own innermost experience and creation, a series of new variations which gave personal shape and depth to the whole tradition of the past."

We are not yet accepting orders for these records. Prices and release dates will be announced shortly in this magazine. KING JAZZ, INC., 140 West 42nd Street, New York 18, N. Y.

QUESTIONS and ANSWERS

by

ERNEST BORNEMAN

All Questions Should Be Addressed To Ernest Borneman National Film Board, Ottawa, Canada

I

The old purist argument of improvisation versus arrangement rears its ugly head again. Two correspondents, Mr. Aaron H. Esman of 1300 York Avenue, New York 21, and Mr. Milton C. Laidlaw of 758 West 8th Street, Plainfield, New Jersey, have written in to take me to task for my definitions of jazz and swing in the June RECORD CHANGER and the earlier ANTHROPOLOGIST serial. After the letters from Charles W. Smith and R. H. Pflug-Felder I am really beginning to get a little concerned about this whole controversy. Let me re-state what I consider to be the anthropological argument so that we can at least make our stands instead of talking at cross purposes.

A definition, to me, is a scientific abstraction which has no absolute value in practice. Its relation to the everyday experience is in terms of a common denominator or of the closest possible approximation. If I say: "The closest connection between two points is the straight line," I don't expect anyone to tell me that he has never yet found a perfectly straight line in his every-day experience. We all know that Euclidian mathematics have no more than an approximate value in our world of curved space. Similarly, if I say "Jazz is collective improvisation," I don't expect any readers to send me letters about Buddy Bolden's or Bunk Johnson's solo work, for all of us know that there is a very definite difference between Louis Armstrong's solos with the Hot Five and Benny Goodman's solos accompanied by tom-toms. The difference is one of character and of derivation. In New Orleans jazz, the solo derived from its relation to the other instruments in the band; if Bunk Johnson plays second cornet to Buddy Bolden, he plays a different kind of horn than he would if he were to play the leadline of a Tin Pan Alley tune. If Bunk has played obligati or second parts for so-and-so-many years, he will tend to play a very different kind of solo than he would have played if his style had not been modelled by a number of years of contrapuntal improvisation.

Thus, if I define a style or a kind of playing, I shall make an attempt to focus on that part of the music which differs most significantly and most characteristically from all other kinds of music. This part, in jazz, is *collective improvisation,* and the fact that all jazz musicians from time to time use head arrangements or play solos makes very little difference to the basic pertinency of the definition.

Let me explain this in some detail:

II

Mr. Esman writes:

"I find it necessary to take issue with you on some of what appear to be the fundamental principles in your thesis, because it seems to me that whatever theoretical merit they may have, they completely ignore the facts as they exist.

"(1) You state (RC, July, 1945) that 'jazz is and should be . . . improvised . . . music without solos . . .' If you are proposing reforms in jazz, well and good. But to state that jazz *is* music without solos is a palpable misstatement. Jazz has always had solos of greater or lesser length since its emergence as a discrete art form; who are you (if I may be so bold) to say that it should not? Granted that the improvised contrapuntal ensemble is the essential of jazz—do you then deny that George Lewis' Burgundy Street Blues or Sidney Bechet's Blue Horizon or Johnny Dodds' solos on Potato Head Blues or George Brunis' solo on Tin Roof Blues or any of Louis Armstrong's solos are jazz? Let us get down to essentials. If you do deny that these solos are jazz then you deny the value of some of the finest music ever created; if you do not deny that they are jazz, then your thesis falls apart.

"(2) You further state (RC, Aug., 1945) that you 'do not agree with Panassie's theory that "jazz is a style of playing" and that "any tune can be a jazz tune when it is played as jazz." ' Again, let us get down to essentials. On the basis of your statement you would then reject Sidney Bechet—Tommy Ladnier's When You and I Were Young, Maggie, and Maple Leaf Rag, as well as innumerable other records of 'non-jazz' tunes played in jazz style. If you think that Joplin's rags have dated, as you say in this same paragraph, listen once again to the above-mentioned recording of Maple Leaf, or to Jelly Roll Morton's recording of Original Rags. Dated? These records are as fresh as the day they were made, and will remain so forever. Finally, it seems to me that your rejection of Tiger Rag is more a support for your tenuous thesis than a considered esthetic judgment; certainly your argument against it is an unconvincing one.

"In short, it seems to me that jazz should be defined and characterized as it is, and not as you or anyone else think it should be. Tiger Rag has been played by jazz musicians for two generations—are you to tell them that since Tiger Rag does not arise from Afro-American roots, it should no longer be a part of their repertoire? They would laugh in your face. And what of such tunes as Someday Sweetheart, Sugar, China Boy, etcetera, etcetera. These tunes are jazz as it is played—and you are fighting a windmill if you try to tell jazzmen or jazz lovers that they are not jazz. And you yourself say (RC, June, 1945) that jazz 'can be played solo or ensemble . . . ;' where is your consistency?"

III

Mr. Laidlaw writes:

My question is concerned with the hybridization of, or the introduction of alien elements into, jazz. Is a musical hybrid *necessarily* of less significance and value than the pure musical form from which it derives?

You state: "Any attempt to arrange and orchestrate jazz, however well done, is a decline and a compromise. However well the Tin Pan Alley boys arrange their jazz pieces, the academically trained composer still keeps his head-start of five centuries and all attempts to beat him at his own game are therefore doomed to folly and failure."

You do not define the term "Tin Pan Alley boys" (which most jazz students reserve for an obviously artistically inferior group of assembly-line composers and arrangers) and therefore, as a matter of compatibility with the objective tenor of the rest of your discussion, I assume you include all those who, making jazz their basic idiom of expression, have attempted to arrange it. Specifically, I am attempting to categorize the music of Ellington, which, since it lacks the sterility of the great majority of "jazz arranging," is certainly worthy of consideration in some field of musical endeavor and cannot be shrugged off as decline, folly or failure.

Ellington's music, of course, is not pure jazz, and, insomuch as the jazz idiom definitely forms the basis of his music, it can not be considered a revolutionary manifestation of the academic European tradition.

Like jazz, his music possesses functional as well as aesthetic values; that these values are recognized by jazz lovers and students of European music alike is evident in his enthusiastic audience which includes not only jazz lovers but many whose musical interest is almost solely preoccupied with European art music.

I agree that hybridization of jazz is a degenerative art to the extent that *commercialization* is degenerative. But is hybridization degenerative if its motivation is of a *sincerely* artistic nature?

P.S. Where do Sy Oliver's old arrangements for Lunceford fit into the scheme of musical evolution? I cannot call them folly or failure.

IV

Let me answer Mr. Esman first:

First of all, I am not proposing "reforms in jazz." You do not "reform" an art; it evolves in the give-and-take relationship between artist and audience, and although the critic or the scientist may have a certain small part in this reciprocal relationship, it would be sheer arrogance for any one of us who does not play an instrument to try to "reform" the work of the artists.

What I think of the solo work of George Lewis, I'd rather not put on paper; as for Bechet, I can only agree with what Johnny Hodges said to me a year or two ago when he spent the evening listening to all the Bechet discs I had on my shelves: "Man," he said, as he got up, shaking his head as if in a daze, "Sidney really *is* God!" As for Dodds and Brunis, I can only repeat what I said in my introductory remarks: If a man's playing is logically derived from the contrapuntal pattern of collective improvisation, you don't have to bother whether you can hear the other parts of the polyphony behind him or if his playing merely implies them by his use of the shifted accents and harmonies and progressions which mark the work of the great jazzmen.

This question of implied relationships between the musician and his music can be answered equally well from your other example, the degree of influence which a tune has in inspiring the musician to do his best with it. I may be wrong about the Joplin rags simply because I have never found myself inspired by any of them, and all the performances I have heard have impressed me only to the extent in which the musician has been able to get away from the jerky off-beat accents and the trite melodic line. Bechet, of course, is so great a musician that he could probably take Chickery-Chick and make a masterpiece of it. But what would that prove: That Bechet is a great musician or that jazz doesn't require good tunes?

All these definitions, as I said above, are approximations in terms of the law of averages as far as the past is concerned, and of the laws of probability as far as the future is concerned. I've spoken to a lot of musicians and I have listened to a great many of them and I have never met one who didn't agree that there was a very definite relationship between the value of a tune and the value of his own improvisation based on that tune; and if you urge a real jazzman to tell you what tunes he considers best from this point of view, he'll tell you every time that it's the blues.

I am not going to make a fool of myself by telling any musician what he should or should not play, but I certainly reserve my right, after he has made his own choice, to say that I think his version of *Tiger Rag* stinks —not because his playing was off on that day but because the tune is a dull and trite march tune which can only be enjoyed as a pleasant piece of hokum—as a parody, if you wish, but not as a serious piece of music on a plane with *Komm Süsser Tod* or *Bella figlia dell amore* or *Young Woman's Blues.*

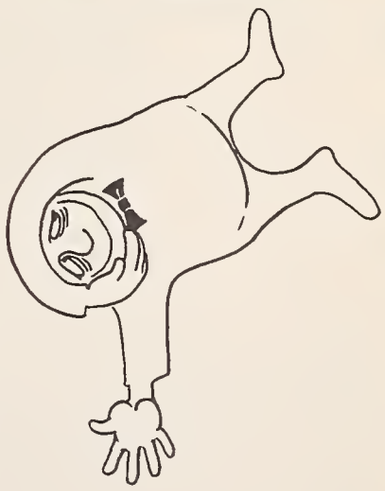
Thus far for Panassié's argument that "jazz is a style of playing which can be applied to any kind of tune," and thus far also for Mr. Laidlaw's question about the Tin Pan Alley boys. As for Ellington, the question is more complex. I tried to answer it in the July RECORD CHANGER as part of my reply to Mr. Theodore Chandler. Let me repeat here only that I think Ellington is a remarkable composer in the classic sense of the word but that I consider the best of his orchestra's music to be based as much on the margin for collective improvisation allowed to them as on the "composed" and "arranged" parts of the music. The two run side by side, or one after the other, and if I have any criticism to make, it is a criticism of the loss of unity and coherence inevitable in this kind of procedure. As for Sy Oliver's music, and as for the whole Lunceford band, I am not impressed at all. I like some of the individual musicians and I have a certain academic respect for the accuracy and discipline of the band, but as for the stimulus and the creative drive of the music, you might just as well give me Gene Gifford and the old Casa Loma Band.

Let me conclude with a few final words on this whole controversy between the "pure" and the "hybrid." As Mr. Laidlaw uses these terms they come to sound almost like something the late Doctor Goebbels might have used in his defense of "pure race" or in his attack on "alien" and "hybrid" peoples or cultures. Culture, to me, and, I hope, to most anthropologists, means a living, changing, evolving relationship between a people and its aesthetic expressions. This relationship is never "pure" to the extent that it is absolute and unchanging; if it ever reaches a stage in which it fails to change, this is the stage in which it is beginning to grow extinct. But there is a kind of hybridization which is as surely degenerative as the "freezing" of a "pure" form, and this is the artificial introduction of aesthetic elements which by themselves represent a fully developed culture of a different kind. These elements then act like chunks of food too large to be digested. They are never integrated into the body's natural metabolism, and in cases of extreme severity they may annihilate the whole organism.

This extreme severity seems to me to have arisen in the case of American

(*Continued on Page* 12)

"PLEASE LOGAN — WE'RE FOND OF BIX TOO BUT WE DONT ACT THAT WAY ABOUT IT"



CLIMAX

PRESENTS

NEW ORLEANS JAZZ

BY

GEORGE LEWIS

AND HIS NEW ORLEANS STOMPERS

GEORGE LEWIS ..... Clarinet
KID HOWARD ..... Trumpet
JIM ROBINSON ..... Trombone
LAWRENCE MARRERO ..... Banjo
EDGAR MOSLEY ..... Drums
CHESTER ZARDIS ..... Bass
JIM LITTLE ..... Tuba

●	No. 101 12 Inch	CLIMAX RAG DEEP BAYOU BLUES
●	No. 102 12 Inch	MILENBERG JOYS TWO JIM BLUES
●	No. 103 12 Inch	JUST A CLOSER WALK WITH THEE JUST A LITTLE WHILE TO STAY HERE
●	No. 104 12 Inch	FIDGETY FEET DAUPHINE ST. BLUES
●	No. 105 12 Inch	DON'T GO 'WAY NOBODY CARELESS LOVE BLUES

$1.50 F.O.B. New York City, Exclusive of Federal, State and Local Taxes

This remarkable set of records testifies anew to the eternal vitality of New Orleans music. A living and dynamic art, its secret never reduced to a formula, New Orleans style has eluded definition. The style of GEORGE LEWIS' STOMPERS differs from that of any other band, yet in many respects this music is most typical of New Orleans style, and already has been hailed as the very incarnation of the spirit of the "Crescent City." These records possess in unusual degree the energetic rhythmic drive, the vibrant expressiveness and warmth of tone, the ruggedness of ensemble, and the exuberant, unaffected grandeur so characteristic of New Orleans jazz. Prominent also are "off-the-beat" swing, lack of mechanical precision in attack and phrasing, and the ability to throw caution to the winds—musical qualities of men conditioned by years of nothing-to-lose living.

Although the phenomenon of New Orleans style depends more upon the treatment accorded a composition than the tune itself, there exists a distinctive New Orleans repertoire conducive to this unique improvisatory jazz style. The music of these records, consisting of marches, blues, rags, spirituals and stomps, is representative of that time-proven repertoire and indicative of the broad range of musical interests and the vital role played by music in New Orleans life.

WILLIAM RUSSELL

FOR COMPLETE CATALOG WRITE TO

BLUE NOTE RECORDS

767 LEXINGTON AVENUE RE 4-4167 NEW YORK 21, N. Y.

QUESTIONS AND ANSWERS

(*Continued from Page* 11)

jazz music. A folk music based on the give-and-take relationship between white and colored people in the South can only survive and develop if a similar give-and-take relationship continues in the North or wherever the musicians may try to earn their living. But instead of any kind of reciprocal relationship, a monopoly of financial interests has taken over the whole complex of relationships between white and colored musicians, between the musicians and their music, and between the tune or the composition and the performance based upon it. What has taken place therefore is not an evolution in the sense of change and of the introduction of fertile new elements but a drastic stoppage of the whole evolutionary process.

In this interpretation I find myself uncomfortably in between the camps of the "purists," like Rudi Blesh and Gene Williams, and the "progressives," like Feather and Ulanov. Despite all my respect for Gene Williams' and Rudi Blesh's integrity and good will, and in spite of my admiration for Bunk's extraordinary creative gifts, I cannot help considering Bunk's music as an interesting and, at times, even exciting revival of some of the basic trends of the music. But it remains a *revival of* the past and not an *evolution from* it, and I cannot help but consider it as another example of the inevitable frigidity of all purism. On the other hand, I find the argument of the METRONOME boys entirely befuddled, and I cannot help feeling that a great deal of their logic is special pleading rather than aesthetic conviction. Feather, in his syntax and choice of vocabulary, and in the general balance of his prose, shows too much awareness of real aesthetic sensitivity to make his approbation of some really shoddy music and his disapprobation of some really creative performances at all convincing. There seems to me an obvious lack of good will in his argument for progress and against the old school. It must be quite obvious to men of Feather's and Ulanov's intelligence that progress can only mean a further heightening of the elements originally latent in the music, and that the elements advocated by Feather and Ulanov (accuracy of technique, intelligent harmonic progressions), though entirely laudable by themselves, have no bearing at all upon this argument. Most of the really original and creative elements in jazz have very little connection with the European school

of music and its harmonic tradition. Feather's premise that harmonic progressions are the core of music is therefore basically inapplicable to jazz—as, in fact, it is to most non-European music. The introduction of written arrangements, harmonic scoring, large chordally balanced sections and all the rest of the new school are by no means progressive in the sense that the development of the blues scale or the use of shifted accents were progressive. The blues scale was remarkable not because it was a new scale but precisely because it was a breach with the whole European scalar and harmonic tradition towards which the "progressive" boys now want us to return. If there was anything at all revolutionary and progressive in jazz, it was the integration of a number of African elements into the European tradition; if Feather and Ulanov now want us to return to the European tradition—and to the worst nineteenth century elements of that tradition—they are negating all the progress the music has made in the past.

I repeat what I said in the last installment of THE ANTHROPOLOGIST LOOKS AT JAZZ a year ago: We cannot easily ignore the lesson of the last half century, and we cannot go on much longer in search of the lost perfection of various period styles whose greatest exponents are dead or swiftly aging. If I were asked today to record a session which was to leave the greatest possible impact on the future of jazz, I would not go back to the well-tried orchestrations of New Orleans and Chicago, for I know that even at best I could not expect to produce anything better than nostalgic recreations of a period long dead, and I would fail to see the sense of doing anything, however well, which has once before been done equally well. I would rather line up a large band made up of men who are compatible and can improvise collectively in ever changing subgroups and sub-units within the band. This, basically, was what Ellington did at his very best, before and until the commercial needs of the band business required him to play for someone else's cashbox.

THE NEEDLE

Publishers-Importers

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BACK ISSUES

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DISCOGRAPHY OF THE HARLEM HAMFATS

by ALBERT J. McCARTHY

The story of the Harlem Hamfats was told in a recent *Jazz Quarterly* by Evelyn Featheringill. The following discography, as far as I am able to judge, lists all the sides they recorded—117 in all.

The output of the Hamfats was extremely variable in quality, and it is necessary to have about ten records to study every facet of the group. The main interest lies in the trumpet playing of Herb Morand, an artist of considerable talent, with an instinctive flair for the blues. He has a pleasant open tone and his phrasing is reminiscent of Armstrong—outside of the handful of "greats" there are few trumpeters who so ably accompany blues singers. His growl style is rather repetitive, but at times is effective as on such records as *Weed Smoker's Dream*. Odell Rand can be moderately good on blues, but is very limited—his replacement by Buster Bailey, however, is a retrogression. The rhythm section is competent, with John Lindsey's bass outstanding. Of the vocalists I prefer Morand, who is to be heard on only a few sides, particularly on the Buddy Petit tune *Barefoot Boy*. McCoy has an absolutely toneless voice; I have seldom heard a less musical singer; but now and then it is fitting.

Records which are fairly representative of the group are *Oh! Red, Southern Blues, Jam Jamboree, Barefoot Boy* and *Weed Smoker's Dream*. The latter is my favorite; it has a surrealist atmosphere, and both Rand and Morand are in excellent form. McCoy's vocal is in perfect keeping with the atmosphere. *Jam Jamboree* is a spirited parade piece, and *Oh! Red* a good example of the Hamfats in medium tempo. *Southern Blues* has an Armstrong-like introduction by Morand, and then McCoy sings a slight variation on the well known blues verse:

"Blues Jumped a Monkey and
Run Him for a Solid Mile.
(Repeat)
And the Poor Fellow Lied Down
And Cried Like a Natural Child."

Morand backs McCoy beautifully in the second vocal chorus, and the drumming is first rate.

Of the accompaniments I prefer those to Rosetta Howard. Frankie Jaxon is a much better singer, but his second session has the flute-like outpourings of Bailey to divert the attention. Rosetta Howard is a delightful singer, she has a rich brazen voice, and four of the sides from the Oct. 3, 1937, sessions are gems (De 7392 and De 7370). *Let Your Linen Hang Low* with its delightfully bawdy lyrics (McCoy's voice trembles with anticipation as he says "I got a dollar and a half or more") has some wonderful work by Morand, and he plays superbly on the other three sides. He really knows how to *accompany* the singer.

I do not mean to overboost the Harlem Hamfats. Few of their records are really brilliant, but in their better sides they reveal a spontaneity and freshness in pleasant contrast to the jump and jive efforts of many more famous contemporaries.

I would welcome information on the Vocalion recordings, which I have not heard, and on which records P. Williams and Ransom Knowles replace Flynn and Lindsey. Also any corrections on errors which may be included. May I suggest that such information should also be sent to Orin Blackstone for inclusion in the final version of *Index to Jazz*.

Herb Morand (trumpet and vocals); Odell Rand (clarinet); Horace Malcolm (piano); Fred Flynn (drums); John Lindsey (bass); Joe McCoy (guitar and vocals); Charles McCoy (mandolin or guitar). "Hamfat Ham" is Joe McCoy.

CHICAGO—APRIL 18, 1936

Oh! Red	(C 90691)	De 7182
Lake Providence Blues	(C 90692)	"

JULY 2, 1936

Live and Die For You	(C 90780)	De 7196
New Oh! Red	(C 90781)	De 7218
What You Gonna Do	(C 90782)	De 7205
She's Gone Again	(C 90783)	De 7196

AUGUST 14, 1936

Let's Get Drunk and Truck	(C 90835)	De 7205
Move Your Hand	(C 90836)	De 7218
Sales Tax On It	(C 90837)	De 7206*
You Done Tore Your Playhouse	(C 90838)	"

*(Reissued on Decca 8650)

OCTOBER 2, 1936

Little Girl	(C 90912)	De 7234
Southern Blues	(C 90913)	De 7229
Garbage Man	(C 90914)	"
Weed Smoker's Dream	(C 90915)	De 7234*
If You Want to Live	(C 90916)	De 7251

*(Reissued, Decca 8650, titled *Why Don't You Do Now*)

OCTOBER 22, 1936

I Feel Like a Millionaire	(C 90947)	De 7245*
Bad Luck Man	(C 90948)	"
My Daddy Was a Lovin' Man	(C 90949)	De 7251
She's Trickin' Me	(C 90950)	De 7274

*(Verification of this master number required)

NOVEMBER 13, 1936

We're Gonna Pitch a Fair Conniption	(C 90982)	De 7326*
Hamfoot Swing	(C 90983)	De 7262
Who Done It?	(C 90984)	De 7274
Growling Dog	(C 90985)	De 7283

*(Issued as *We're Gonna Pitch a Boogie Woogie*)

DECEMBER 12, 1936

(Unknown tenor sax replaces Odell Rand)

Keep It Swingin' Round and Round	(C 91038)	De 7266
Ooh Wee Babe	(C 91039)	De 7283
I Don't Want You Lovin' Me	(C 91040)	De 7266
She's a Mellow Mother for You	(C 91041)	De 7262

JANUARY 14, 1937

(Odell Rand, clarinet, returns)

Hallelujah Joe Ain't Preachin' No More	(C 91074)	De 7299
What's My Baby Doin'	(C 91075)	"
It Was Red	(C 91076)	De 7312

MARCH 1, 1937

I Feel Like Goin' to Town	(C 91123)	De 7339
I'm So Glad	(C 91124)	"
Jam Jamboree	(C 91125)	De 7312
Down in the Shady Lane	(C 91126)	De 7351

APRIL 28, 1937

I'm Cuttin' Out	(C 91200)	De 7351
Hoodooin' Woman	(C 91201)	De 7367
I Love That	(C 91202)	"

MAY 12, 1937

Baby, Don't You Tear My Clothes	(C 91244)	De 7310
You Drink Too Much	(C 91245)	"

MAY 21, 1937

I'm Alabama Bound	(C 91268)	Unissued
Empty Bed Blues	(C 91269)	De 7326

MARCH 12, 1937

(Acc. Frankie Jaxon, vocal)

Dirty Dozens	(C 91130)	De 7304
She Brings Me Down	(C 91131)	De 7286
Take It Easy Greasy	(C 91132)	De 7304
Wet It	(C 91133)	De 7286

JULY 20, 1937

(Acc. Frankie Jaxon, vocal. Unknown trumpet and Buster Bailey replaces Morand and Rand)

No Need Knockin' on the Blind	(62425)	De 7360
You Certainly Look Good to Me	(62426)	De 7345
She Sends Me	(62427)	"
Chocolate to the Bone	(62428)	De 7360

OCTOBER 3, 1937

(Acc. Rosetta Howard, vocal. Morand and Rand return)

Let Your Linen Hang Low	(62643)	De 7392
If You're a Viper	(62644)	De 7370*
Rosetta Blues	(62645)	"
It's Your Turn	(62646)	De 7410
Let's Fall in Love Again	(62647)	"
Worried Mind Blues	(62648)	De 7392

*(Also English Vocalion 202)

OCTOBER 6, 1937

(Acc. Johnnie Temple, vocal)

Gimme Some of That Yum Yum Yum	(62653)	De 7385
Hoodoo Woman	(62654)	"
Mama's Bad Luck Child	(62655)	De 7416
Mean Baby Blues	(62656)	De 7444

OCTOBER 6, 1937

Broken Hearted Blues	(C 62656)	De 7395
Tempo de Bucket	(C 62657)	De 7382
You Got the Devil to Pay	(C 62658)	De 7382
Time's A' Wastin'	(C 62659)	De 7454
Black Gal, You'd Better Use Your Head	(C 62660)	De 7439
Root Hog or Die	(C 62661)	"
My Old Lady Blues	(C 62662)	De 7426
Toodle-oo Blues	(C 62663)	De 7406
Rampart and Gravier Blues	(C 62664)	De 7395
What's On Your Mind	(C 62665)	De 7426
You Got to be Satisfied	(C 62666)	De 7406

NEW YORK—APRIL 20, 1938

(Buster Bailey replaces Rand)

Don't Start No Stuff	(63634)	De 7466
Let Me Feel It	(63635)	"
Little Girl	(63636)	De 7761
I'd Rather Be With You	(63637)	De 7454
I'm in so Much Trouble Now	(63638)	De 7530
I Believe I'll Make a Change	(63639)	"

APRIL 21, 1938

(Acc. Rosetta Howard, vocal)

It Will Never Again Happen	(63640)	De 7515
Trading Old Love for New	(63641)	"
Stay On It	(63642)	De 7459
Delta Bound	(63643)	De 7687
You Got to Go When the Wagon Comes	(63644)	De 7447
How Long Baby	(63645)	De 7459
Harlem Jamboree	(63646)	De 7447

APRIL 22, 1938

(Acc. Frankie Jaxon, vocal)

She Loves So Good	(63664)	De 7482
Riff It	(63665)	"
Some Sweet Day	(63666)	De 7548
I'm Gonna Steal You	(63667)	"
I Knocks Myself Out	(63668)	De 7423
Why Put the Big Britches on Me	(63669)	"

APRIL 22, 1938

(Acc. Johnnie Temple, vocal)

What is That Smells Like Gravy	(63670)	De 7456
Every Dog Must Have Its Day	(63671)	De 7495
Fare You Well	(63672)	"
Starvin' Chain	(63673)	De 7532
County Jail Blues	(63674)	De 7456
Gonna Ride 74	(63675)	De 7532

APRIL 30, 1938

(Odell Rand returns)

Mellow Little Devil	(63662)	De 7484*
Barefoot Boy	(63663)	" *

*(Also English Brunswick 03556)

OCTOBER 21, 1938

(Acc. Rosetta Howard, vocal)

Stomp it Out Gate	(91552)	De 7640
Candy Man	(91553)	De 7551
Oh Rider	(91554)	De 7531
Stay Away from My Door	(91555)	De 7551
All on Account of You	(91556)	De 7531

VOCALION PERIOD:

(Unknown personnel. Vocals by Lil Allen, Alberta Smith and Hamfoot Ham)

That's Goin' to Ruin Your Beauty Stop		Vo 04713
When the Sun Goes Down in Harlem		
What Was You Doin'		Vo 04828
Way Down that Lonely Road		
Bartender's Blues		Vo 04870
Ready for the River		
Something Wrong with My Mind		Vo 04925
You've Had Your Last Good Time with Me		
You Can't Win in Here		Vo 05136
When My Love Has Come Down		
Oh Babe		Vo 05179
You Brought Me Everything		
You Done Turned Salty		Vo 05233
Rockin' Myself to Sleep		
Business is Gone Away	(wc 2721)	Vo 05287
Take Me in Your Alley	(wc 2725)	

(Note: On certain accompaniments in the April 1938 sessions, the clarinet does not play)

ON THE LABELS

by

Roger Pryor Dodge

GEORGIA PEACH AND SKYLIGHT SINGERS

The Road Is Mighty Rugged Manor
Does Jesus Care 1008

Some weeks ago I went to the Golden Gate in Harlem to hear Negro religious music. The wonderful voices spotted here and there throughout all the quartets were a revelation as to the present condition of the great tradition of Negro singing. Concessions to radio technique, the pat arrangements of voices marred to a certain extent a complete pure feeling of song but their timbre of voice is a timbre that is lost in the theatre or secular song. The current blues singing of today has become so tainted that we speak of blues singing as of the past. The ecstasy of religious singing brings out the best of musical utterance and, where it has not been led into devious paths, there is evidence that folk singing is still plentiful.

There were two old women from Georgia, The Two Keys. One of them played a minor role in this duet by playing the guitar and singing in an undertone. The other singer has a tremendous voice of the deepest religious passion. Her delivery was direct and straightforward with a sense of a continual onwardness to it. Georgia Peach, a famous singer, sang very little but that very little showed that she did have a voice with the modulating subtility of the great blues singers. There is one record of hers current now, obtainable at the Rainbow Music Store, 102 West 125th Street, New York.

Does Jesus Care shows her great range and emotion. The record starts off with a few chords on a guitar after which Georgia Peach enters with her warm low tones to be joined immediately by the Skylight Singers. She winds her way through their steady background with a voice that seems to be capable of anything. The little I have heard her has revealed to me her rich imagination and the knowledge of its existence keeps one in a continual state of expectancy. The quartet behind her has a little too conspicuous a manner of the "singers'" accompaniment. *The Road Is Mighty Rugged* does not speak out in musical art as *Does Jesus Care.*

A melodic line sung by The Peach is song drama of the greatest depth. Its continuity, its long line with the telling harmonic changes, is a music which certainly, when delivered in such a manner, has qualities of the great music of other centuries.

* * *

CRIPPLE CLARENCE LOFTON

The Fives Session 10-002
South End Boogie

Lofton played *Pinetop's Boogie Woogie* and, although Lofton played it his own way, it certainly stemmed quite directly from Pinetop. In *The Fives,* however, I see no relation to Yancey's *Fives.* Maybe it is just coincidence that they are both called *The Fives* and if this is so I should like to know from what the name derives. It is a great piano piece whatever the question of names. Lofton really has only two themes. He plays the first theme about six times, varying it the last two. After the fourth we hear the breaks that Romeo Nelson uses on *Head Rag Hop.* Listen to Lofton's right hand in this break. The musical idea and rhythmic insistence of this right hand against the passage that the left hand is carrying on makes this break really great. He repeats the break but changes the right hand, giving it variety this time. Lofton is certainly fertile. The theme that he starts with is a good boogie theme while retaining some of the qualities of the blues as played by a wind instrument.

South End Boogie is slow. The introduction barely establishes the tempo but the old foot stomping away can be heard on the record. The piece proper starts with Lofton's left hand deep in the bass. The rhythm of this piece is heavy and rhythmically sonorous. His inventions are very musical and in the medium of the greatest piano jazz. Some of his inventions are beautifully delicate, such as the second, which, however, ends up in a far from delicate mood. This whole boogie blues has a majesty in its slew-foot pace that few boogie pieces have. The whole tonal feeling of Lofton's music is one of the most refreshing experiences. When we hear choruses repeated we also realize the paucity of improvisation in a great deal of jazz, and I use improvisation as meaning extemporaneous playing. The themes, however they came about, are as set as are the bound works of music on Shirmer's shelves.

* * *

DE PARIS BROTHERS ORCHESTRA

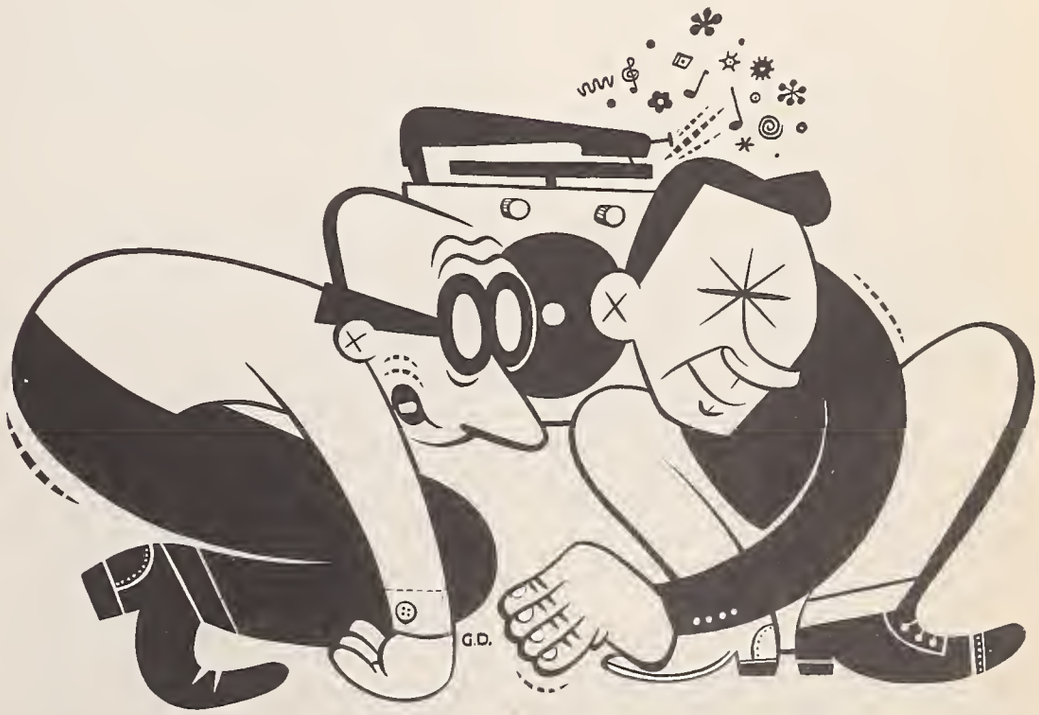
Change O'Key Boogie Commodore
The Sheik of Araby 567

EDDIE CONDON AND HIS BAND

Singin' The Blues Commodore 568
Pray For The Lights To Go Out

Singin' The Blues is all ensemble except for a fine solo of Pee Wee's.

(*Continued on Page* 16)



" 'Mellow-Lips' Jaxon was in the studio on this recording date—if you listen closely you can hear him sneeze during the third chorus!"

ON THE LABELS

(*Continued from Page* 15)

The ideas that he shows, the clarity with which they stand out, all go to make this side something "special."

The reverse side, *Pray For The Lights To Go Out,* has much better ensemble. After two solos, one by Bushkin and one by Pee Wee, the boys break through with something to hear. Pee Wee is outstanding in this ensemble.

Change O'Key Boogie has a fine charge of instrumental boogie all the way through. As I expected from the name, the change of key was annoying, but upon repeated hearings the changes take on musical value. One change of key may give a nice lift to a piece but too many changes puts it into the "novelty" class. Clyde Hart's boogie woogie playing is even and adequate in so far as only a few piano choruses are used. Edmond Hall's and Wilbur de Paris's are the most striking entrances in the change of key. The three choruses of Sydney de Paris are a little evenly conceived although coming, as they do, in the early part of the piece they set the pace for Hall's more sparkling solo. Wilbur de Paris has great imagination in the first few bars of his solo. It is the high musical spot of the record.

* * *

"PIGMEAT" ALAMO MARKHAM WITH OLIVER "REV." MESHEUX'S BLUE SIX

See See Rider Blue Note 509
You've Been A Good Old Wagon

EDMOND HALL'S SWINGTET

It's Been So Long Blue Note 511
I Can't Believe That You're In Love With Me

ORIGINAL ART HODES TRIO

Blues 'N' Booze Blue Note 512
Eccentric

It's Been So Long and *I Can't Believe That You're In Love With Me* are both on the popular side. Edmond Hall's clarinet has that wonderful crackling tone and melodic twist that he always manifests. Harry Carney's deep and rich sax tone is always pleasant to hear. His solo is especially nice on *It's Been So Long.* Benny Morton comes through nicely on *I Can't Believe. It's Been So Long* is the better side giving everyone a good chance to come forth.

In *Eccentric* Kaminsky has an interesting little figure running through the first section. It is very musical but he "wears it a little thin" playing it so often. Hodes' first solo is very good in the beginning but lacks interest in the end. His familiar rapid alternating hand technique with which he usually begins his solos is here sprinkled throughout the entire chorus which in this case comprises his second solo. It's very good.

In *Blues 'N' Booze* there is a little stressing for tonal effects on the part of Kaminsky. It is a slow blues with three choruses sung by Fred Moore. His singing makes a good interlude but three verses are a little too long. Kaminsky's first solo is a simple and melodic statement of the blues.

See See Rider is a joyous singing side of Pigmeat Markham's. The movement of the whole band behind Pigmeat added to which is Pigmeat's happiness of singing—happiness to a point of barely containing himself, makes a record that sparkles all the way through. Vivian Smith's bold piano and Isreal Crosby's walking bass are notable. There is a veritable tumult of exciting sounds behind Pigmeat. Vivian Smith's solo is fresh and finds itself at perfect ease in a blues "stepped up" in tempo. Her glissando at the end has good continuity with the triplets issuing from Jimmy Shirley's guitar. These triplets seem to come like a bolt from the sky. Although these triplets have a "closing" feeling, Shirley does not end the piece there but eases on to finish with a fine chorus. Oliver takes the next solo playing with his fine tone and imagination. These three solos contribute to a fine and interesting instrumental section. Pigmeat ends this fine piece with two more choruses.

You've Been A Good Old Wagon, one of those double meaning songs so popular in the Negro shows, now gets a rebirth in Pigmeat's hands. This song is full of emotional content in which the words lose the vulgarity of the usual obvious double meaning song and become instead rather tragic symbols.

I think it a mistake to compare Pigmeat too much with Bessie Smith. That whole era whether simply stated by the lesser lights or richly stated by Bessie Smith is quite different in feeling. Pigmeat is great in his own way whether that way is equal to the other or not. We can "go" all the way for Pigmeat without comparing. His singing, as objective as it is, is far more subjective than Bessie's. When a singer, like Bessie, can at the same time be so objective and so close to our emotion, then we are perilously near the end of what *can* be said in song. Pigmeat is a great singer living the part he sings with every inch of his body and voice. These two sides are fine examples of the rolling quality of a song when in the hands of a singer who is so alive to the tempo of a piece.

jazz under the german occupation

by Gordon Darrah

Just "how" jazz fared in France during the German occupation is very difficult to say, but fare it did, though under handicaps and against definite opposition. The Nazis did not appear to have a consistent policy regarding either jazz or its suppression, except that in general they were agin it. However, several contradictory tenets show through upon examination—dancing was frowned upon by the Nazi-controlled Vichy government, but the Hot Club of France continued to function and, in fact, increased its domestic membership; the word "swing" was verboten in the press and in broadcasts, but discs on the "Swing" label continued to be recorded and pressed; it was forbidden to broadcast jazz music over the French radio, but the German radio (in both Germany and France) carried repeated shows of the righteous goods, though some of them were admittedly for propaganda purposes. The reasons for these inconsistencies are as obscure now as before, but the few loopholes presented were enough to keep jazz alive and kicking.

Perhaps the most significant single event to occur in the French jazz world during the occupation was the publication of a new and very different edition of Charles Delaunay's "Hot Discography," which appeared late in 1943 in a limited edition of 500 copies. The make-up of the new volume is different from the 1938-revised edition familiar to most American collectors, featuring four main divisions: Negro jazz, white jazz, miscellaneous groups, and a new section devoted to European jazz recordings. The total number of listings is greatly increased, but the size of the new edition is about the same as before, owing to the use of thinner paper and smaller type. With the arrival of the invasion forces in 1944, Delaunay resumed his interrupted correspondence with English and American collectors before regular civilian mail channels were re-opened. This was facilitated by friendly soldiers using the military postal services to send and, in some cases, receive letters for him. By early 1945, the original discographer was inundated with

new information on jazz recordings, and he is now readying yet another new edition of the Disco, which he hopes to have ready for publication in 1946 or early 1947.

Jazz recording during the occupation was not regular, and had to be somewhat disguised whenever sessions were called—titles were changed as well as author credits, and a European touch was added with guitars, violins and accordions in some instances. The mass exodus of stellar American jazzmen just prior to the war cut the core out of French jazz, leaving the country with a few native-born stars, and not much chance of nurturing a new crop of any size. Consequently, as so few top swingmen were left, discmakers found it necessary to record bands reading arrangements, with solo spots filled by the known and able men, in order to avoid recording essentially the same jam-band over and over again. The musical value of these sides is variable, though some quite good sides were produced. One interesting phase (though not too valuable musically) was the "Festival Swing" sides, which were twelve inches of jazz potpourri—good and mediocre musicians gathered together for one big bash, three or four outfits taking successive choruses on a simple melodic theme, and an enthusiastic hipster announcing each soloist as he takes his turn.

Only a handful of jazzmen worthy of the name developed between 1940 and 1944, and many of these have been forced to play mickey stuff for a living, being able to cut loose only on occasional disc dates in Paris. New names to watch for are Aime Barelli, Hubert Rostaing, Christian Bellest, Robert Mavounzy, Noel Chiboust, and Leo Chauliac, among others. Barelli, a skilled trumpeter from the Riviera district, has quite rightly been called the "Harry James of France," but he shows more frequent and more listenable lapses into jazz than does "Mr. Legs." His best points are a good tone, both open and muted, and excellent conception in jazz solos, but these are paled by an apparent uncertainty in how a trumpet is supposed to lead a jam or ride-out ensemble. Rostaing, a gentle-looking, mild-mannered reed man, is at his best in solos that call for a full round tone and a not-too-fast tempo. His first loves seem to be slow blues and solid Chicago ensemble, for he shows up well in both styles, while slipping somewhat on the lightning-like jump tunes. Bellest, a young horn man, is a great admirer of Bill Coleman's work, and prefers New Orleans style and blues, achieving very satisfactory results in both. Chiboust and Chauliac, tenor and piano respectively, are capable musicians, but have not quite yet found themselves, needing probably an infusion of steady American jazzmen to set them really on their way. Meanwhile, the old French standbys, Alix Combelle, Django Reinhardt, Andre Ekyan, Philippe Brun, Jerry Mengo, and others are still bearing the bulk of native jazz in their horns.

A strictly limited number of jazz recordings was available to French devotees of *le-hot,* through the enterprise of some French collectors who appeared to work quite incognito. Some pressings of Swiss releases were obtained, and new masters were dubbed, the pressings being sold with blank labels at quite a stiff price. But this was strictly the exception instead of the rule.

Hugues Panassie, like his brothers in the north, was active in jazz circles throughout the occupation, though, like them, on a subdued scale. Panassie, who has been living in Montauban, northwest of Marseille, for several years, completed *The Real Jazz* in 1941 and sent the manuscript to the States for translation and publication. Before the wehrmacht marched into unoccupied Vichy-France in the fall of 1942, he wrote radio scripts on jazz to be read over the Vichy-controlled Marseille radio. Some records were played on these airshots for illustration, but the German influence was felt as the word "swing" was deleted whenever it appeared in a script. Jazz classics were thus announced as "Saratoga" or "Rug Cutter's," and bands were said to play, for example, with "feeling and enthusiasm," but not "with swing." These broadcasts were suspended entirely when the Germans moved south. Panassie also journeyed about somewhat, giving lectures and "conferences" on jazz in central and southern French cities, though he never visited Paris at all during the occupation. He even lectured in a theater in Vichy itself as late as May, 1944, a month before D-Day, while several German officers scowled in the audience. What amazed Panassie most about this appearance was not so much the location as the compounded fact that he played several records with English vocals, (also verboten) starting with Bessie Smith's *St. Louis Blues* and carrying on with Louis, Ma Rainey and others.

Some unsavory tales have drifted into print in the States in recent months, putting Panassie in a bad light with insinuations of collaborationist activities. I myself am convinced, just from superficial examination, that these suggestions are without foundation in fact—France nowadays is the scene of an unending manhunt for those who betrayed their country and collaborated with the occupying Nazis. Panassie, through it all, remains absolutely unmolested by his countrymen and continues to make public appearances as he did before. On several occasions, he hid Frenchmen who were fleeing from the Gestapo, and refused to allow Germans in uniform in his house. He is very widely known in France, even by many people who think the Duke of Ellington is just another nobleman from the English midlands, and some of his closest friends are former members of the French Forces of the Interior, the armed resistance movement.

French jazz artists have been getting frequent kicks from visiting *G. I.* musicians, who bring their own instruments, or sometimes just their mouthpieces, to bars and sit in with the local jivesters. The American Forces Network has recorded a few sessions using mixed French-American personnels (A.T.C. band with Django, Jimmy Macpartland with mixed group, etc.), and it also carries several programs devoted at least in part to good jazz, so that radio kicks are not lacking. The unsatisfying thing about this, to the French musician eager to play jazz with jazzmen, is the transient nature of these sessions—the G.I.'s in most cases are here today and gone tomorrow—and it is a common wail in musicians' conversations that the future of French jazz rests in the association of American jazzmen with French which will lend new vitality to jazz in France and keep it alive until new and capable jazzmen can develop here once again.

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4 METHOD OF DISPOSITION: "SAL", FOR SALE AT PRICE INDICATED; "TRA", FOR TRADE; "AUC", AT AUCTION. CLOSING DATE FOR BIDS, SEE PAGE 6; "T-A" FOR TRADE OR AUCTION; "T-S" FOR TRADE OR SALE; "STA" FOR SALE, TRADE OR AUCTION.

3 CONDITION OF RECORD: N-NEW; E-EXCELLENT; V-VERY GOOD; G-GOOD; F-FAIR; P-POOR.

2 CATALOG NUMBER OF RECORD.

1 LABEL OF RECORD.

1 2 3 4 5 6

ALABAMA WASHBOARD STOMPERS
PORTER'S LOVE SONG/CORRIN(G/V) Vo 1630 - AUC —— BOLL
HENRY ALLEN
GOOD NIGHT/KITCHEN UP IN H. Vo 3490 E AUC 1.00 SWEN
FUNNY FEATHER/HOW DO THEY DO Vi 38088 V AUC —— WRIG
LIL ARMSTRONG
DOIN' SUZIE Q(CHU BERRY) De 3883 N SAL 1.25 WEIN
LOUIS ARMSTRONG
STARDUST/WRAP YOUR TROUBLES Vo 3172 N AUC 1.50 LARM
AIN'T MISBEHAVIN'/EXACTLY L Vo 3040 N AUC 1.50 LARM
I COVER THEWATER/LONG LONG De 3700 E SAL 1.00 TATE
HONEY DON'T YOU/CABIN IN SKY Vi —— N AUC —— SPAN
I USED TO LOVE YOU/LEAP FROG De 4106 E AUC .50 SWEN
CASH FOR YOUR TRASH/I NEVER De 4229 E AUC .50 SWEN
SOME OF THESE DAYS/SMILING(G/V) OK 41298 - AUC —— BOLL
AIN'T MISBEHAVIN'/BLACK & BL OK 8714 G AUC —— BOLL
HEY LAWDY MAMA/BUDDY (G/V) De 3756 - AUC —— BOLL
HOTTER THAN THAT/THAT'S WHEN PAE 2704 N AUC —— WALL
I GOT RHYTHM/LAWD YOU MADE PAE 1207 N AUC —— WALL
BLACK & BLUE/SWEET SAVANNAH PAE 1573 N AUC —— WALL
NO PAPA NO/HEAH ME TALKIN PAE 1767 N AUC —— WALL
WHEN YOU'RE/SOME OF THESE OK 8729 V T-A —— PARK
SKIP THE GUTTER/KNEE PAE 2438 N T-A —— PARK
GOT NO BLUES/SUGAR FOOT ST PAE 2449 N SAL 3.50 EDEL
STRUTTIN' WITH SOME BARBECUE PAE 2829 N SAL 3.50 EDEL
ONCE IN A WHILE PAE 2242 N SAL 3.50 EDEL
CONFESSIN'/IF I COULD BE OK 41448 G SAL 1.25 EDEL
HEEBIE JEEBIES/MUSKRAT RAM OK 8300 V SAL 2.00 EDEL
WEST END BLUES/FIREWORKS OK 8597 V SAL 2.00 EDEL
GOT NO BLUES/WEST END BLUES Vo 3204 N SAL 2.50 EDEL
HOTTER THAN THAT/I'M NOT RUFF Vo 3237 N SAL 2.50 EDEL
TOO BUSY(DIG)/DREAM(L.D.CHRIS) OK 8596 V SAL 1.50 EDEL
S.O.L. BLUES/SQUEEZE ME PAE 2774 N AUC —— BURL
CANDY LIPS/NOBODY BUT MY PAE 2531 N AUC —— PENS
THE LAST TIME/ORY'S PAE 2792 N AUC —— PENS
WEARY BLUES/WILLIE THE PAE 2393 N AUC —— PENS
ONCE IN A WHILE/SQUEEZE PAE 2242 N AUC —— PENS
GUS ARNHEIM (WITH BING)
HO HUM/GONNA GET YOU Vi 22691 E AUC —— EPST
GENE AUSTIN
ST.JAMES INFIRMARY/ST.LOUIS BB 6863 E T-S —— MAZZ
FATE IS IN YOUR HANDS/SYMPATH Vi 22223 N STA —— MAXF
MELANCHOLY BABY/CRADLE IN Vi 21015 E STA —— MAXF
MILDRED BAILEY
MOONSHINE OVER KY/IF YOU Vo 4109 E T-S 1.25 GILB
DON'T BE THAT WAY/I CAN'T Vo 4016 E T-S 1.25 GILB
ROCKIN' CHAIR/CHANGES MADE Co 35943 E T-S 1.25 GILB
GEORGIA/AFRAID OF MYSELF De 3691 E T-S 1.25 GILB
LONG ABOUT MIDNIGHT Vo 3378 E AUC —— KWAL
MOTHERLESS CHILD/DON'T DALLY Vo 5209 N AUC —— KWAL
GHOST OF A CHANCE/BUBBLES Vo 5086 N AUC —— KWAL
DEEP END/SHOULDA STOOD IN BE Vo 5236 N AUC —— KWAL
FRANK BANTA (PIANO SOLOS)
MY SUGAR/THE MELODY Vi 19705 N AUC —— RITZ
CHARLIE BARNET
FAMOUS DOOR/TIN ROOF BLUES BB 10131 N AUC —— IVEY
CROSS PATCH ME 60713 G T-S 1.50 GAIN
CHEROKEE BB 10373 E T-S 1.00 GAIN
DEED I DO BB 10669 E T-S 1.50 GAIN
NO NAME JIVE BB 10737 E T-S 1.75 GAIN
THE WRONG IDEA BB 10804 E T-S 2.50 GAIN
NIGHT AND DAY/WILD MAB BB 10883 N AUC 2.00 WEIN
(MANY OTHERS. SEND WANT LISTS) BB —— - —— —— WEIN
REDSKIN RHUMBA (ORIG.LABEL) BB 10944 V AUC 1.25 COOK
COUNT BASIE
AY NOW/BLUE SHADOWS OK 6626 N SAL 1.25 TATE
FANCY MEETIN' YOU/ONE TWO OK 6319 N SAL 1.25 TATE
DO YOU WANNA/PANASSIE STOMP De 2224 N AUC 1.50 LARM
CHEROKEE, 1 & 2 De 2406 N AUC 1.50 LARM
JIVE AT FIVE/EVIL BLUES De 2922 N AUC 1.50 LARM
9:20 SPECIAL/GOIN' TO CHICAGO Co 365 N AUC 1.50 LARM
BLUES IN THE DARK/GEORGIANNA De 1682 E T-S 1.00 GILB
SHORTY GEORGE/THURSDAY De 2325 E T-S 1.00 GILB
9:20 SPECIAL/GOIN' TO CHICAG OK 6244 E T-S 1.00 GILB
BOOGIE WOOGIE De 1252 N AUC —— RONE
GOOD MORNING BLUES De 1446 N AUC —— RONE

COUNT BASIE (CONTINUED)
STOP BEATING AROUND THE MUL. De 2004 E AUC —— RONE
DON'T WORRY ABOUT ME Vo 4734 N AUC —— RONE
9:20 SPECIAL/BASIE BOOGIE PAE 2836 V TRA —— MAZZ
RED BANK BOOGIE/I DIDN'T Co 36766 N AUC —— COOK
(SEND WANTS AND PRICES. HAVE MANY) —— - —— —— JA,N
NORA BAYES
PROHIBITION BLUES/TAXATION Co 2823 V STA —— MAXF
SIDNEY BECHET
BLACK STICK/BUD FREEMAN De 2865 N SAL 1.00 TATE
STOMPY JONES/SAVE IT Vi 27240 N SAL 2.25 TATE
LADY BE GOOD/ROSE ROOM Vi 27707 N SAL 1.25 TATE
BIX BEIDERBECKE
BIXOLOGY/SINGIN' THE BLUES PAE 1838 N AUC —— WALL
DEEP DOWN SOUTH Vi 25370 N T-S 1.00 GILB
I'LL BE A FRIEND/I DON'T MIN Vi 23008 V T-S 1.00 GILB
FLOCK O'BLUES/I'M GLAD SE 7 N T-A —— LUDA
TIGER RAG/COPENHAGEN BRE 02205 N T-A —— LUDA
RIVERBOAT SHUFFLE/SUSIE(SKIP) GE 5454 V T-A —— LUDA
COPENHAGEN/OH BABY GE 5453 G T-A —— LUDA
ROYAL GARDEN/TIA JUANA HRS 26 N T-A —— LUDA
CRYING ALL DAY/A GOOD MAN OK 40966 V T-A —— LUDA
MISSISSIPPI MUD/THERE'LL OK 40979 E T-A —— LUDA
RIVERBOAT SHUFFLE/OSTRICH OK 40822 V T-A —— LUDA
GOOSE PIMPLES Co 35664 V T-S 1.00 GAIN
JAZZ ME BLUES Vo 3042 V T-S 3.50 GAIN
IN A MIST Vo 3150 V T-S 3.50 GAIN
SORRY Vo 3149 V T-S 3.50 GAIN
ALBUM, C-29 (PREWAR) Co —— N T-S 4.50 GAIN
IN A MIST/WRINGIN' & TWISTIN OK 40916 V AUC —— BROS
BEN'S BAD BOYS
YELLOW DOG/WANG WANG BLUES Vi 21971 V AUC —— SPAN
BUNNY BERIGAN
PIANO TUNER MAN/HEIGH-HO Vi 25776 V AUC —— BOLL
FATHER DEAR FATHER/WARNING(E/V) Vi 26061 - AUC —— BOLL
LITTLE COUSIN/SKYLARK EL 5020 E T-S 1.00 GILB
NEW ROMANCE/LOVE SCENE Vi 25698 V T-S 1.00 GILB
'TIS AUTUMN/TWO IN LOVE HIT 5005 V STA —— MAXF
BEN BERNIE
MY BUNDLE OF LOVE BR 3126 V AUC —— RONE
WHY CAN'T YOU BR 4354 N AUC —— RONE
REMINISCING BR 4771 V AUC —— RONE
JIMMY BERTRAND'S WASHBOARD WIZARDS
IDLE HOUR SPECIAL/47TH ST.S Vo 1060 E T-A —— KAPL
BARNEY BIGARD
LULL AT DAWN/CHARLIE THE BB 10981 N SAL 1.60 TATE
"C" BLUES/BROWN SUEDE BB 11581 N T-S 1.00 GILB
"C" BLUES/BROWN SUEDE BB 11581 E SAL 1.25 EDEL
BIG BILL & THOMPS
DOWN IN THE BASEMENT PARA —— V T-A —— PARK
BLIND BLAKE
COLD LOVE BL/BABY LOU BL PARA 12918 V S-A —— PARR
BLUE BOY
ELECTRIC CHAIR/DREAMIN OF Vs 6059 N T-A —— KELS
SORRY BL/BACK BITER BLUES Vs 6052 E T-A —— KELS
BLUE GRASS FOOTWARMERS
OLD FOLKS SHUFFLE/CHARLESTON HA 248 E AUC —— WRIG
BLUE JAY BOYS (BLYTHE)
MY BABY/BROWN SKIN MAMA De 7240 E AUC —— EDEL
PLEASURE MAD/SOME DO & DON'T De 7225 N AUC —— EDEL
JIMMY BLYTHE
ADAM'S APPLE/MESSIN (DOOOS) SIG 906 N SAL 2.00 WEIN
HAVE MERCY/HOT STUFF(G/V) Vo 1135 - AUC —— EPST
BOSWELL SISTERS
MY FUTURE JUST PASSED OK 41444 E AUC —— RONE
LUCIENNE BOYER
PARLEZ-MOI D'AMOUR/DANS Co 205 E AUC —— RITZ
WILL BRADLEY-FREDDIE SLACK
BEAT ME DADDY, 1 & 2 Co 35530 E AUC -.60 SWEN
DOWN THE ROAD/CELERY STALKS Co 35707 E AUC .60 SWEN
DOWN THE ROAD/KITTEN ON KEYS De 4043 E AUC .50 SWEN
BEAT ME DADDY, 1 & 2 Co 35530 E AUC —— STRU
MEMPHIS BLUES/OLD DOG YAK Vo 5130 N AUC —— KWAL
I'M COMING VIRGINIA/LOVE Co 35345 N AUC —— KWAL
IT'S A WONDERFUL WORLD Co 35414 N AUC —— KWAL
SCRAMBLE TWO/ROCK-A-BYE Co 35732 N AUC —— KWAL
SCRUB ME MAMA/THERE I GO Co 35743 N AUC —— KWAL
SOUTHPAW SERENADE/SOLID FOUR Co 35963 N AUC —— KWAL
BOOGIE WOOGIE CONGA Co 35994 N AUC —— KWAL
TEA FOR TWO/THINK OF ME Co 36101 N AUC —— KWAL
I BOOGIED/MASON DIXON LINE Co 36044 N AUC —— KWAL
BOBBY BREEN
TELLING YOUR TROUBLE/HEART De 1949 N STA —— MAXF
BROADWAY BROADCASTERS/GOODRICH BROADCASTERS
BEAUTIFUL/WHAT CAN POOR FELL CA 8143 G AUC 1.00 SWEN
LES BROWN
ROCKET SHIP TO MARS/PAPOOSE BB 10787 N T-S 1.25 GILB
LIKE A MONKEY/HAVE YOU FORG BB 7869 N S-A —— PARR
CHICK BULLOCK
ACE IN THE HOLE/MY GAL SAL PE 60610 N STA —— MAXF
SONNY BURKE
LAMENT/I MAY BE WRONG Vo 5356 E T-S 1.00 GILB
EARL BURTNETT
IF I HADN'T YOU Co 934 V AUC —— RONE
BUSSE'S BUZZARDS (WHITEMAN)
RED HOT HENRY BROWN Vi 19782 E AUC —— RONE

JOSEPHINE BYRD
MOSQUITO BLUES/TAKE IT Co 14340 V T-A —— PARK
CAB CALLOWAY
GHOST OF A CHANCE (CHU) PAE 2941 N AUC —— BURL
TAKE THE "A" TRAIN(CHU) OK 6305 V T-S 1.00 GILB
SWING SWING/THAT MAN'S HERE VR 501 V T-S 1.00 GILB
CHICKEN AIN'T NOTHIN' (CHU) OK 5847 V T-S 1.00 GILB
HI DE HO ROMEO/MOON AT SEA(V/E) VR 651 - AUC —— STRU
FLOYD CAMPBELL
BLOW MY BLUES/WHAT YOU WANT BB 10852 N T-S 1.00 GILB
UNA MAE CARLISLE
BEAUTIFUL EYES (E/G) BB 11096 - AUC —— RONE
HOAGY CARMICHAEL
ROCKIN' CHAIR/BARNACLE BILL Vi 38139 E T-S 1.55 GILB
WINGY CARPENTER
PREACHIN' TRUMPET BLUES De 8519 N SAL 1.25 TATE
LEROY CARR (RACE BLUES)
WHEN THE SUN GOES DOWN/AIN'T BB 5877 N SAL 1.60 TATE
BO CARTER
BOOT IT/MY PENCIL WON'T WRITE OK 8912 E S-A —— PARR
BANANA IN YOUR/PUSSY CAT B(V/E) Co 14661 -S-A —— PARR
CLARA CARY
PARK NO MORE MAMA Vs 6067 E T-A —— KELS
CELESTIN'S TUXEDO ORCHESTRA
MY JOSEPHINE/STATION CALLS Co 636 V AUC —— EDEL
CHARLESTON CHASERS
DAVENPORT BLUES/WABASH BLUES Co 909 N AUC —— SPAN
BOB CHESTER
THE OCTAVE JUMP BB 10649 N AUC —— COHE
FROM MAINE TO CALIFORNIA BB 11313 N AUC —— COHE
CHICAGO LOOPERS
CLORINDA/THREE BLIND MICE PE 14910 E AUC —— EDEL
CHICAGO RHYTHM KINGS
THERE ISN'T ANY LIMIT TO MY BB 6400 N AUC —— SPAN
STOMPIN AT SAVOY (V/N) BB 6412 - AUC —— SPAN
LARRY CLINTON
MARTHA/I DREAMT I SWELT IN Vi 25789 N AUC —— STRU
JUNIE C. COBB
ONCE OR TWICE Vo 1449 E T-A —— LUDA
COZY COLE
BODY & SOUL(WEBSTER TENOR) SA 501 V T-S 1.00 GILB
EMIL COLEMAN & MONTMARTE ORCH
ON THE ALAMO/COMING BACK Vo 14319 E T-A —— RITZ
EDDIE CONDON
MAKIN' FRIENDS/I'M SORRY OK 41142 E T-A —— LUDA
THAT'S A SERIOUS THING/STOMP Vi 38046 V SAL 1.25 EDEL
OH BABY/INDIANA PAE 2932 N AUC —— PENS
ZEZ CONFREY
ZENDA/TUMBLING LEAVES Vi 18945 N STA —— MAXF
MORNING WILL COME/NO BANANAS Vi 19068 N STA —— MAXF
COW BELLS/WHITEMAN CAROLINA Vi 18962 N STA —— MAXF
KITTEN ON KEYS/PICK ME UP Vi 18900 N STA —— MAXF
STRUTTER'S BALL/ALL STAR TRIO Vi 18932 E STA —— MAXF
CONNIES INN ORCHESTRA
MOAN YOU MOANERS/ROLL ON MISS Vi 22698 E AUC 1.75 LARM
COON-SANDERS ORCH
SOME LITTLE BIRD/MON HOMME Co 3403 V AUC —— SPAN
COTTON PICKERS
BACK O'TOWN BLUES/RAMPART ST BR 2486 G AUC —— SPAN
SISTER KATE/COOL DOGGIES BR 2338 V AUC 1.00 IVEY
IDA COX
GYPSY GLASS BLUES PARA 12448 V T-A —— PARK
CHARLES CREATH
WON'T DON'T/MARKET ST.STOMP OK 8280 G T-A —— PARK
BING CROSBY
PENNIES FROM HEAVEN(WITH LOUIS) 12" TEST V AUC —— LEVY
MAKIN' WHOOPEE Co 1683 N T-S 5.00 GAIN
GHOST OF A CHANCE(1" HR.CRACK) BR 6454 V T-S 1.00 GAIN
PLEASE BR 6394 F T-S .75 GAIN
THERE AIN'T NO SWEET MAN Vi 21464 V T-S 1.25 GAIN
WHAT PRICE LYRICS Vi 21302 N T-S 2.00 GAIN
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JUNE IN JANUARY DE 310 E T-S 1.75 GAIN
WISH I WERE ALADIN DE 547 N T-S 2.00 GAIN
TWO TO MAKE A BARGAIN DE 548 N T-S 2.00 GAIN
SAILOR BEWARE DE 631 N T-S 2.00 GAIN
TOUCH OF YOUR LIPS DE 757 E T-S 1.50 GAIN
I GOT PLENTY OF NOTHIN DE 806 E T-S 1.50 GAIN
EMPTY SADDLES DE 870 N T-S 1.75 GAIN
I'M AN OLD COWHAND DE 871 E T-S 1.50 GAIN
HAWAIIAN PARADISE DE 886 E T-S 1.50 GAIN
PENNIES FROM HEAVEN DE 947 E T-S 1.50 GAIN
SO DO I DE 948 N T-S 1.75 GAIN
SWEET IS THE WORD FOR YOU DE 1184 E T-S 1.25 GAIN
BASIN ST. BLUES DE 1493 E T-S 1.50 GAIN
GAY LOVE Co 2001 E T-A —— PARK
BOB CROSBY
WOLVERINE BLUES/PANAMA DE 3340 V T-S 1.00 GILB
EENY MEENY/ONE NIGHT DE 633 E T-S 1.00 GILB
DOWN YONDER IN N.O./BIG TOM DE 4403 E T-S 1.00 GILB
MARK HOP/BURNIN' THE CANOLE DE 3694 E T-S 1.00 GILB
HINDOUSTAN/MORNIN'(BOB CATS) DE 2482 E AUC —— STRU
LOVE NEST/TILL WE(BOB CATS) DE 2825 E AUC —— STRU
I FOUND A DREAM/HERE'S TO RD DE 615 E S-A —— PARR
ROLL ALONG/TENDER IS NIGHT DE 544 E S-A —— PARR
AND THEN SOME/E.OF THE SUN(E/V) DE 502 - S-A —— PARR

FOR DISPOSITION

CRYIN' ELLEN
BLACK OOG BL/ORIGINAL BLUES Vs 6056 E T-A —— KELS
OALLAS JUO BAND
BOTTLE IT UP/HAVE THAT THING Vs 6025 N T-A —— KELS
BEBE DANIELS
NIGHT WINOS/UNTIL LOVE VI 22283 N SAL 1.00 TATE
COW COW DAVENPORT (ACC.DORA CARR)
COW COW BLUES OK 8250 F AUC —— FAY
WALTER DAVIS
GOOOBYE/OON'T YOU WANT TO GO BB 9027 N SAL 1.30 TATE
DIXIE DAISIES/SAM LANIN
DOWN BY THE CONGO/MY PET CA 8225 G AUC 1.00 SWEN
OIXIE WASHBOARD BANO
DARK EYES/OIMME BL(GEO.MITCH)CO 14188 E S-A —— PARR
CUSHION FOOT STOMP CO 14239 V T-A —— PARK
JOHNNY OOOOS
BLUE WASHBOARO STOMP/BUCK T BB 8549 N T-S 3.50 TATE
HEAR ME TALK/LITTLE ISABEL BB 10241 N AUC 2.00 LARM
BLUE WASHBOARO/BULL FIOOLE VI 21552 G AUC —— BOLL
AL OONAHUE
THE BLUE JUMP/BURNING THE OK 5828 E T-S .75 GILB
OORSEY BROTHERS
WHY OID IT HAVE TO BE CO 2589 N AUC —— SPAN
TOP HAT/NO STRINGS OE 516 V AUC —— IVEY
TOMMY OORSEY
I'VE GOT A NOTE VI 25236 E T-S 1.00 GAIN
SLEEP VI 25573 V T-S 1.00 OAIN
TIN ROOF BLUES VI 26105 E T-S 1.50 GAIN
PANAMA VI 26185 E T-S 1.50 GAIN
NIGHT ANO DAY VI 25667 E T-S 1.50 GAIN
ALL IN FAVOR OF SWING VI 26356 E T-S 1.50 GAIN
EL RANCHO GRANOE VI 26370 E T-S 1.50 GAIN
MARCHETA VI 26628 V T-S 1.00 GAIN
DAVENPORT BLUES VI 26135 E T-S 1.75 OAIN
LITTLE WHITE LIES VI 27521 E T-S 1.00 OAIN
LONESOME ROAD,I & 2(O.LABEL) VI 26508 N AUC 1.25 WEIN
ROY ELDRIDGE
FIESTA IN BRASS/I WANT TO BE KEY 608 E AUC —— LEVY
WABASH STOMP/FLORIDA STOMP OK 3489 N AUC —— LEVY
ROCKIN' CHAIR/TUNIN (KRUPA) OK 6352 E AUC —— LEVY
HIGH SOCIETY/MUSKRAT VS 8154 E T-S 1.25 GILB
DUKE ELLINGTON
CREOLE LOVE CALL V 415 E TRA —— BESS
JUNGLE NIGHTS IN HARLEM/OLD VI 23022 N AUC —— SPAN
HARLEMANIA/JAPANESE DREAM VI 38045 N AUC —— SPAN
MOOD INDIGO/SOLITUDE CO 35427 V AUC —— SPAN
OUCKY WUCKY/SWING LOW (N/E) CO 35683 - SAL 1.50 TATE
SLOPPY JOE/JAZZ LIPS BB 6396 N SAL 1.50 TATE
EAST ST.LOUIS/MOOCHE VI 201531 N AUC —— IVEY
ST.LOUIS BLUES/CREOLE LOVE CO 55003 E AUC 2.00 SWEN
KO KO/CONGA BRAVA(O.LABEL)(V/G)VI 26577 - AUC .70 SWEN
(ALBUM)(80047-50) BR 1012 E SAL 3.25 SWEN
JIVE STOMP/I'M SATISFIED BR 6638 V AUC —— BOLL
CHATTERBOX/OUSK IN DESERT(V/E)BR 8029 - AUC —— BOLL
BLUES OF THE VAGABONO PAE 1535 N SAL 2.00 FELL
BLUE HARLEM PAE 2925 N SAL 2.00 FELL
THE "C" JAM BLUES VI 27586 E T-S 1.00 GILB
COTTONTAIL/DON'T GET (N/E) VI 26610 - T-S 1.00 GILB
STOMPY JONES/DELTA SERENAOE VI 201538 V T-S .50 OILB
HOT AND BOTHERED/SWAMPY RIVER PAE 582 N AUC —— WALL
OOIN' THE NEW LOW DOWN/SIX OR PAE 2550 N AUC —— WALL
KEEP A SONG IN SOUL(BULLOCK) VI 22614 E AUC —— RONE
MOOO INOIGO VI 22587 E AUC —— RONE
CARAVAN MAS 131 V AUC —— RONE
KISSIN MY BABY/LOVE IS BR 7627 E T-A —— LUDA
MISTY MORNIN/THE BLUES OK 8662 V T-A —— LUOA
CHLOE/ACROSS THE TRACKS VI 27235 N T-A —— LUOA
RING OEM BELLS/THREE LITTLE VI 22528 V T-A —— LUDA
HARLEMANIA/JAPANESE VI 38045 G T-A —— LUOA
SOPHISTICATED LADY/STORMY CO 35556 N T-A —— LUDA
WEELY/I NEVER FELT CO 35353 E T-A —— LUOA
DUKE STEPS OUT/HAUNTED BB 6727 V T-A —— LUDA
BANDANNA BABIES/I MUST VI 38007 V T-A —— LUDA
OKLAHOMA STOMP VO 1449 E T-A —— LUOA
BEGGARS BLUES/SATURDAY CO 1868 V T-A —— LUDA
CARAVAN/AZURE MAS 131 V T-A —— LUDA
DOIN' THE VOOM VOOM/CHECKIN' CO 35208 V T-A —— LUDA
ROSE ROOM/IT DON'T (G/V) BR 6265 - T-A —— LUOA
SLIPPERY HORN/OROP ME BR 6527 V T-A —— LUDA
TRUCKIN'/ACCENT ON BR 7514 G T-A —— LUDA
SOOITUDE/MOONGLOW BR 6987 G T-A —— LUDA
NEW BLACK & TAN/STEPPIN(V/N) BR 8063 - T-A —— LUOA
WATERMELON MAN/LOVE BR 8200 G T-A —— LUOA
ARE YOU STICKING/I OON'T (O/E)VI 27804 - AUC —— STRU
THE MOOCHE OK 8623 V T-S 4.00 GAIN
ST. JAMES INFIRMARY HOW 1046 V T-S 3.00 GAIN
CHATTERBOX/OUSK IN OESERT BR 8029 E AUC —— EPST
LA OOOOY OOO/STEVEDORE SERE BR 8174 E AUC —— EPST
MYSTERY SONG/MOANIN' VI 22800 V AUC —— EPST
SEPIA PAN/HARLEM AIR SHAFT VI 26731 E AUC —— EPST
CHLOE/ACROSS TRACK BLUES VI 27235 E AUC —— EPST
TIGER RAG, 1 & 2 BRE 01338 N AUC —— BURL

ZIOOY ELMAN
ZAGGIN' WITH ZIG/YOU'RE BB 10316 N SAL 1.25 WEIN
ZAGGIN' WITH ZIG/YOU'RE BB 10316 N AUC —— COHE

WILLIE FARMER
BEEN IN HEAVEN/I WANNA MAKE BB 7183 E AUC —— CRON
FIVE HARMANIACS
WHAT MAKES MY BABY CRY VI 20507 N AUC —— RITZ
ARNOLO FRANK & ROGERS CAFE ORCH
BLACK MARIA/RAIN OK 40896 V AUC —— BROS
BUD FREEMAN
THE EEL/CHINA BOY BB 10386 N SAL 1.75 TATE
I GOT RHYTHM/WHERE HAVE YOU MAJ 1018 N AUC —— WALL
FRIARS SOCIETY ORCHESTRA
PANAMA/TIGER RAG GE 4968 V AUC —— EPST
SLIM GAILLARD (SLAM)
CHICKEN RHYTHM/A WELL VO 5138 N SAL 1.00 TATE
GENE GILMORE
CHARITY BLUES/BROWN SKIN DE 7671 N T-A —— KELS
GOLDEN GATE ORCHESTRA
REMINISCING/DAISIES OI 3134 E T-A —— RITZ
JEAN GOLOKETTE
MY PRETTY GIRL/CLEMENTINE(BIX)VI 25283 N AUC —— SPAN
SUNOAY/I'D RATHER VI 20273 N SAL 1.25 TATE
OINAH VI 19947 V AUC —— RONE
BENNY GOODMAN
ORGAN GRINDERS SWING/PETER VI 25442 N AUC —— SPAN
I LET A SONG GO OUT/FEELIN' VI 25840 E AUC —— SPAN
BENNY'S BUGLE/AS LONG AS I CO 35901 N SAL 1.50 TATE
CLARINET A LA KING OK 6544 N SAL 1.25 TATE
SIX APPEAL/THESE FOOLISH CO 35553 N SAL 1.50 TATE
WHERE OR WHEN/I'M A VI 25725 E SAL 2.00 TATE
RUNNIN' WILD/TEA FOR(O.LABEL) VI 25529 V SAL 1.25 TATE
ANGELS SING/SENT FOR YOU YES VI 26170 N AUC —— IVEY
SEXTET ALBUM CO 102 E S-A 2.25 SWEN
BLUES IN NIGHT/WHERE OR (V/N) OK 6553 - AUC .50 SWEN
AFTER YOU'VE GONE/BOOY & SOUL CO 36699 E SAL .50 SWEN
I GOT RHYTHM/MAN I LOVE CO 55038 N SAL .75 SWEN
SLIPPED DISC/OOMPH FAH FAH CO —— E SAL .50 SWEN
LADY BE GOOO/AFTER YOU'VE VI 400107 N SAL .70 SWEN
OINAH/VIBRAPHONE BLUES VI 400108 N SAL .70 SWEN
STOMPIN' AT SAVOY/RUNNIN' VI 400109 N SAL .70 SWEN
SING SING SING,1 & 2 (12") VI 25796 V T-S 1.00 GILD
NEVER SHOULO HAVE/YOU CAN(E/V)VI 25500 - T-S 1.00 GILB
DID YOU MEAN IT/TAIN'T NO USE VI 25469 V T-S 1.00 GILB
HOORAY FOR LOVE/LIVIN' IN A VI 25011 E T-S 1.00 GILB
MUST SEE ANNIE/KINOA LONESOME VI 26110 V T-S 1.00 GILB
WANG WANG BL/WAY YOU(SEXTET) CO 36594 E AUC —— STRU
BOY MEETS GOY/I SURREN(SEXT,N/E)CO 35482 - AUC —— STRU
WANG WANG BL/AS(SEXTET,V/E) CO 36723 - AUC —— STRU
DION'T KNOW WHAT TIME IT(V/E) CO 35230 - AUC —— STRU
LAZY RIVER/LOOK AT ME NOW CO 36012 E AUC —— STRU
HONEYSUCKLE/SPRING SONG(E/N) CO 35319 - AUC —— STRU
BUGLE CALL RAG(PREWAR) VI 25467 E T-S 2.50 GAIN
SING SING SING (PREWAR) VI 25796 E T-S 2.50 GAIN
OH BOOM (PREWAR) VI 25804 E T-S 2.50 GAIN
TI PI TIN (PREWAR) VI 25814 E T-S 2.50 GAIN
AND THE ANGELS SING VI 25170 E T-S 2.00 GAIN
JUMPIN AT THE WOOOSIDE CO 35210 E T-S 2.50 GAIN
HONEYSUCKLE ROSE CO 35319 E T-S 2.50 GAIN
LET'S DANCE CO 35301 E T-S 2.50 GAIN
OEVIL AND DEEP BLUE SEA BB 10460 E T-S 2.50 GAIN
SANDMAN/GOODBYE VI 25215 V AUC —— COOK
ONE O'CLOCK JUMP/OON'T BE VI 25792 V AUC —— COOK
JAM SESSION/SOMEBOOY LOVES VI 25497 E AUC —— COOK
BOY MEETS HORN/LET'S DANCE CO 35301 V AUC —— COOK
MUSKRAT SCRAMBLE/AFTER AWHILE BR 4968 N SAL 2.00 EDEL
BLUE ORCHIOS/WHAT'S NEW CO 35211 V AUC —— EPST
SWEET SUE/MELANCHOLY BABY VI 25473 V AUC —— EPST
HITCHED MY WAGON/LET THAT VI 25708 E AUC —— EPST
OON'T BE THAT WAY/I O'CLOCK VI 25792 V AUC —— EPST
SWEET LORRAINE(TRIO)/OIZZY VI 25882 E AUC —— LEON
THE COUNT/SEE MILLION PEOPLE CO 36379 E AUC —— LEON
GOOORICH SILVERTOWN QUARTET
UNOER THE CLOVER MOON/WHO'S CO 1382 N T-A —— RITZ
GLEN GRAY
DAROENELLA/CASA LOMA VI 24256 N SAL 1.25 TATE
WILD GOOSE CHASE BR 6583 V T-S 1.75 GAIN
MEMORIES OF YOU OE 1672 E T-S 2.00 GAIN
GEORGIA ON MY MINO OE 2399 E T-S 1.75 GAIN
NO NAME JIVE OE 3089 V T-S 1.25 GAIN
SOFT WINDS DE 3122 E T-S 1.25 GAIN
HONOLULU/THIS NIGHT DE 2308 N STA —— MAXF
WALTER GROSS
CREEPY WEEPY/IMPROVISATION BB 10937 N AUC —— KWAL
E. HALL-CATLETT-SHAVERS-PETTIFORD
BLUES IN ROOM 920/BLUE SKIES REGIS 5000 N AUC 1.00 WEIN
HARLEM HAMFATS
MOVE YOUR HAND/NEW OH REO(V/G)OE 7218 - AUC —— BOLL
W. C. HANOY
AUNT HAGAR'S/LOUISVILLE OK 4789 V AUC 1.00 IVEY
LOVELESS LOVE/WAY OOWN SOUTH VS 8152 N AUC 1.00 IVEY
COLEMAN HAWKINS
BOOY ANO SOUL/FINE OINNER BB 10523 N SAL 1.75 TATE
BOOY AND SOUL BB 300825 N T-S 1.25 GILB
BOUNCING WITH BEAN/WHEN OAY BB 10693 E AUC —— STRU
HEART BREAK/OL MAN(HENOERSON)PAE 1766 N AUC —— BURL
ERSKINE HAWKINS
KING PORTER/WEARY BLUES BB 7839 N AUC —— KWAL
STRICTLY SWING BB 10012 N AUC —— KWAL

ERSKINE HAWKINS (CONTINUEO)
LET PUNISHMENT/"I" THE "I" BB 10218 N AUC —— KWAL
SWING OUT/RAIO THE JOINT BB 10224 N AUC —— KWAL
SATAN OOES THE RHUMBA BB 10456 N AUC —— KWAL
BALTIMORE BOUNCE BB 10565 N AUC —— KWAL
WHISPERING GRASS/GABRIEL BB 10671 N AUC —— KWAL
NORFOLK FERRY/PUT YOURSELF BB 10932 N AUC —— KWAL
DEAR OLO SOUTHLANO/WAY OOWN VO 3567 N AUC —— KWAL
MARION HARRIS
I'M NOBOOY'S BABY/SWEET OAY CO 3433 E STA —— MAXF
HAUNTING BLUES/NOBOOY LIEO CO 3646 E STA —— MAXF
EOGAR HAYES QUINTET
WHEN YOU ANO I WERE YOUNG M OE 1509 N T-S 1.00 GILB
JOE HAYMES
CHRISTOPHER COLUMBUS/I'SE ME 60509 N AUC —— STRU
HONEYSUCKLE ROSE/NOW I'M A BB 5920 N STA —— MAXF
LIMEHOUSE BLUES/HARVEST MOON BB 5133 N STA —— MAXF
EOMONIA HENOERSON (LOVIE AUSTIN)
BROWNSKIN MAN/TRAVELING PARA 12095 E AUC —— EPST
FLETCHER HENOERSON
CLARINET MARMALAOE/HOT SPEC.BR 40836 E AUC —— LEVY
I'LL SEE YOU IN DREAMS(LOUIS) BA 1470 E AUC —— LEVY
HOW AM I DOIN(DUKE WILSON) OR 2466 V AUC —— LEVY
SWEET AND HOT/I'VE FOUND WHAT CO 2414 N AUC —— SPAN
CHINATOWN/SOMEBOOY LOVES ME CO 2329 N AUC —— SPAN
MANOA/GO LONG MULE CO 228 E SAL 1.50 TATE
LIZA OE 555 E AUC —— RONE
ROCKY MOUNTAIN BLUES/TOZO(V/E)CO 970 - TRA —— MCKU
FIOGETY FEET/SENSATION VO 2710 E SAL 1.75 EDEL
YOU RASCAL YOU/HOUSE OF DAVID ME 12216 N SAL 2.00 EDEL
HORACE HENDERSON
MEAN ME NO GOOD/ALWAYS DK 5953 V AUC —— CRON
WOOOY HERMAN
WOODCHOPPERS BALL (MINT) OE 2440 N SAL 2.00 JACO
GOLDEN WEODING (MINT) OE 3436 N SAL 2.00 JACO
BLUE OAWN/IF I KNEW THAN OE 2772 E AUC —— STRU
I'LL PRAY FOR YOU/WHERE DO I OE 3200 E AUC —— STRU
OREAM VALLEY/WHATEVER DE 3461 E AUC —— STRU
FLAT FOOT FLOOGEE/CALIOPE OE 1879 E AUC —— STRU
BLUES IN NITE/THIS TIME(G/E) OE 4030 - AUC —— STRU
MY MOM/INTERMEZZO DE 3738 N AUC —— KWAL
FAN IT/SOUTH OE 3761 N AUC —— KWAL
TWIN CITY BLUES/LAUGHING BOY OE 1801 N AUC —— KWAL
INDIAN BOOGIE WOOGIE/BLUE OE 2250 N AUC —— KWAL
BLUE DAWN/IF I KNEW THEN OE 2772 N AUC —— KWAL
FOR TONIGHT/PUT THAT DOWN OE 2762 N AUC —— KWAL
ROSETTA/LOVE ME DE 2728 N AUC —— KWAL
I'M COMIN'VIRGINIA/MIDNIGHT DE 2817 N AUC —— KWAL
PICK A RIB/SAY SI SI DE 2979 N AUC —— KWAL
E.SIDE KICK/ON ISLE OF MAY OE 2993 N AUC —— KWAL
RUMBA JUMPS/PEACE BROTHER DE 2939 N AUC —— KWAL
BLUES ON PARADE/LOVES GOT ME OE 2933 N AUC —— KWAL
PEACH TREE ST/LITTLE WHISTLE OE 3008 N AUC —— KWAL
BLUE PRELUDE/SKY FELL DOWN DE 3017 N AUC —— KWAL
FINE AND DANOY/COUSIN CHRIS OE 3140 N AUC —— KWAL
LOOKING FOR YESTERDAY OE 3397 N AUC —— KWAL
BESSIE'S BLUES/MUSIC BY THE DE 3380 N AUC —— KWAL
RHUMBOOGIE/MILLION DREAMS OE 3396 N AUC —— KWAL
BEAT ME OADDY EIGHT TO A BAR OE 3454 N AUC —— KWAL
BLUE FLAME/FUR TRAPPERS BALL DE 3643 N AUC —— KWAL
THE GOLDEN WEODING DE 3436 N AUC —— COHE
EODIE HEYWOOO
BEGIN THE BEGUINE/I COVER COM 1514 N SAL 1.40 SWEN
RICHARO HIMBER
BLUE MOON/WAS I TO BLAME OE 3613 E T-S .75 OILB
EARL HINES
JULIA/JAPANESE SANOMAN OE 645 E SAL 1.25 TATE
JELLY JELLY/I'M FALLING FOR BB 11065 N SAL 1.25 WEIN
JOHNNY HOOGES
JUNIOR HOP/OAY OREAM BB 11211 E T-S 1.00 GILB
DAY OREAM/JUNIOR HOP BB 11021 N SAL 1.25 WEIN
BILLIE HOLIDAY
THEM THERE EYS/SPRING VO 5021 E AUC —— LEVY
LOVE ME OR LEAVE ME/JIM OK 6369 N AUC —— LEVY
SOLITUOE/GOO BLESS THE CHILO OK 6270 E AUC —— LEVY
TELL ME MORE/LAUGHING OK 5719 N SAL 1.50 TATE
HOT LIPS PAGE
SMALL FRY/IF I WERE YOU(E/V) BB 7684 - AUC —— STRU
BOB HOWARO
WAKE UP AND SING DE 710 E AUC —— RONE
SING BABY SING OE 917 E AUC —— RONE
YOU'RE PRECIOUS TO ME OE 1293 N AUC —— RONE
I'M SORRY I MAOE YOU CRY DE 1605 N AUC —— RONE
HUDSON-DELANGE
STRICTLY FORMAL/YOU'RE OUT BR 8049 V T-S .75 GILB
NEW SHOES BLUES BB 7855 V T-S .75 GILB
THE ONE I LOVE BR 8156 E AUC —— RONE
SPIKE HUGHES
FAN FAIRE/ARABESQUE OEE 3639 N T-A —— LUOA
AIR IN O FLAT/SWEET SORROW OEE 5101 N AUC —— PENS
HUNTER ANO JENKINS
LOLLYPOP/MEAT CUTTIN' BLUES VO 02613 V T-A —— KELS
BUO JACKSON SWANEE SERENAOERS
MESSIE AROUNO/HEEBIE JEEBIES BR 3351 E AUC —— WRIG
CHUBBY JACKSON SEXTET
I GOTTA COVEREO/POPSIE (FLIP) QU 4101 N AUC .75 WEIN

FOR DISPOSITION

HARRY JAMES
NIGHT SPECIAL/BACK BEAT B Co 35456 E AUC -.60 SWEN
ONE O'CLOCK JUMP/TWO O'CLOCK Co 36232 E AUC .60 SWEN
B-19/I DON'T WANT TO WALK(E/V) Co 36478 - AUC .60 SWEN
MEMPHIS BLUES/SLEEPY TIME GAL Co 36713 E AUC .60 SWEN
MELANCHOLY BABY Co 36434 N T-S 1.50 GAIN
CONCERTO FOR TRUMPET Co 35340 E T-S 1.75 GAIN
CONCERTO FOR TRUMPET Co 35340 N AUC —— COHE

JACK JENNY
STAROUST/CUBAN BOOGIE WOOG OK 5304 N AUC —— LEVY
HIGH SOCIETY/MOON RAY Vo 5223 N AUC —— KWAL

GEORGE JESSEL
MY MOTHER'S EYES/WHEN THE Vi 21852 N SAL 1.00 TATE

JOHNSON AND SMITH
BROWNSKIN SHUFFLE/STOVE PIPE CH 40074 E AUC —— STEE

ELIZABETH JOHNSON
EMPTY BED BL 1 & 2 OK 8593 E S-A —— PARR

JAMES P. JOHNSON
BLEEDING HEART/YOU CAN'T DO Vi 19123 V T-A —— KAPL
CAROLINA SHOUT/KEEP OFF GRASS OK 4495 V AUC —— EDEL

LIL JOHNSON
PRESS MY BUTTON/HOT NUTS OK 03199 N SAL 1.25 TATE

LONNIE JOHNSON
SHE AIN'T RIGHT/SOMEBODY'S BB 8684 N SAL 1.25 TATE
CARELESS LOVE/WHEN OK 8635 V T-A —— PARK

JONES AND COLLINS
DAMP WEATHER/TIP EASY BLUES BB 10952 N AUC —— EDEL

LITTLE HAT JONES
KENTUCKY BL/BYE BYE BABY BL OK 8815 E S-A —— PARR

RICHARD M. JONES
TROUBLE IN MIND(LEE COLLINS) BB 6963 E AUC —— EDEL

ROGER WOLF KAHN
AMONG MY SOUVENIRS/ Vi 21084 E AUC —— RONE

HAL KEMP
WHEN MY DREAMS COME TRUE/TO BR 4388 E AUC —— SPAN
PEG LEG STOMP/BLUE RHYTHM CO 671 E T-A —— TATE
LET'S DO IT/TIME ON HANDS Vi 26300 E T-S 1.00 GILB
LOVE IN BLOOM/STRAIGHT FROM BR 6943 G T-S .75 GILB
BLUE EVENING/YOURS FOR A Vi 26247 V AUC —— RITZ
MEMORIAL ALBUM Vi P-51 N AUC —— KWAL

KEN KENNY
MISTY ISLANDS/LIFE BEG(NORVO) CH 40101 E AUC —— STEE

KENTUCKY THOROUGHBREDS
IN THE SHADE OF OLD APPLE PARA 3036 V T-A —— PARK

FREDDY KEPPARD'S JAZZ CARDINALS
SALTY DOG/STOCKYARDS UHCA 73 N SAL 2.00 WEIN

WAYNE KING
GOOFUS/SWAMP GHOSTS Vi 22600 N STA —— MAXF
TO BE FORGOTTEN Vi 22236 N AUC —— RITZ
FUNNY DEAR WHAT LOVE CAN DO Vi 22291 N AUC —— RITZ
ON A BLUE AND MOONLESS NITE Vi 22399 E AUC —— RITZ

JOHN KIRBY
PASTEL BLUE/REHEARSIN' DE 2367 N AUC —— KWAL
UNDECIDED/FROM A FLAT TO C DE 2215 N AUC —— KWAL
ROYAL GARDEN/BLUE SKIES Vo 5187 N AUC —— KWAL
THE TURF/DAWN ON THE DESERT Vo 4653 N AUC —— KWAL

ANDY KIRK
FROGGIE BOTTOM/CORKY STOMP BR 4893 N AUC —— SPAN
BLUE ILLUSION DE 772 E AUC —— RONE
UNTIL THE REAL THING COMES DE 809 V AUC —— RONE
GIVE HER A PINT DE 853 E AUC —— RONE
WHAT WILL I TELL MY HEART DE 1085 E AUC —— RONE
BETTER LUCK NEXT TIME DE 1422 E AUC —— RONE
WHY CAN'T WE DO IT AGAIN DE 1477 E AUC —— RONE
I'M GLAD FOR YOUR SAKE DE 1531 N AUC —— RONE
WHAT'S MINE IS YOURS DE 1827 N AUC —— RONE
YOU SET ME ON FIRE DE 2383 E AUC —— RONE

GENE KRUPA
BLUE RHYTHM FANTASY, 1 & 2 OK 5627 N AUC —— SPAN
JAZZ ME BLUES/LAST DE 18115 N SAL 1.50 TATE
JAZZ ME BLUES/LAST ROUND UP DE 18115 N AUC 1.50 LARM
PRELUDE TO A STOMP BR 8139 E 1.50 —— MAHE
I KNOW THAT YOU KNOW BR 8124 E —— 1.50 MAHE
NAGASAKI BR —— E —— 1.50 MAHE
APURSADY BR —— E —— 1.50 MAHE
IF IT RAINS WHO CARES BR —— E —— 1.50 MAHE
LOVER IS BLUE/GOT MY EYES ON CO 35361 E T-S .75 GILD
MAYBE/I'LL NEVER SMILE AGAIN OK 5643 E T-S .75 GILB
HARLEM ON PARADE/SKYLARK OK 6607 E T-S .75 GILB
FEELIN' HIGH AND HAPPY BR 8123 V T-S .75 GILB
DARK EYES(VENTURA TENOR SOLO) CO 36802 V T-S .75 GILB
BOLERO/MURDY PURDY BR 8284 V T-S .75 GILB
BALL OF FIRE/TRU THE NITE OK 6563 E T-S .75 GILB
NEVER TOOK A LESSON IN LIFE OK 5715 E AUC —— RONE
THERE'S HONEY ON THE MOON BR 8161 E AUC —— RONE
SOME LIKE IT HOT BR 8340 N AUC —— RONE
DON'T CRY CHERIE/SIREN SERE. OK 6198 E AUC —— CRON
ROCKIN' CHAIR(ROY ELDRIDGE) OK 6352 N AUC 2.00 WEIN
(MANY OTHERS; SEND WANT LISTS) OK —— - —— —— WEIN
WIRE BRUSH STOMP BR 8156 V AUC 2.00 COOK
AFTER YOU'VE(ENLARGED CENTER) OK 6278 V AUC 1.50 COOK
(SEND WANTS AND PRICES; HAVE MANY) —— - —— —— JA,N

BILLY KYLE SWING CLUB BAND
MARGIE(C.SHAVERS;T.SMITH) VR 531 N AUC 1.50 WEIN

LADD'S BLACK ACES
GOT A SONG FOR SALE GE 5272 V AUC —— RONE

EDDIE LANG
ADD LITTLE WIGGLE (SOLOS) OK 41134 N AUC —— LEVY
I'LL NEVER BE SAME/ADD LITTLE PAE 1778 N AUC —— BURL
ADD LITTLE WIGGLE/I'LL NEVER PAE 1778 N AUC —— BURL

LANIN'S ORCHESTRA
AIN'T WE GOT FUN/JUST LIKE A GE 4732 V AUC —— STRU

HUDDIE LEADBELLY
NEW YORK CITY/YOU CAN'T LOSE BB 8750 N SAL 2.00 TATE
WORRIED BLUES/EASY RIDER BB 8570 N SAL 2.00 TATE

LEADBELLY/LIPS PAGE TRIO
LAST GO ROUND (CHIP TO 1 GR.) BB 8981 E T-A —— LUDA

GEORGE E. LEE
ST. JAMES INFIRMARY/RUFF BR 4684 N AUC 1.00 LARM

CHESTER LEIGHTON
WITHOUT THAT GAL/ON THE BEACH VE 2415 E AUC —— EPST

JACK LEONARD
HOW DEEP IS THE OCEAN OK 6097 N AUC —— COHE
YOU AND THE NIGHT/YOU'RE OK 6324 N AUC —— COHE
ALL THIS AND HEAVEN TOO OK 5631 N AUC —— COHE
WHEN SWALLOWS COME BACK OK 5631 E AUC —— LEON
WHEN YOU'RE LONG LONG WAY OK 5886 E AUC —— LEON
THINGS I LOVE/DON'T CRY OK 6181 E AUC —— LEON
WHEN YOUR LOVER HAS GONE OK 6200 E AUC —— LEON
THESE FOOLISH THINGS OK 6381 E AUC —— LEON

TED LEWIS
BUGLE CALL RAG CO 826 V AUC —— RONE
GOODNIGHT CO 1296 G AUC —— RONE

JOHNNY LONG
BLUE SKIES/BEAU NIGHT DE 3823 N SAL 1.00 TATE

LOUISIANA FIVE
WEARY BLUES/WHERE RAJAHS EM 10116 E AUC —— EPST

LOUISIANA RHYTHM KINGS
TELL ME/PRETTY BABY BR 4938 N T-A —— LEVY
—— VO 15828 G T-A —— PARK

LOUISIANA STROLLERS
UNEXPLAINED BLUES/I'M (E/V) DE 5298 - AUC —— STRU

JIMMY LUNCEFORD
PLEASE SAY/WHATCHA KNOW JOE CO 35625 E T-S 1.25 GILB
LIZA/I USED TO LOVE YOU VO 5276 E T-S 1.25 GILB
IMPROMPTU/GONE DE 4093 V T-S .75 GILB
FLIGHT OF THE JITTERBUG CO 35625 E T-S 1.25 GILD
BLUES IN NIGHT, 1 & 2 DE 4125 V T-S 1.25 GILB
RAGGIN' THE SCALE/FIRST TIME DE 1364 E T-S .75 GILB
WHAT'S YOUR STORY/I GOT IT CO 35510 E AUC —— LEON

SHERRY MAGEE & DIXIELANDERS
BLUIN'THE BLUES/SATANIC BL VO 5436 N AUC —— PENS

WINGY MANONE
I CAN'T PRETEND/A FINE ROMANC BB 6606 N AUC —— SPAN
RHYTHM SAVED THE WORLD/IT'S BB 6360 N AUC —— SPAN
MY HONEY'S LOVIN' ARMS BB 300801 N SAL 1.00 TATE
STOP THE WAR/MAMA'S BB 11107 N SAL 1.60 TATE
SAY CAN YOU SWING BB 6806 E T-S 1.00 GILB
TORMENTED/YOU STARTED ME BB 6359 E T-S 1.00 GILB
PRISONER'S SONG/MUST BE REL. BB 7014 E T-S 1.00 GILB
YOU'RE AN ANGEL VO 2933 E AUC —— RONE
IMAGE OF YOU/LIFE WITHOUT(N/E) BB 7003 - AUC —— STRU
WEARY BLUES/BIG B & E MAN CH 40055 E AUC —— STEE
UP THE COUNTRY/SHAKE (E/V) CH 40054 - AUC —— STEE
TIN ROOF/TAR PAPER (E/G) CH 40005 - AUC —— STEE
TIN ROOF BLUES/TAR PAPER ST DE 7425 N SAL 1.25 WEIN
BOOGIE BEAT'LL GET YOU/DRCHID BB 11298 N SAL 1.25 WEIN
SHE'S CRYIN' FOR ME/MOSQUITE BB 10773 N SAL 1.25 WEIN

JOE MARSALA
LOWER REGISTER/I KNOW DE 3764 N SAL 1.50 TATE
BULL'S EYE/SLOW DOWN DE 3715 N SAL 1.50 TATE
I KNOW THAT YOU KNOW/LOWER DE 3764 N SAL 1.00 WEIN
BULL'S EYE/SLOW DOWN DE 3715 N SAL 1.00 WEIN

CARL MARTIN (CHUCK SEGAR)
HIGHWATER FLOOD BLUES/BONUS CH 50074 E AUC —— STEE

SARA MARTIN
SUGAR BL/ACHIN' (C.WILLIAMS) OK 8041 E AUC —— EPST

FRANKIE MASTERS
EVERYWHERE YOU GO Vi 21217 N AUC —— RITZ

TOMMY McCLENNON
MR. SO AND SO/MOYELLE BLUES BB 9015 N SAL 1.50 TATE

CLYDE McCOY
SUGAR BLUES/TEAR IT DOWN DE 381 N SAL 1.15 WATE
TEAR IT DOWN/SUGAR BLUES DE 381 E AUC —— WRIG

RED McKENZIE RHYTHM KINGS
SING OLD FASHIONED SONG DE 667 V AUC 1.00 SWEN

McKENZIE-CONDON
NOBODY'S SWEETHEART/LIZA OK 40971 V AUC —— WRIG

McKINNEY'S COTTON PICKERS
SAVE IT PRETTY MAMA/I FOUND Vi 38061 N AUC —— SPAN
PEGGY/I'D LOVE IT Vi 38133 N AUC —— SPAN
IT'S TIGHT LIKE THAT BB 6304 N AUC —— SPAN
ZONKY/IF I COULD BE WITH YOU Vi 38118 E AUC 1.50 LARM
MISS HANNAH/WAY I FEEL TODAY BB 10232 N AUC 1.75 LARM

JAY McSHAN
LONELY BOY BLUES/SEPIA STOMP DE 4387 N SAL 1.25 WEIN
HOLD EM HOOTIE/DEXTER BL DE 8583 N SAL 1.25 WEIN

MEZZ MEZZROW
MUTINY IN THE PARLOR/THE PAN BB 6319 N AUC —— SPAN
LOST/MELODY FROM THE SKY BB 6320 N AUC —— SPAN
I'SE A MUGGIN, 1 & 2 BB 6321 N AUC —— SPAN
SENDIN' THE VIPERS/APOLOGIES Vi 25019 N AUC —— SPAN

MEZZ MEZZROW
COMIN' ON WITH, 1 & 2 BB 10085 E T-S 1.25 GILB
COMIN' ON WITH, 1 & 2 BB 10085 E AUC —— EDEL
REVOLUTIONARY BLUES/GETTIN' BB 10088 E AUC —— EDEL

HAZEL MEYERS
AWFUL MAN(HENDERSON & SMITH) VO 1470 V T-A —— PARK

EMMET MILLER
TAKE YOUR TOMORROW OK 41135 N AUC —— RITZ

GLENN MILLER
FAREWELL BL/INDIAN SUMMER BB 10495 N SAL 1.50 WEIN
MY BLUE HEAVEN/FRENESI BB 10094 N SAL 1.50 WEIN
DEVIL MAY CARE/STEPPING OUT BB 10717 E AUC —— EPST
SHAKE DOWN STARS/BOOG IT BB 10689 E AUC —— EPST
TOO ROMANTIC/SW POTATO PIPER BB 10605 E AUC —— EPST
WOODPECKER/LET'S SING BB 10598 V AUC —— EPST
NIGHTINGALE SANG IN BERKELEY BB 10931 E AUC —— LEON
MOONLIGHT SERENADE/SUNRISE BB 10214 E AUC —— LEON

RAY MILLER
DREAMING THE WALTZ AWAY BR 3313 N AUC —— RONE

MILLS BROTHERS
SWEET SUE/ROCKIN' CHAIR ME 13131 E T-S 1.00 GILB

MILLS HOTSY TOTSY GANG
HARVEY/MARCH OF THE HOODLUMS BR 4559 E SAL 1.25 TATE

MIFF MOLE & MOLERS
AFTER YOU'VE GONE/SHIM-ME UHCA 23/24 N AUC 2.50 LARM

TOOTS MONDELLO
LOUISIANA VS 8118 E —— 1.50 MAHE
BURNIN' STICKS/HERE'S YOUR RO 1817 N AUC 1.25 WEIN

MONETTE MOORE
TEXAS MAN BLUES/I WANNA VO 14903 V T-A —— PARK

SAM MORGAN
SHORT DRESS GAL/BOGALOUSA ST CO 14351 E AUC —— WRIG

LEE MORSE
OID YOU MEAN IT/OLD FASHIONED CO 1199 V AUC —— WRIG

JELLY ROLL MORTON
NEW ORLEANS BUMP/K.C. STOMP BB 7757 N AUC 1.50 LARM
BOOGABOO/SHOE SHINERS DRAG BB 7725 N AUC 1.50 LARM
DOCTOR JAZZ/JUG BLOWERS VI 20415 G AUC —— BOLL
NEW ORLEANS BUMP/PRETTY LIL VI 38078 E AUC —— CRON
BLACK BOTTOM STOMP/CHANT VI 20221 E AUC —— EDEL
MR.JELLY LORD(FESS WILLIAMS) GE 3259 E AUC —— FEHE
FREAKISH/SEATTLE HUNCH VI 27565 N AUC —— PENS
BOOGABOO/KANSAS CITY STOMP VI 38010 G AUC —— PENS
THE PEARLS/KING PORTER BRE 03564 N AUC —— PENS

LILLIAN MORTON
EVENING STAR/JUST LIKE MEL OK 41072 N AUC —— RITZ

JOSEPH MOSKOWITZ (DULCIMER SOLOS)
OPERATIC RAG/PANAMA PAC.DRAG VI 17978 E TRA —— MCKU

TEDDY MOSS
ROCKY LUCK BLUES/HEART BREA VS 6065 E T-A —— KELS

BENNIE MOTEN
SOUTH/SHE'S NO TROUBLE VI 24893 N AUC —— SPAN
SOUTH/SHE'S NO TROUBLE VI 38021 N AUC —— SPAN
DING DONG BLUES/PASS OUT LIG VI 21199 N AUC —— SPAN
NEW VINE ST.BLUES/BANO BOX VI 23007 N AUC —— SPAN
NEW ORLEANS/LAFAYETTE BB 6213 N AUC —— SPAN
MOTEN SWING/TOBY BB 6032 N AUC —— SPAN
MOTEN STOMP/BLUE GUITAR STOMP VI 20955 E AUC —— SPAN
BANO BOX SHUFFLE/VINE ST.BL VI 23007 V AUC 1.25 LARM
TOUGH BREAKS/MARY LEE BB 6638 N AUC 1.50 LARM
MOTEN SWING/TOBY BB 10259 N AUC 1.50 LARM
MILENBERG JOYS BB 5585 E —— 1.50 MAHE
NEW MOTEN STOMP/SOMEBODY ST BB 6709 E AUC —— CRON

CHUCK NELSON
WEST END BLUES CH 40016 G AUC —— EDEL

NEW ORLEANS RHYTHM KINGS
PANAMA (BRUNIS) DE 3943 N SAL 1.50 WEIN
MAPLE LEAF RAG/SWEET LOVIN GE 5104 V TRA —— MAOI
TIN ROOF BLUES/THAT'S PLENTY GE 5105 V TRA —— MAOI
BUGLE CALL BLUES BRE 02213 N SAL 3.00 EDEL
ECCENTRIC/FAREWELL BLUES BRE 02211 N SAL 3.50 EDEL
SHE'S CRYING FOR ME/EVERYB BR 10956 N SAL 2.00 EDEL

FRANKIE NEWTON
PARALLEL FIFTHS/VAMP VO 5410 N T-A —— LUDA
TAB'S BLUES/FRANKIE'S JUMP VO 4821 N AUC —— KWAL

RED NICHOLS
SWEET GEORGIA BROWN/BY THE BR 4944 N AUC —— SPAN
THE SHEIK/SHIM-ME-SHA-WOBBLE BR 4885 N AUC —— SPAN
FEELIN' NO PAIN/IDA VO 4654 N AUC 1.50 LARM
RIVERBOAT SHUFFLE/ECCENTRIC BR 3627 N AUC 2.50 LARM
ON THE ALAMO/CHINATOWN BR 4363 N AUC 2.50 LARM
TEARS FROM MY INKWELL BB 10200 E AUC —— STRU
DAVENPORT BLUES/WAIL OF WINDS BB 10408 N SAL 1.50 WEIN
WHISPERING/THERE'LL COME A BR 3955 G AUC —— FAY
IDA/FEELIN' NO PAIN BR 3626 V AUC —— BROS

GERTRUDE NIESEN
BODY AND SOUL/TEMPTATION DE 18351 N AUC —— COHE

RAY NOBLE
CHEROKEE BR 8247 - —— 1.50 MAHE

RED NORVO
IN A MIST/DANCE OF OCTOPUS BR 6906 N AUC —— SPAN
RUSSIAN LULLABY/CLAP HANDS BR 7975 E AUC 1.00 SWEN
WITH ALL MY HEART(BERRY-BUNNY) PAE 2110 N AUC —— BURL
BLUES IN E FLAT/BUGHOUSE BR 8208 N AUC —— KWAL
IN A MIST/DANCE OF OCTOPUS BR 8236 N AUC —— KWAL
CLAP HANDS/RUSSIAN LULLABY BR 7975 N AUC —— KWAL

FOR DISPOSITION

RED NORVO (CONTINUED)
JEANNINE/TEA TIME BR 8103 N AUC —— KWAL
JACK AND JILL/POLLY-WOLLY DE 670 G AUC —— KWAL
JIMMY O'BRYANT
MIDNIGHT STRUTTERS/SKOOOL PARA 12260 E T-A —— PARK
SWITCH IT MISS MITCHELL PARA 12297 V T-A —— PARK
RED HOT MAMA/DRUNK MAN(E/V) PARA 12246 - AUC —— EPST
HUSK O'HARE SUPER ORCH.
SWANEE SMILES/YOU GAVE ME(V/G)GE 4983 - AUC —— STRU
PHIL OHMAN & VICTOR ARDEN
BLUE ROOM/GIRL FRIEND BR 3197 N STA —— MAXF
KING OLIVER
STRUGGLE BUGGY/DON'T YOU VI 23001 N AUC —— SPAN
SOBBIN BLUES/FAREWELL BL BR 3741 N AUC 3.00 LARM
TOO LATE BR 7242 V T-A —— PARK
FROGGIE MOORE/MANDY LEE BL UHCA 69/70 N AUC —— PENS
ORIGINAL DIXIELAND JAZZ BAND
SENSATION RAG/BLUIN' BLUES VI 18433 E AUC —— SPAN
FIDGETY FEET (V/E) VI 25668 - AUC —— SPAN
ROYAL GARDEN BLUES/DANGEROUS VI 18798 E AUC —— BOLL
JEZEBEL (SHIELDS, EDWARDS) BB 7454 N SAL 1.25 WEIN
ORIGINAL INDIANA FIVE
EVERYBODY'S DOIN' CHARLESTON GE 3182 E AUC —— STEE
ORIGINAL MEMPHIS FIVE
MY HONEY'S LOVING ARMS/ST. CO 2577 N AUC —— SPAN
HOOTIN'DE HOOT/(LANGE, REV) CA 481 V AUC —— RONE
STATIC STRUT/TAMPEEKOE VI 20039 V AUC —— BROS
MAMA'S BOY PAT 036168 V AUC —— WRIG
ORIGINAL NEW ORLEANS JAZZ BAND
JA DA/HE'S HAD NO LOVIN' GE 4508 E AUC —— STEE
TINY PARHAM
SNAKE EYES/CLARICE VI 21659 E AUC —— EDEL
BLUE MELODY BLUES/THAT KIND VI 38047 V AUC —— EDEL
BLUE ISLAND/(JELLY ROLL) BB 5333 E AUC —— EDEL
DON PARKER WESTERN MELODY BOYS
WILD PAPA PAT 21031 E AUC —— RITZ
TONY PASTOR
FLAG WAVER/RATAMACUE BB 11421 N T-S 1.00 GILB
SANTO PECORA
I NEVER KNEW/MAGNOLIA BLUES CO 36159 N SAL 1.50 EDEL
ROBERT PETWAY
BERTHA LEE/IN THE EVENING BB 9008 N SAL 1.50 TATE
STEW PLETCHER
YOU/YOU NEVER LOOKED BB 6343 G AUC —— KWAL
BEN POLLACK
BASHFUL BABY(GOODMAN,MCPART) VI 22074 E AUC —— LEVY
2 TICKETS TO GA(TEA, BOSE) VI 24284 V AUC —— LEVY
MOON IS GRINNIN/PECKIN'(JAMES) VR TEST E AUC —— LEVY
YOU'VE MADE ME HAPPY/TODAY/FR VI 22158 N AUC —— SPAN
SNAKE CHARMER/IN MY GLORY DE 1488 E T-S 1.00 GILD
WILD IRISH ROSE/CAN'T YOU DE 1458 E T-S 1.00 GILB
DANNY POLO
BLUE MURDER DE —— - —— 1.50 MAHE
LOUIS PRIMA
PENNIES FROM HEAVEN VO 3376 N SAL 1.00 EDEL
CLARENCE PROFIT
BODY AND SOUL/I DIDN'T KNOW CO 35378 E AUC —— KWAL
QUINTET OF HOT CLUB OF FRANCE
MINOR SWING/VIPERS DRAG VI 26218 N SAL 1.25 TATE
MOONGLOW DE 23031 E —— 1.50 MAHE
YANK ROCHELL
RAINY DAY BLUES/LOUDELLA BB 8933 N SAL 1.50 TATE
MA RAINEY
TOAD FROG BL/BOOZE & BLUES PARA 12242 V AUC —— EDEL
NIGHT TIME BL/4 DAY HONEY PARA 12303 V AUC —— EDEL
THE RED HEADS
BLACK BOTTOM STOMP/HEEBIE PE 14738 V T-A —— LUDA
RHYTHMAKERS
WHO STOLE LOCK/SOMEONE PE 15694 V T-A —— LUDA
YES SUH/I'D DO ANYTHING DR 2534 V T-A —— LUDA
SHINE ON YOUR SHOES/GONNA BE PE 15689 E AUC —— EDEL
YELLOW DOG BL/OLD BED BUG BL CO 35882 N AUC —— EDEL
FRED RICH
BLOWING BUBBLES/TILL WE MEET VO 5507 N T-A —— LEVY
RICHARDSON & JACKSON
JUST TOO BAD/I'M GONNA KILL VI 20181 E T-A —— PARK
IKEY ROBINSON
A MINOR STOMP/SUNSHINE CH 50073 E AUC —— STEE
SCRUNCH-LO/SWING IT CH 40011 N AUC —— EDEL
LUIS RUSSELL
JERSEY LIGHTNING/CALL FREAK CO 35690 N SAL 1.50 EDEL
JAN SAVITT
MEADOW BROOK SHUFFLE DE 3876 E T-S 1.00 GILB
ROSE OF THE RIO GRANDE DE 3019 E T-S 1.00 GILB
THE SCARE CROW
EASY CREEPING/SHAKE MY TREE VS 6024 E T-A —— KELS
I'M LONG GONE/TRAVELLING BL VS 6046 N T-A —— KELS
ELMER SCHOEBEL
PRINCE OF WAILS/COPENHAG BRG 81000 N T-A —— LUDA

RAYMOND SCOTT QUINTET
SIBERIAN SLEIGHRIDE/TOBACCO CO 36121 N SAL 1.00 WEIN
HAPPY FARMER/EGYPTIAN BARN BR 8144 N AUC —— KWAL
NEW YEAR'S EVE/HUNTED HOUSE CO 35247 N AUC —— KWAL
18TH CENTURY DRAWING ROOM CO 35347 N AUC —— KWAL
BAND PLAYED ON/GET AWAY CO 36090 N AUC —— KWAL

SEGURA & HERBERT(ARCADIAN FOLK)
ROSALIA/SMALL AND SWEET CO 40512 N TRA —— MCKU
BOYD SENTER
NO ONE/SMILES BB 6957 E T-S 1.00 GILB
SIGH AND CRY BL/I AIN'T GOT OK 40861 V AUC —— WRIG
SIGH AND CRY BL/I AIN'T GOT OK 40861 V AUC —— BROS
ARTIE SHAW
CONCERTO FOR CLARINET,1 & 2 VI 36383 E AUC 1.25 SWEN
CROSS YOUR HEART/SUMMIT VI 26763 G AUC .50 SWEN
STRANGE LONELINESS/LET HER GO BR 7986 E AUC —— CRON
THOU SWELL/SUGAR FOOT (V/E) BR 7735 - AUC —— CRON
INDIAN LOVE CALL (PREWAR) BB 7746 E T-S 1.25 GAIN
JAPANESE SANDMAN VO 4465 E T-S 2.25 GAIN
TRAFFIC JAM/SERENADE TO SAV BB 10385 E AUC —— EPST
ALBERT E. SHORT
WOLVERINE BLUES/LIZA VO 14554 V AUC —— EPST
SIGLER'S BIRMINGHAM MERRYMAKERS
MAMA'S GONE/HARD HEARTED HAN OK 40280 G AUC —— WRIG
SIX BLUE CHIPS
STEEL ROOF/CHEATIN' CHEECH DE 740 E T-S —— MAZZ
BESSIE SMITH
MAMA'S GOT BLUES/OUTSIDE CO 3900 V AUC —— SPAN
FROSTY MORNIN' BLUES/EASY CO 14005 G AUC —— RONE
FRANKIE BLUES/HATEFUL BLUES CO 14023 G AUC —— CRON
DO YOUR DUTY/DOWN IN DUMPS PAE 1793 N T-A —— PARK
EMPTY BED BLUES, 1 & 2 CO 14312 E AUC —— EDEL
ANY WOMAN'S BLUES/CEMETERY BL CO 13001 E AUC —— EPST
CLARA SMITH
FREIGHT TRAIN/DONE SOLD MY CO 14041 V AUC —— CRON
BLACK WOMAN'S BLUES/UNDERTAK CO 14223 N AUC —— EDEL
DISAPPOINTED BL/YOU GET MAD CO 14126 N AUC —— EDEL
EASE IT/PERCOLATIN' BLUES CO 14202 N AUC —— EDEL
ROCK CHURCH/WHERE SUN(LAM.CR) CO 14138 N AUC —— EDEL
SOBBIN'SISTER/STEAMBOAT MAN CO 14344 N AUC —— EDEL
OH MISTER MITCHELL(J.P.JOHNSON)CO 14536 N AUC —— EDEL
RACE TRACK BL/JELLY BEAN BL CO 14294 N AUC —— EDEL
BLACK CAT MOAN/STRUGGLIN' CO 14240 E AUC —— EDEL
JABBO SMITH RHYTHM ACES
JAZZ BATTLE/BOSTON (SIMEON) UHCA 43/44 N SAL 2.00 WEIN
MAMIE SMITH JAZZ HOUNDS
CRAZY BLUES/IT'S RIGHT HERE OK 4169 E AUC —— EPST
STUFF SMITH TRIO
(ALBUM; 6 SIDES) AS 353 N SAL 3.00 BURL
SNOOKS & MEMPHIS STOMPERS
ONE MORE TIME/MY DESIRE BA 32190 V T-A —— RITZ
SOUTHERN SERENADERS
ALONE AT LAST (ARMSTRONG) HA 5 N T-A —— LUDA
MUGGSY SPANIER
DA DA STRAIN/SOMEDAY SWEE(N/E)BB 10384 - SAL 2.75 TATE
JAZZ BAND BALL/LIVERY STABLE BB 10518 N SAL 2.75 TATE
BLACK AND BLUE/DINAH BB 10682 N SAL 2.50 TATE
LONESOME ROAD/MANDY(N/E) BB 10766 - SAL 2.50 TATE
DA DA STRAIN/SOMEDAY SWEETHEA BB 10384 N AUC 1.00 IVEY
DIPPERMOUTH/SISTER KATE BB 10506 N AUC 1.00 IVEY
CHICAGO/CAN'T WE BE FRIENDS DE 4168 N AUC .75 SWEN
RIVERBOAT SHUFFLE/RELAXIN' BB 10532 E AUC —— CRON
RELAXIN' AT TOURO/RIVERBOAT BB 10532 N SAL 1.25 WEIN
DA DA STRAIN/SOMEDAY SWEET BB 10384 N SAL 1.25 WEIN
DIPPERMOUTH BL/SISTER KATE BB 10506 N SAL 1.25 WEIN
LONESOME ROAD/MANDY MAKE UP BB 10766 E AUC —— EDEL
DIPPERMOUTH/SISTER KATE BB 10506 E SAL 1.35 EDEL
RELAXIN AT TOURO/RIVERBOAT BB 10532 N SAL 1.50 EDEL
DA DA STRAIN/SOMEDAY SWEET. BB 10384 N SAL 1.50 EDEL
VICTORIA SPIVEY
SHOWERED WITH BLUES/MY BLUES VI 38584 E SAL 1.25 WEIN
STATE STREET RAMBLERS
SOUTH AFRICAN/SIC 'EM TIGE CH 40070 N AUC —— EDEL
PRISCILLA STEWART
MECCA FLAT BL/(J.BLYTHE) PARA 12224 E AUC —— EPST
ST. LOUIS JIMMY
POOR BOY BLUES/ST.LOUIS BB 9040 N SAL 1.00 TATE
GLORIA SWANSON
LOVE/SERENADE VI 22079 N SAL 1.00 TATE
TAMPS RED
SHE'S LOVE CRAZY/SO FAR SO BB 8962 N SAL 1.00 TATE
NO BABY NO/YOU BETTER BE BB 8890 N SAL 1.00 TATE
YOU RASCAL YOU/SHE CAN LOVE VO 1540 E TRA —— MAZZ
ART TATUM TRIO
THREE MEN AND THE BEAT AS 452 E SAL 3.25 SWEN
THE MAN I LOVE/DARK EYES COMET 1 E SAL 1.35 SWEN
BODY AND SOUL/I KNOW THAT COMET 2 E SAL 1.35 SWEN
ON THE SUNNY SIDE/FLYING COMET 3 E SAL 1.35 SWEN
EVA TAYLOR
YOU CAN HAVE MY MAN/L.MILES OK 8050 E AUC —— EPST
NOEL TAYLOR
WAS IT A DREAM/FLEUR DE LIS OK 41040 N AUC —— RITZ
JACK TEAGARDEN
YOUR GUESS/STARS FELL ON ALA BR 6993 N AUC —— SPAN
WOLVERINE BL/MUDDY RIVER CO 35297 N AUC 1.50 LARM
IT'S SO GOOD/DIRTY DOG UHCA 39/40 E AUC 2.00 LARM
SNAKE YOUR HIPS/SOMEONE CO 2802 E T-A —— LUDA
LOVELESS LOVE/ROCKIN' CR 3051 V T-A —— LUDA
RIGHT TO SING BLUES/UNITED OK 6272 N T-A —— LUDA
I'SE A MUGGIN, 1 & 2 VI 25273 E T-A —— LUDA
OL PAPPY/FARE-THEE-WELL BR 6780 V T-A —— LUDA
GOTTA RIGHT TO SING BLUES OK 6272 N SAL 1.50 WEIN

TEN BLACKBERRIES
RENT PARTY(SKIP) (DUKE) OR 1849 V T-A —— LUDA
FRANK TESCHMAKER
JAZZ ME BLUES/BARREL HOUSE UHCA 61 N AUC —— COHE
WALTER THOMAS
JUMPIN' WITH JUDY GE 8126 V AUC —— RONE
PINKY TOMLIN
IN OLD OKLAHOMA DE 2014 N AUC —— RONE
WHAT ARE YOU DOING TONIGHT DE 2018 N AUC —— RONE
THE TROUBADORS.
HALLELUJAH RO 2451 V T-A —— RITZ
FRANK TRUMBAUER
SINGIN' THE BLUES BR 7703 N T-S 4.50 GAIN
MAYOR OF ALABAM BR 7663 N T-S 4.00 GAIN
NATIONAL EMBLEM MARCH VS 8243 N T-S 1.25 GAIN
FOR NO REASON IN C/TRUMBOLOGY OK 40871 V AUC —— BROS
BALTIMORE/HUMPTY DUMPTY OK 40926 V AUC —— BROS
ORRIN TUCKER
YOU'D BE SURPRISED/LITTLE GIRLCO 35344 N STA —— MAXF
JOE TURNER
FREEZE AND MELT/MISSISSIPPI CO 1813 N AUC —— SPAN
LAVINIA TURNER
CAN'T GET LOVIN'/HOW MANY PAT 020544 E T-A —— PARK
UNIVERSITY SYNCOPATORS
BABBLING BROOK MAD 6025 E AUC —— RITZ
RUDY VALLEE
WEARY RIVER VI 21868 V AUC —— RONE
A LITTLE KISS EACH MORNING VI 22193 E AUC —— RONE
VAN AND SCHENCK
DOUGHERTY IS THE NAME VI 22352 N AUC —— RITZ
VARSITY EIGHT
AIN'T SHE SWEET/(BOB HARING) CA 1114 G AUC 1.00 SWEN
VARSITY SEVEN
POM POM (HAWKINS) VS 8173 E T-S 1.00 GILB
SHAKE IT AND BREAK IT(GREEN L)COM 114 E SAL 1.75 EDEL
FATS WALLER
LET'S SING AGAIN/THE MORE I VI 25348 N AUC —— SPAN
LA DE DE/LOUNGING AT THE WALD VI 25430 N AUC —— SPAN
SWINGIN' THEM JINGLE BELLS VI 25483 N AUC —— SPAN
SWEET SUE/12TH ST. RAG VI 25087 N AUC —— SPAN
YOU'RE NOT THE KIND/WHY DO I VI 25353 N AUC —— SPAN
PASWONKY/BLACK RASPBERRY JAM VI 25359 N AUC —— SPAN
OLD GRAND DAD/LITTLE CURLY(V/E)BB 10698 - AUC —— STRU
12TH STREET RAG/SWEET SUE VIC 25087 N TRA —— MADI
MINOR DRAG/HARLEM FUSS VI 38050 V SAL 1.25 EDEL
HANDFUL OF KEYS/VIPER'S DRAG VI 27768 N SAL 1.25 EDEL
CHANT OF GROOVE/COME AND GET BB 11262 N STA —— MAXF
WARING'S PENNSYLVANIANS
OH BABY/HOLDING HANDS VI 19254 E AUC —— RITZ
WASHBOARD WONDERS
FEATHER YOUR NEST/CHEATIN ON BB 6495 E AUC —— STRU
WASHINGTONIANS
HOT AND BOTHERED RO 827 E TRA —— BESS
MOVE OVER (RIM CHIP) RO 829 V TRA —— BESS
DOING THE VOOM VOOM/SAT.NITE RO 1101 E TRA —— BESS
MOVE OVER(3/4" CROK) CA 9025 V T-A —— LUDA
ETHEL WATERS
I GOT RHYTHM/THREE LITTLE WO CO 2346 N AUC —— SPAN
CHICK WEBB
F.D.R.JONES/I LOVE EACH (E/V) DE 2105 - AUC —— STRU
TED WEEMS
YOU GAVE ME EVERYTHING BUT VI 22646 E AUC —— RONE
AT THE BABY PARADE VI 24219 E AUC —— RONE
PAUL WHITEMAN
WELL DIGGERS BREAKDOWN VI 27801 N T-S .75 GILB
COQUETTE/THERE AIN'T(BIX,BING)VI 25675 N T-S 1.25 GILB
SLEEPY TIME (MILDRED BAILEY) VI 22828 V T-S 1.00 GILB
RHAPSODY IN BLUE VI 35822 V AUC —— COOK
OUT OF TOWN GAL/LITTLE DRIFT CO 1505 E AUC —— EPST
GOODBYE TO(MILDRED BAILEY) VI 22876 E AUC —— EPST
(SEND WANTS AND PRICES; HAVE MANY) —— - —— —— JA,N
WHOOPIE MAKERS (TEAGARDEN, GOODMAN)
DIRTY DOG/IT'S SO GOOD UHCA 40/39 N SAL 2.00 WEIN
BILL WILBER
GREYHOUND BLUES/MY BABE CH 50053 E AUC —— STEE
CLARENCE WILLIAMS
SUGAR BLUES/NONE JELLY VO 2805 N SAL 1.25 TATE
CRYIN' MOOD/WANTED BB 6932 E SAL 1.00 TATE
CHURCH ST.(EVA TAYLOR, VOC.) OK 8069 G AUC 1.00 SWEN
SUNNY SIDE OF STREET/SUNNY(V/G)VO 2630 - AUC —— BOLL
BEER GARDEN BLUES/BREEZE VO 2541 E AUC —— BOLL
BEER GARDEN BLUES/BREEZE(E/V) VO 2541 - T-S 1.00 GILB
PANE IN THE GLASS/FREEZE OUT CO 14460 N T-A —— LUDA
COTTAGE OF LOVE/THEM THINGS CO 14434 N T-A —— LUDA
BREEZE/MOUNTAIN CITY BLUES CO 14422 V T-A —— LUDA
CANDY LIPS/NOBODY BUT OK 8440 V T-A —— LUDA
LAZY MAMA/MOUNTAIN CITY OK 8592 V T-A —— LUDA
CANDY LIPS/NOBODY BUT MY PAE 2531 N T-A —— PARK
CHURCH ST.SOBBIN/YAMA OK 8525 V T-A —— PARK
WALK THAT BROAD/HAVE YOU EVER OK 8629 V AUC —— EDEL
WORN OUT BLUES/WHIP ME WITH OK 8790 E AUC —— EDEL
FREEZE OUT/PANE IN THE GLASS CO 14460 E AUC —— EDEL
COOTIE WILLIAMS
WEST END BLUES/G MEN DK 6370 N SAL 1.50 TATE
FESS WILLIAMS ROYAL FLUSH ORCH.
BETSY BROWN/SELL IT VI 38062 V SAL 1.25 WEIN

FOR DISPOSITION

JOE WILLIAMS
HIGHWAY 49/SOMEDAY BABY BB 9025 N SAL 1.25 TATE

EDITH WILSON & DUNNS JAZZ HOUNDS
MAMMY I'M THINKING OF YOU Co 3634 G AUC —— SPAN

TEDDY WILSON
I'M COMING VIRGINIA(JAMES) Br 7893 N AUC —— LEVY
COQUETTE (GOODMAN, JAMES) Br 7943 N AUC —— LEVY
IT'S SWELL OF YOU(JAMES) Br 7884 V AUC —— LEVY
MEAN TO ME/I'LL GET BY Br 7903 N AUC 1.50 LARM
EMBRACEABLE YOU/NEVER KNEW Co 35905 E SAL 1.50 TATE
JUMPIN' ON THE BLACKS AND(E/V)Co 35232 - AUC —— STRU
EARLY SESSION HOP/LADY OF Co 35207 N SAL 1.50 WEIN
JUMPING ON THE BLACK AND Co 35232 N SAL 1.50 WEIN
WHAM/MOONRAY Co 35354 E SAL 1.00 WEIN
EXACTLY LIKE YOU/BOOLY JA JA Co 35664 N SAL 1.50 WEIN
CARELESSLY/HOW COULD YOU Br 7867 V AUC —— EPST

WOLVERINES
BIG BOY/TIA JUANA GE 5565 E T-A —— TATE
PRINCE OF WAILS/WHEN SUGAR GE 5620 N T-A —— TATE
PRINCE OF WAILS/WHEN(1/8" CH) GE 5620 V T-A —— LUDA
CRZY QUILT/YOU'RE BR 3332 E T-A —— LUDA

BOB ZURKE
EVERYBODY STEP/TOM CAT Vi 26526 N AUC —— KWAL
I'VE FOUND A NEW BABY Vi 26355 N AUC —— KWAL
TEA FOR TWO Vi 26561 N AUC —— KWAL
FAITHFUL FOREVER/IT'S A Vi 26395 N AUC —— KWAL

BLUE DECCA RECORDS
(SEND WANTS AND PRICES; HAVE MANY) —— - —— —— JA,N

COMMODORE
(MANY; SEND WANT LISTS; 10" & 12") Com - SAL —— WEIN

COWBOY RECORDS
(MANY; SEND LISTS) — —— - —— —— RONE

JAZZ BOOKS
JAZZMEN—RAMSEY & SMITH — —— N SAL 5.00 WATE
THE REAL JAZZ—HUGHES PANASSIE - —— N SAL 4.00 WATE
THE JAZZ RECORD BOOK—SMITH — —— N SAL 5.00 WATE
HOT DISCOGRAPHY—DELAUNAY — —— N SAL 4.00 WATE
ESQUIRE JAZZ BOOK—1944 & 1945 - —— N SAL 3.00 WATE
JAZZ—ROBERT GOFFIN — —— N SAL 4.00 WATE

MISCELLANEOUS
(MANY RARE RECORDS; SEND WANT LISTS)// - —— —— NEWT

RACE RECORDS
(SEND LISTS; MANY) — —— - —— —— RONE
(SEND WANTS AND PRICES; HAVE MANY) —— - —— —— JA,N

WANTED

4 FIRST FOUR LETTERS OF COLLECTOR'S NAME FOR ADDRESS, SEE PAGE 6.
3 PRICE OFFERED FOR RECORD.
2 CATALOG NUMBER OF RECORD.
1 LABEL OF RECORD
MINIMUM ACCEPTABLE CONDITION

1 2 3 4

ALABAMA RED PEPPERS
—— (E) RO 494 AND RO 635 1.50 MADI

ALBERT AMMONS
MECCA FLAT BLUES SA 12001 —— CARM

MILDRED BAILEY
ROCKIN' CHAIR/GEORGIA (E) BB 6945 1.75 JAFF

CAPPY BARRA
STARDUST VO —— —— MAHE

BUNNY BERIGAN
FLASHES Vi 26121 —— GAIN
CANDLELIGHTS Vi 26122 —— GAIN
IN A MIST Vi 26123 —— GAIN

BIRMINGHAM QUARTET
WATERMELON ON THE VINE (N) Co 14263 —— RITZ
BIRMINGHAM BOYS (N) Co 14154 —— RITZ
THE STEAMBOAT (N) Co 14224 —— RITZ
SWEET MAMA (N) Co 14190 —— RITZ

BLUE RIDGE MOUNTAIN SINGERS
GIVE MY LOVE TO NELL (N) Co 15580 —— RITZ

BROADWAY BELLHOPS
RAINBOW OF LOVE HA 508 —— GAIN

WILL BRADLEY
BEAT ME DADDY Co 35530 —— LOOM

KING BRADY'S CLARINET BAND
—— GE 6393 OR CH 15455 —— MADI

SHELTON BROOKS
THE LODGE MEETING (E) OK 40334 —— RITZ

BUTTERBEANS AND SUSIE
WHAT IT TAKES/PAPA AIN'T SANTA CLA(E)OK 8950 —— EDEL
BROKEN DOWN MAMA/DIRTY MISTREATER(G)OK 8893 —— EDEL

CAB CALLOWAY
STARDUST PE 15531 —— MAHE

CHARLESTON CHASERS
SOMEDAY SWEETHEART/AFTER YOU'VE(E) Co 8610 —— MAZZ
HERE COMES EMILY BROWN/WASN'T IT(E) Co 22190 —— MAZZ

CHICAGO RHYTHM KINGS
(ANY SIGNATURE) SIG —— —— GAIN

JERRY COLLONA
(ANY) (E) — —— 1.00 MADI

BING CROSBY
IF I HAD MY WAY (N) DE 2448 1.50 TANN
LET ME WHISPER (N) DE 1819 1.50 TANN
I FOUND YOU/SNUGGLED ON Br 6248 —— BESS
LAZY DAY/HAPPY GO LUCKY YOU Br 6306 —— BESS
LET'S TRY AGAIN/SWEET GEORGIA BROWN Br 6320 —— BESS
HOW DEEP IS THE OCEAN/HERE LIES Br 6406 —— BESS
JUST AN ECHO/A GHOST OF A CHANCE Br 6454 —— BESS
STREET OF DREAMS/IT'S WITHIN Br 6464 —— BESS
YOU'VE GOT ME CRYING AGAIN Br 6515 —— BESS
CABIN IN THE PINES/GOT TO PASS Br 6610 —— BESS
MY LOVE/I WOULD IF I COULD Br 6623 —— BESS
WAITER AND THE PORTER (E) DE 3970 —— SEIF
WAIT TILL SUN SHINES NELLIE (E) DE 18278 —— SEIF

JOE DANIELS
(ANY; N) DE —— —— TANN

PEARL DICKSON
(ANY) CO —— —— CARM

JOHNNY DODDS TRIO
BLUE/CLARINET STOMP (N) BB 10238 —— SALZ

DUKE ELLINGTON
JUNGLE BLUES (#2) ONLY) VOE — — 10.00 MITC
ROCKIN' CHAIR (#1 ONLY) ANY EXCEPT BR —— 5.00 MITC
(ORIGINAL LABEL ONLY) (E) VO 1077 12.50 MITC
(ORIGINAL LABEL ONLY) (E) BR 6265 3.50 MITC
(ORIGINAL LABEL ONLY) (E) BR 6607 3.50 MITC
(ORIGINAL LABEL ONLY) (E) OK 8662 6.00 MITC
(ORIGINAL LABEL ONLY) (E) VI 38065 3.00 MITC
(ORIGINAL LABEL ONLY) (E) VI L-16006 5.00 MITC
(ORIGINAL LABEL ONLY) (E) VI 21284 3.50 MITC

DUKE ELLINGTON (CONTINUED)
(MANY V OR BETTER) — —— —— PARK

EXCELSIOR QUARTETTE
ROLL THEM BONES (N) OK 8033 —— RITZ
GOODBYE MY CONEY ISLAND BABY(N) OK 8038 —— RITZ

ELLA FITZGERALD
A TISKET A TASKET — —— —— NICK

FOUR DUSTY TRAVELLERS
ME AND MY PARDNER (N) Co 14477 —— RITZ
GREET GITTIN' UP MORNIN (N) Co 14499 —— RITZ

JAN GARBER
LET ME CALL YOU SWEETHEART(N) DE 1096 1.50 TANN

WILLFRED GLENN
DOWN DEEP WITHIN THE CELLAR (N) Co 1439 —— RITZ

BENNY GOODMAN ORCH
LADY BE GOOD/CHINA BOY (E) Vi 25333 1.50 MAZZ

BENNY GOODMAN SEXTET
WHOLLY CATS/ROYAL GARDEN BLUES Co 35810 —— PAYT
I SURRENDER DEAR/BOY MEETS GOY Co 35482 —— PAYT
SHIVERS/SEVEN COME ELEVEN Co 35349 —— PAYT
THE SHEIK/POOR BUTTERFLY Co 35466 —— PAYT
A SMOOTH ONE/GOOD ENOUGH Co 36099 —— PAYT
FLYING HOME/ROSE ROOM Co 35254 —— PAYT
SOFT WINDS/MEMORIES OF YOU CD 35320 —— PAYT

HAPPY CHAPPIES
MELLOW MOUNTAIN MOON (N) Co 2296 —— RITZ
MAKE YOUR MIND UP (N) Co 2194 —— RITZ
MY PRETTY QUADROON (N) Co 2252 —— RITZ

GLENN HARDMAN FIVE
CHINA BOY/ON SUNNY SIDE OF THE Co 35341 —— PAYT

HARTMAN'S HEARTBREAKERS
(MANY ON BLUE BIRD) — —— —— PAYT

ART HODES
(COM., SOLO ART, SIGNATURE) — —— —— MAHE

BILLIE HOLIDAY
ANY ON OK (N) OK —— —— JACO
SUMMERTIME/NO REGRETS (N) VO —— —— JACO

CLAUDE HOPKINS
(ANY; N) DE —— —— TANN

DON HORNSBY NOVELTY QUARTET
HINKY DINKY DEE (N) Co 15444 —— RITZ

BUD JACOBSON
(ANY SIGNATURE OR JAZZ) — —— —— GAIN

EARL JACKSON MUSICAL CHAMPIONS
PEANUT VENDOR/IS THAT RELIGION ME 12080 5.00 MITC

HARRY JAMES
FEET DRAGGIN' BLUES Co 35227 —— LOOM
JEFFRIE'S BLUES (N) Co 36190 —— KOHL

JAM SESSION AT VICTOR
HONEYSUCKLE ROSE (E) Vi 25559 —— SEIF

JACK JENNEY
CUBAN BOOGIE WOOGIE/STARDUST (E) VO 5304 2.50 RUDD
STARDUST VO —— —— MAHE

BUNK JOHNSON
TALKING RECORDS, 1 & 2 (E) — —— —— MADI

RICHARD M. JONES THREE JAZZ WIZARDS
—— OK 8260, OK 8290 —— MADI

HAL KEMP
(MANY BRUNSWICK; STATE PRICES (E) BR —— —— FISH

GENE KRUPA
NO NAME JIVE Co 35508 —— LOOM
TIGER RAG Co 35454 —— LOOM
AFTER YOU'VE GONE OK 6278 —— TASC

LEAKE COUNTY REVELLERS
IN THE GOOD OLD SUMMERTIME (N) Co 15227 —— RITZ

MEADE LUX LEWIS
HONKY TONK TRAIN BLUES (E) SIG 65101 —— SWEN
HONKY TONK TRAIN BLUES (E) DE —— —— SWEN

GUY LOMBARDO
GOODNIGHT SWEETHEART (N) DE 3713 1.25 TANN

JIMMY LUNCEFORD
STARDUST DE 369 —— MAHE

MACON QUARTET
UNCLE JOE (N) Co 15245 —— RITZ

JEANETTE MACDONALD
I'LL SEE YOU IN MY DREAMS — —— —— NEWT
(MANY 1928-1934. ORIG.LABELS ONLY) — —— —— NEWT
(MANY 1934-35. ORIGINAL LABELS ONLY)— —— —— NEWT

McDONALD QUARTETTE
GYPSY YODEL (N) PE 12850 —— RITZ

GLENN MILLER
IN THE MOOD — —— —— NICK

IRVING MILLS
STARDUST BR 4589 —— MAHE

BORAH MINNEVITCH
LINEHOUSE BLUES (V) DE —— —— COOK

MIFF MOLE MOLERS
SHIM-ME-SHA-WABBLE/AFTER YOU'VE(E) OK 41445 —— MAZZ
NAVY BLUES/LUCKY LITTLE DEVIL(E) OK 41371 —— MAZZ

VAUGHAN MONROE
DONKEY SERENADE BB 10866 —— LOOM

SAM MORGAN JAZZ BAND
(ANY) — —— —— CARM
(ANY) (E) CO —— —— MADI

JELLY ROLL MORTON
(MANY) — —— —— CARM
WOLVERINE BLUES (N) BB 10258 —— SALZ
(ANY ON VICTOR OR BLUE BIRD) — —— —— SALZ

MOUNT VERNON QUARTET
TENTING TONIGHT (N) Co 15245 —— RITZ

NAPOLEON'S EMPERORS
CLARINET MARMALADE (E) Vi 20647 1.25 MAZZ

NATIONAL MALE QUARTETTE
STREET CORNER QUARTETTE (E) OK 40122 —— RITZ

RAY NOBLE
PARIS IN SPRING/BON JOY (V) Vi —— —— NEWT
JAPANESE SANDMAN(ORIG.LABEL ONLY;V) Vi 24577 —— NEWT

FATE NORRISS AND PLAY BOYS
ROLL EM ON THE GROUND (N) Co 15435 —— RITZ

RED NORVO
STARDUST BR —— —— MAHE

ORIGINAL DIXIELAND JAZZ BAND
OOJB ONE-STEP/LIVERY STAGLE (G) Vi 18255 —— SWEN
FIDGETY FEET/LAZY DADDY (G) Vi 18564 —— SWEN
DARKTOWN STRUTTERS/INDIANA (G) Co 2297 —— SWEN

ORIGINAL TUXEDO ORCHESTRA
CARELESS LOVE/BLACK RAG DK 8198 —— CARM

LILY PONS
I DREAM TOO MUCH(PREWAR ONLY; E) Vi 4304 —— NEWT

RED MOUNTAIN TRIO
GYPSY LOVE SONG (N) Co 15462 —— RITZ

KID RENA
PANAMA/HIGH SOCIETY (V) DELTA 800/04 —— EDEL
CLARINET MARMALADE/MILENBERG DELTA 805/02 —— EDEL

HARRY ROY
TEMPTATION RAG (N) DE 3531 1.50 TANN
MEDLEY (N) DE 1426 1.50 TANN
MEDLEY (N) DE 1507 1.50 TANN

SHANNON QUARTET
THE ROSARY (N) Vi —— —— RITZ

ARTIE SHAW
NO REGRETS/I USED TO BE ABOVE (V) BR 7698 —— NEWT
IT AIN'T RIGHT/SOUTH SEA ISLAND(V) BR 7721 —— NEWT
THOU SWELL/SUGAR FOOT STOMP(V) BR 7735 —— NEWT
SKELETON IN CLOSET/FROST ON MOON(V) BR 7771 —— NEWT
MOON FACE/LOVE AND LEARN (V) BR 7787 —— NEWT
ALL ALONE/BECAUSE I LOVE YOU (V) BR 7899 —— NEWT
(OTHER STRING BRUNSWICK. WHAT HAVE YOU?) —— —— NEWT
(PREWAR ORIGINAL ONLY; E) Vi 26542 —— NEWT
(PREWAR ORIGINAL ONLY; E) Vi 26762 —— NEWT
(PREWAR ORIGINAL ONLY; E) Vi 27230 —— NEWT
(PREWAR ORIGINAL ONLY; E) Vi 27335 —— NEWT
(PREWAR ORIGINAL ONLY; E) Vi 36383 —— NEWT

OMER SIMEON
SMOKEHOUSE BLUES (N) BR 7109 —— SALZ

FRANK SINATRA
I SHOULD CARE (N) Co 36791 1.00 WALL
PUT YOUR DREAMS AWAY (N) Co —— 1.00 WALL

JABBO SMITH & RHYTHM ACES
TILL TIMES GET BETTER (N) BR 7078 —— SALZ

MUGGSY SPANIER
JAZZ BAND BALL (E) BB 10518 —— SEIF
RELAXIN' AT THE TOURO (E) BB 10532 —— SEIF
AT SUNDOWN (E) BB 10719 —— SEIF
DINAH (E) BB 10682 —— SEIF
LONESOME ROAD (E) BB 10766 —— SEIF

WANTED

LEW STOKES & NORTH GEORGIANS
EVERYBOOY'S DOIN' IT (N) Co 15606 —— RITZ
ART TATUM
STARDUST De 306 —— MAHE
FRANK TRUMBAUER
DUSKY STEVEDORE (E) OK 41100 —— GAIN
SENTIMENTAL BABY (E) OK 41128 —— GAIN
TEDDY WALLACE
STARDUST Vo —— —— MAHE
FATS WALLER
STARDUST BB —— —— MAHE
WEST POINTERS
THE RAW RECRUIT (N) CD 2244 —— RITZ
TEDDY WILSON
(ANY; E) BR —— —— MAZZ
JUST A MOOD (E) BR 7973 —— KDHL
JIMMY YANCEY
YANCEY STOMP/STATE ST.SPECIAL(E) VI 26589 —— SWEN
THE FIVES/JIMMY'S STUFF (E) SA 12008 —— SWEN
BILLY YOUNG
WHEN THEY GET LOVIN' VI 23339 —— CARM
BOB ZURKE
TEA FOR TWO (E) — —— 6.00 FREE

ALBUMS
—— VI P-3-4; OK K-4; CO C-69 —— FITZ
KID RENA'S JAZZ BAND DELTA —— —— IVEY
ANY ARTIST OR RECORDING GROUP
I SAW SATRS (F+) — —— —— ORLA
LET'S FALL IN LOVE (F+) — —— —— ORLA
STAY AS SWEET AS YOU ARE (F+) — —— —— ORLA
ALL I DO IS DREAM OF YOU (F+) — —— —— ORLA
LOVE LETTERS IN THE SAND (F+) — —— —— ORLA
FLIRTATION WALK (F+) — —— —— ORLA
SPIN A LITTLE WEB OF DREAMS (F+) — —— —— ORLA
DID YOU EVER SEE DREAM WALKING(F+) — —— —— ORLA
MAY I (F+) — —— —— ORLA
GOODNIGHT LITTLE GIRL OF DREAM(F+) — —— —— ORLA
(MANY OTHERS 1933-35; F+) — —— —— ORLA
WITH PLENTY OF MONEY AND YOU (N) — —— — 1.50 TANN
BOOKS
GEORGE GERSHWIN—GOLDBERG — —— —— MCCL
HOT JAZZ (1936)—H.PANASSIE — —— —— MCCL
BLUES (1926)—HANDY & NILES — —— —— MCCL
YEARBOOK OF SWING (1939)—MILLER — —— —— MCCL
AMERICAN JAZZ MUSIC—W.HOBSON — —— —— MCCL
SO THIS IS JAZZ—OSGOOD — —— —— MCCL

BOOKS (CONTINUED)
JAZZ, HOT AND HYBRID—W.SARGEANT — —— —— MCCL
KINGDOM OF SWING—GOODMAN & KOLODIN — —— —— MCCL
LOVE IN SWINGTIME—DORSEY & LITTMAN — —— —— MCCL
THEY ALL SANG(1934)—E.B.MARKS — —— —— MCCL
AMERICAN JAZZ MUSIC—W.HOBSON) — —— —— IVEY

BRUNSWICK CATALOG
WITH COMPLETE LISTING OF ART SHAW RELEASES IN 7600, 7700, AND 7800 SERIES, CIRCE 1936 BR —— —— NEWT

DECCA ALBUM
—— (N) DE A-284 3.50 MACL

ELECTRIC ORGAN RECORDS
(SEND LIST OF ARTISTS, TITLES, PRICES) —— —— WHAL

LISTS
(SEND SALE LISTS AND PRICES) — —— —— SALZ
SHIPPING CARTONS — —— —— GAIN
WOODWIND ENSEMBLES AND SOLOS
HORN, OBOE, CLARINET, BASSOON, FLUTE — —— —— BR,E

AUCTION

ERNEST BORNEMAN
C/O THE RECORD CHANGER, FAIRFAX, VIRGINIA

LOUIS ARMSTRONG
WEST END BLUES/IF IT'S GOOD De 2480 N
SAVE IT PRETTY MAMA/AIN'T MISBEHAVIN' De 3516 N
BUSTER BAILEY
ECCENTRIC/PINE TOP'S BOOGIE WOOGIE EL 6 G
MILDRED BAILEY
JENNY/WHEN THAT MAN IS DEAD AND GONE DeC 3661 E
BUNNY BANKS TRIO
DON'T STOP NOW/MOON NOCTURNE SAVOY 102 E
COUNT BASIE
SENT FOR YOU YESTERDAY/SWINGING DeC 1880 E
TIME ON MY HANDS/FOR THE GOOD OF CoC 722 F
BEE GEE TAVERN BAND
W. P. A. POLKA/TOMBSTONE POLKA Vo 15992 E
BUNNY BERIGAN BLUE BOYS
I'M COMING VIRGINIA/BLUES DeC 18116 E
BLACK CATS AND KITTEN
MY BOOGIE WOOGIE DADDY/STEP IT UP OK 05882 N
SCRAPPER BLACKWELL
HARD TIME BLUES/BACK DOOR BLUES Vs 6049 N
JACK BLAND
SHINE ON YOUR SHOES/IT'S GONNA BE UHCA 111 N
CONNIE BOSWELL
I HAD TO CHANGE THE WORDS/IN OTHER BR 6754 V
FARE THEE HONEY/MR.FREDDIE BLUES DeC 1862 N
BOSWELL SISTERS
IF IT AIN'T LOVE/GOT THE SOUTH IN MY SOUL BrE 1330 E
SENTIMENTAL GENTLEMAN/MOOD INDIGO Rex 8910 E
DINAH/IT DON'T MEAN A THING Rex 8873 E
WILL BRADLEY
I NEED SOMEBODY TO LOVE/BOOGIE Co 35994 E
I THINK OF YOU/THE THREE B'S Co 36444 N
CALL IT ANYTHING/BASIN ST. BLUES CoC 435 E
JOE BROWN
BEAUMONT STREET BLUES/RED BANK ROMP De 8521 N
LEE BROWN
ANOTHER LITTLE GIRL/CROSS SANTE FE De 7697 N
ERSKINE BUTTERFIELD
WHATCHA KNOW JOE/BEALE STREET MAMA De 8510 E
CAB CALLOWAY
HOT TODDY/KICKIN' THE GONG AROUND BrE 1417 E
KAISER CLIFTON
CASH MONEY BLUES/FORT WORTH & DENVER BLUES VI 23278 E
BILL COLEMAN
BIG BOY BLUES/SWING GUITARS VI 26223 N
DOC COOK & 14 DOCTORS
WILLIE THE WEEPER/SLUE FOOT Co 1070 G
COTTON PICKERS
HARD BOILED MAMA MAD 1626 F
BOB CROSBY
SOUTH RAMPART STREET BLUES/SMOKEY MARY De 2569 E
KING PORTER STOMP/SUGAR FOOT STOMP DeC 4390 E
XAVIER CUGAT
THE PEANUT VENDOR/MAMA INEZ Co 35799 N
JOE DANIELS & HOT SHOTS
ARKANSAS BLUES/DARKTOWN STRUTTERS DeC 4416 F
DEPARIS BROTHERS
I'VE FOUND A NEW BABY/BLACK AND BLUE Com 552 N
TOMMY DORSEY
STOP LOOK AND LISTEN/BEALE ST. BLUES VIC 25767 V
MOANIN' BERNICE EDWARDS
LOW DOWN DIRTY SHAME/BORN TO DIE PARA 12741 N
HARD HUSTLING BLUES/HIGH POWERED MAMA PARA 12766 N
DUKE ELLINGTON
CARNEGIE BLUES/MY HEART SINGS VIC 20:644 E
TROY FLOYD
SHADOWLAND BLUES, 1 & 2 OK 8571 F
CLIFFORD GIBSON
BROOKLYN BLUES/OLD TIME RIDER VI 23255 N

GENE GILMORE
CHARITY BLUES/BROWN SKIN WOMAN De 7671 N
BENNY GOODMAN
JUNGLE BLUES/ROOM 1411 BrC 80029 N
JANE GREEN
WILD ROMANTIC BLUES/LONELY BLUES PAT 20480 E
HARRY JAMES
THAT SOLDIER OF MINE/MR. FIVE BY FIVE CoC 681 F
BOO-WOO/WOO-WOO CoC 6150 E
OH LOOK AT YOU/(J. TEAGARDEN, REV.) EL 5042 N
BUDDY JOHNSON
THAT'S THE STUFF/ONE OF THEM GOOD DeC 10245 N
WHEN MY MAN COMES HOME/I'LL ALWAYS(N/G) De 8655 —
JAMES P. JOHNSON
WORRIED & LONESOME/WEEPING BLUES Co 3950 G
LONNIE JOHNSON
DEATH IS ON YOUR TRACK/I WANT A OK 8691 E
MARGARET JOHNSON
SECOND HANDED BLUES/GOOD WOMAN BLUES VI 20652 N
PETE JOHNSON
CUTTIN' THE BOOGIE/BARREL HOUSE BOOGIE VIC 27504 E
WALKIN' THE BOOGIE/BOOGIE WOOGIE VIC 27505 E
MOVIN ' THE BOOGIE/FOOT PEDAL BOOGIE VIC 27507 E
LIONEL HAMPTON
IN THE MOOD FOR SWING/SHOE SHINERS DRAG VIC 26011 E
CLIFFORD HAYES
BLUE GUITAR STOMP/(BENNIE MOTEN, REV.) VIC 20955 E
FLETCHER HENDERSON
STAMPEDE/MONEY BLUES Co 35699 N
SUGAR FOOT STOMP/WHAT-CHA-CALL Co 35668 N
DOWN HEARTED/GULF COAST BLUES PU 11235 V
31ST STREET BLUES/OLD BLACK JOE'S PAA 036042 N
DO THAT THING/THOSE BROKEN BUSTED Vo 14838 N
ROSA HENDERSON
IT WON'T BE LONG NOW/EVERY WOMAN Vo 14682 V
WOODY HERMAN
RIVER BED BLUES/DALLAS BLUES De 2629 E
TWIN CITY BLUES/LAUGHING BOY BLUES DeC 1801 F
ALBERTA HUNTER
MY OLD DADDY'S GOT A BRAND NEW WAY VI 20651 N
ANDY KIRK
WORRIED LIFE BLUES/BOOGIE WOOGIE DeC 4381 G
MESS-A-STOMP/BLUE CLARINET STOMP Vo 3255 E
HENRY LEVINE/PAUL LAVEL
BASIN STREET BLUES/SHOEMAKER'S HOLIDAY VIC 27304 N
LEROY'S BUDDY
NEW ROCKY MOUNTAIN BLUES/BIG TIME WOMAN De 7760 N
MEADE LUX LEWIS
WHISTLIN' BLUES/HONKY TONKY TRAIN BLUES HMV 8579 E
LOUISIANA RHYTHMAKERS
TWELFTH STREET RAG/ROCKIN' IN RHYTHM ME 12445 V
JIMMY LYTELL
TELL ME YOUR BLUES/TWO FACED MAN BEA 106 E
JAY McSHANN
SEPIAN STOMP/LONELY BOY BLUES DeC 4387 V
THE JUMPIN' BLUES/GET ME ON YOUR DeC 4418 G
HOLD 'EM HOOTIE/BEXTER BLUES De 8583 V
MEMPHIS MOSE
BLUE MOANIN' BLUES/TOMORROW BLUES BR 7134 N
ALICE MOORE
DEATH VALLEY BLUES/JUST SITTING De 7109 E
NEW ORLEANS BLUES BAND
SMALL BLUES/BIG BLUES Vs 6029 N
PARENTI'S LIBERTY SYNCOPATORS
MIDNIGHT PAPA/CABARET ECHOES Co 656 G
CHARLEY PATTON
DOWN THE DIRT ROAD BLUES/IT WON'T PARA 12854 N
CHARLES SPECK PERTUM
BROKEN DOWN BLUES/WEAK EYED BLUES BR 7128 N

JELLY ROLL MORTON
SEATTLE HUNCH/FREAKISH VI 27565 E
PRETTY LIL/BURNIN' THE ICEBERG VIC 400120 N
35TH STREET BLUES/MAMAMITA SD 101 N
BENNIE MOTEN
SLOW MOTION/HOT WATER BLUES VI 38012 N
SOUTH/SHE'S NO TROUBLE VI 24893 V
KING OLIVER
MABEL'S DREAM/RIVERSIDE BLUES SD 100 N
ST. JAMES INFIRMARY/WHEN YOU'RE VI 22298 G
PIRON'S NEW ORLEANS ORCHESTRA
WEST INDIES BLUES/DO DOODLE DOM VI 19255 E
TEDDY POWELL
MICKEY/IN PINETOP'S FOOTSTEPS BB 11276 E
SAM PRICE
THINKING/JUMPIN' THE BOOGIE De 8515 N
RUBEN 'RIVER' REEVES
BLACK AND BLUE/MOANIN' LOW Vo 1407 N
MAURICE ROCCO
TONKY BLUES/ROCCO'S BOOGIE WOOGIE De 8523 N
JOHN RYAN
SHE TRIED IT LAST NIGHT/GAMBLER RYAN 301 V
DERYCK SAMPSON
CHINESE BOOGIE WOOGIE/KANSAS CITY BEA 7005 N
HOMELESS ON RANGE/CANAL STREET BOOGIE BEA 7004 N
HAZEL SCOTT
BLUES IN B FLAT/HAZEL'S BOOGIE WOOGIE DeC 18340 E
RAYMOND SCOTT
RECKLESS NIGHT/DINNER MUSIC BR 8000 E
ARTIE SHAW
THE GRABTOWN GRAPPLE/THE SAD SACK VIC 200164 N
THIS TIME THE DREAM'S ON ME VIC 27609 E
TRAFFIC JAM/SERENADE TO A SAVAGE BB 10385 V
TABU/BEOFORD DRIVE VIC 201696 N
BESSIE SMITH
KITCHEN MAN/I GOT WHAT IT TAKES Co 14435 N
MAMIE SMITH
LADY LUCK BLUES/KANSAS CITY MAN OK 4926 E
RUBY SMITH
MAKE ME LOVE YOU/THINKING BLUES De 7875 N
JACK SNEED
THE NUMBERS MAN/BIG JOE LOUIS De 7522 N
JOHNNIE TEMPLE
NEW VICKSBURG BLUES/LOUISE LOUISE De 7244 E
PIGMEAT TERRY
MOANING THE BLUES/BLACK SHEEP BLUES De 7829 E
REV. M. L. THRASHER & GOSPEL SINGERS
I'LL KEEP SINGING ON/WALK IN THE Co 15335 G
CHARLIE TURNER
SKINNER/KANSAS CITY DOG WALK PAPA 12815 N
FATS WALLER
SQUARE FROM DELAWARE/SEND ME JACK BB 10730 E
LORRAINE WALTON
IF YOU'RE A VIPER/WAITING BLUES Vo 03989 E
DINAH WASHINGTON
SALTY PAPA BLUES/I KNOW HOW TO DO IT KEY 606 N
EVIL GAL BLUES/HOMEWARD BOUND KEY 605 N
WASHINGTON WHITE
THE PANAMA LIMITED/THE NEW FRISCO VI 23295 N
DICKEY WELLS
DICKY WELLS BLUES/BILL COLEMAN BLUES VI 27318 E
HANGIN' AROUND BOUDOIR/I'VE FOUND A NEW VIC 26617 V
SONNY BOY WILLIAMSON
CHRISTMAS MORNING BLUES/RAINEY DAY BB 8094 N

GEORGE W. CLEARY

16 WILLIAMS STREET, NEW LONDON, CONN.

AUCTION

Cash bids only and no group bids, please. Winners will be notified and on receipt of remittance records will be shipped railway express. No curiosity bidders. Also have hundreds more not listed including commodore, keynote, and other jazz discs. Send your wants.

LARRY CLINTON

MARTHA/I DREAMT I DWELT IN MARBLE	VI	25789	N
MY REVERIE/BOOGIE WOOGIE BLUES	VI	26006	N
TOWN TATTLER/TEMPUS FUGIT	VI	27446	N
THE MOON IS LOW/'S WONDERFUL	VI	26341	N
ARAB DANCE/DANCE OF THE REED FLUTES	BB	10927	N
SMILES/THE NITE WE MET IN	BB	11130	N
ESTRELLITA/ESSENTIAL TO ME	BB	11140	N
I DREAM OF JEANIE/OLD FOLKS AT HOME	VI	26468	N
A BROWN BIRD SINGING/DANCE OF CANDY	BB	10850	N
COMES LOVE/A BOY NAMED LEM	VI	26277	N
MY HEART BELONGS TO DADDY	VI	26100	N

ARTIE SHAW

DR.LIVINGSTON I PRESUME/WHEN THE	VI	27289	N
ST.JAMES INFIRMARY,1 & 2	VI	27895	N
BEYOND THE BLUE HORIZON/IS IT TABOO	VI	27641	N
STARDUST/TEMPTATION	VI	27230	N
LOVE OF MY LIFE/HANDFUL OF STARS	VI	26790	N
ALONE TOGETHER/WHO'S EXCITED	VI	27385	N
THE BLUES, A & B	BR	7947	E
LOVE ME LITTLE LITTLE/DON'T TAKE	VI	27509	N
WHAT IS THERE TO SAY/PRELUDE C MAJ.	VI	27432	N
TAKE YOUR SHOES OFF BABY/I ASK STAR	VI	27719	N
WHAT IS THIS THING CALLED LOVE/YEST	BB	10001	N
BACK BAY SHUFFLE/ANY OLD TIME	BB	7759	N
JUNGLE DRUMS IT HAD TO BE YOU	BB	10091	N
IT HAD TO BE YOU/IF I HAD YOU	VI	27536	N
ROSE ROOM/ALONE TOGETHER	BB	10148	N

WINGIE MANONE-CHOO BERRY-COZY COLE

MY HONEY'S LOVIN'ARMS/WHEN SUGAR	BB	300801	N

HENRY BUSSE

IT SERVES ME RIGHT/NOTHING BUT	DE	3407	N
STUMBLING/IT HAD TO BE YOU	DE	1336	N
ALEXANDER'S RAGTIME BAND/MY MELAN.	OE	1015	N
WAY DOWN YONDER IN N.O./DARKTOWN	DE	440	N
DOWN HOME RAG/WEARY BLUES	OE	2976	N
ON THE ALAMO/WHEN DAY IS DONE	DE	774	N
HOT LIPS/WANG WANG BLUES	DE	198	N
LADY IN RED/STOMPING ROOM ONLY	DE	3975	N
HAUNTING BLUES/BE YOURSELF	OE	3443	N
AUNT HAGAR'S BLUES/CHANGES	OE	1207	N

ANDREWS SISTERS (BOBBY HACKETT)

BEI MIR BIST DU SCHON	OE	1562	N

BING CROSBY

DEEP IN HEART TEXAS/LET'S ALL MEET	DE	4162	N
MISS YOU/BLUES IN THE NIGHT	DE	4133	N
A BLUES SERENADE/S'POSIN'	OE	3543	N

ZIGGY ELMAN

I'LL NEVER BE SAME/LET'S FALL LOVE	BB	10342	N

FLETCHER HENDERSON

SUGAR FOOT STOMP/HOCUS POCUS	BB	10247	N
LET'S GO HOME/I LIKE MY SUGAR SWEET	CO	36214	N
MOAN YOU MOANERS(CONNIES INN ORCH)	VI	22698	E
BEALE ST. MAMA/DON'T THINK YOU'LL PARA		1393	G

DON REDMAN

CHANT OF THE WEED/TWO TIME MAN	CO	35689	N
CHEW CHEW CHEW/IGLOO	VI	26258	N

TOMMY DORSEY

OH HOW I HATE TO GET UP/WHAT'LL I	VI	25824	N
SHOOT THE SHERBET TO ME HERBERT	VI	26370	N
ZUITE PLEASE/SO WHAT	BB	10810	N
I'VE GOT MY EYES ON YOU/I CONCENTRA	VI	26470	N
DO YOU KNOW WHY/ISN'T THAT JUST	VI	26798	N
LET'S GET AWAY FROM IT ALL,1 & 2	VI	27377	N
NONE BUT LONELY HEART/ELI ELI	VI	27597	N
JOSEPHINE/IF MAN IN MOON WERE A	VI	25676	N
BLUE DANUBE/DARK EYES	VI	25556	N
VOL VISTU GAILY STAR/IT'S A 100 TO I	VI	26363	N
SNOOTIE LITTLE CUTIE/MOONLITE GANG	VI	27876	N
WE THREE/TELL ME AT MIDNIGHT	VI	26747	N
I THINK OF YOU/WHO CAN I TURN TO	VI	27701	N
DO I WORRY/LITTLE MAN WITH CANDY	VI	27338	N
WHO/DIPSY DOODLE	VI	25693	N
IT ISN'T A DREAM ANY MORE/HOW DO	VI	27710	N
YOU MIGHT HAVE BELONGED TO ANOTHER	VI	27274	E
HOW AM I TO KNOW/GUESS I'LL GO BACK	VI	26294	N
DEEP NIGHT/THE STARLITE HOUR	VI	26445	N
SMOKE GETS IN YOUR EYES/NITE AND DA	VI	25657	N

SONNY DUNHAM

YOU'RE BLASE/SWEET TALK	BB	11514	N

AMBROSE

SERENADE/WALTZ OF THE FLOWERS	OE	3652	N
GANG WAY/LORD AND LADY WHOOZIS	OE	1406	G

BENNY GOODMAN

GOODBYE/SANDMAN	VI	25215	N
AND THE ANGELS SING/SENT FOR YOU	VI	26170	N
JERSEY BOUNCE/STRING OF PEARLS	OK	6590	N
I'M COMPLAININ'/MY SISTER AND I	CO	36022	N
SOMETHING NEW/WHEN THE SUN COMES	CO	36209	N
I HEAR A RHAPSODY/I LEFT MY HEART	CO	35937	N
LOVE ME OR LEAVE ME/EXACTLY LIKE	VI	25406	N
SOMEBODY'S ROCKIN' MY DREAM BOAT	OK	6534	N
DOWN DOWN DOWN/SOFT AS SPRING	CO	36219	N
BODY AND SOUL/AFTER YOU'VE (TRIO)	VI	25115	N
SIX FLATS UNFURNISHED/WHY DON'T Y	CO	36652	N
SOMETIMES I'M HAPPY/KING PORTER	VI	25090	N
I'VE FOUND A NEW BABY/SWINGTIME IN	VI	25355	N
IDAHO/TAKE ME	CO	36613	N
A ZOOT SUIT/MY LITTLE COUSIN	OK	6606	N
AFTER YOU'VE GONE/BUGLE CALL RAG	VI	25467	N
I WANNA BE AROUND MY BABY ALL THE	ME	———	G

LIONEL HAMPTON

DRUM STOMP/CONFESSIN'	VI	25658	N
SHOE SHINERS DRAG/I'M IN MOOD	VI	26011	N
ON SUNNY SIDE OF ST/I KNOW THAT	VI	25592	N
JACK THE BELL BOY/CENTRAL AVE.	VI	26652	N
CHINA STOMP/RHYTHM RHYTHM	VI	25586	N
JIVIN' THE VIBRES/STOMP	VI	25535	N
FLYING HOME/SAVE IT PRETTY MAMA	VI	26595	N
MEMORIES OF YOU/JUMPIN' JIVE	VI	26340	N

HARRY JAMES

ONE DOZEN ROSES/YOU'RE TOO GOOD	CO	36566	N
I DON'T WANT TO WALK WITHOUT YOU	CO	36478	N
I HAD THE CRAZIEST DREAM/POEM SET	CO	36659	N
BLUES IN NIGHT/ALL FOR LOVE	CO	36500	N
WAIT TILL SUN SHINES NELLIE/DEVIL	CO	36466	N
CIRIBIRIBIN/AVALON	CO	35316	N
AURORA/DADDY	CO	36171	N
BUT NOT FOR ME/THE MOLE	CO	36599	N
I CRIED FOR YOU/LET ME UP	CO	36623	N
STRICTLY INSTRUMENTAL/WHEN YOU'RE	CO	36579	N
GUESS I'LL HAVE TO DREAM THE REST	CO	36255	N
DAY DREAMING/HEY I'M IN THE ARMY	CO	36455	E
MR. 5 BY 5/THAT SOLDIER OF MINE	CO	36650	N
MUSIC MAKERS/MONTEVEDIO	CO	35932	N
CARNIVAL OF VENICE/FLIGHT OF BUMB	CO	36004	N
WILLOW WEEP FOR ME/MY BUDDY	CO	35242	N
VOL VISTU GAILY STAR/IT'S FUNNY	CO	35209	N
YOU DON'T KNOW WHAT LOVE IS/MAKE	CO	36446	N
J. P. DOOLEY, III/JUGHEAD	CO	36487	N
NITE SPECIAL/BACK BEAT BOOGIE	CO	35456	N
MANHATTAN SERENADE/DAY BREAK	CO	36644	N
HE'S MY GUY/YOU'RE IN LOVE WITH	CO	36614	N
I REMEMBER YOU/LAST NITE I SAID A	CO	36518	N
EXACTLY LIKE YOU/THE SHEIK OF ARAB	EL	5036	N
MAYBE/HEADIN' FOR HALLELUJAH	EL	5034	N
NOBODY KNOWS THE TROUBLES I'VE SEEN	CO	36412	N
COME AND GET IT/IT'S THE LAST	EL	5027	N
CONCERTO FOR TRUMPET/I'M IN MARKET	CO	35340	N
I'VE HEARD THAT SONG BEFORE/MOONL	CO	36668	N
LAMENT TO LOVE/DODGERS FAN DANCE	CO	36222	E

DORSEY BROTHERS

PRAYIN'THE BLUES/DOOLES OF NOOOLES	CO	36063	N

CHARLIE BARNET

POMPTON TURNPIKE	BB	10825	N
YOU'VE GOT ME VOOOOO'D/A LOVER'S	BB	10662	N
DEED I DO/WHERE WAS I	BB	10669	N
DIXIE ROADSIDE DINER/THAT'S FOR ME	BB	10817	N
NOWHERE/YOU'RE MY THRILL	BB	11141	N
CONGA DEL MOAXO/AFRAID TO SAY HELLO	BB	11051	N
NO NAME JIVE,1 & 2	BB	10737	N

RHYTHM BOYS

WHAT PRICE LYRICS/FROM MONDAY ON	VI	21302	N

PAUL WHITEMAN (BING BIX)

MARY/I'LL BE A FRIEND WITH PLEASURE	VI	26415	N
YOU TOOK ADVANTAGE OF ME/LOUISIANA	VI	25369	N

ERSKINE HAWKINS

TUXEDO JUNCTION/GIN MILL SPECIAL	BB	10409	N
MIDNIGHT STROLL/FINE AND MELLOW	BB	10709	N
SOFT WINDS/S'POSIN'	BB	11001	N

RAY NOBLE

SWING LOW SWEET CHARIOT/ON ALAMO	CO	36212	N
SLEEPY TIME GAL/SEMINOLE	CO	35537	N
WAY DOWN YONDER IN N.O./ST.LOUIS BL	VI	25082	N
I'LL FOLLOW MY SECRET HEART/NEVER	VI	24749	N
TIGER RAG/JAPANESE SANDMAN	VI	24577	N
CAROLINA IN MORNING/IF I HAD A	CO	35577	N
MAD ABOUT THE BOY/STATELY HOMES OF	VI	26147	N

DUKE ELLINGTON

TAKE THE A TRAIN/SIDEWALKS OF	VI	27380	N
THE FLAMING SWORD/WARM VALLEY	VI	26796	N
FLAMINGO/THE GIRL IN DREAMS	VI	27326	N
CHICAGO/SERENADE TO SARONG(CARTER)	DE	4203	N
MOON MIST/"C" JAM BLUES	VI	27856	N
CHELSEA BRIDGE/WHAT GOOD WOULD IT	VI	27740	N
SARATOGE SWING/IT'S GLORY	BB	10245	N
JUBILEE STOMP/COUNTRY GAL	CO	35776	N
MOOD INDIGO/SOLITUDE	CO	35427	N
SHERMAN SHUFFLE/HAYFOOT STRAWFOOT	VI	201505	N
PERDIDO/RAIN CHECK	VI	27880	N
ACROSS THE TRACKS BLUES/CHLOE	VI	27235	N

EARL HINES

JELLY JELLY/I'M FALLING FOR YOU	BB	11065	N
SWEET GEORGIA BROWN/THAT'S A PLENTY	DE	182	N
ANGRY/CAVERNISM	DE	183	N
ROSETTA/COPENHAGEN	OE	337	N
JAPANESE SANDMAN/JULIA	OE	654	N
I GOT IT BAD/STRAIGHT TO LOVE	BB	11374	N

ISHAM JONES

VISION OF SALOME/OLD LACE	VI	24348	N
DALLAS BLUES/BLUE LAMENT	OE	569	N
FOR ALL WE KNOW/OUT OF SPACE	DE	170	N

JOHN KIRBY-BUSTER BAILEY-CHARLIE SHAVERS

WONDERING WHERE/MOVE OVER	VI	27712	N
BUGLER'S DILEMMA/CLOSE SHAVE	VI	27568	N
CUTTING THE CAMPUS/I LOVE YOU TRULY	CO	36165	N

MILT HERTH TRIO

WORRIED MIND/HUCKLEBERRY DUCK	OE	3561	N

GLENN MILLER

WHEN ROSES BLOOM AGAIN/ALWAYS IN	BB	11438	N
LAMPLITERS SERENADE/DON'T SIT UNDER	BB	11474	N
YOU AND I/THE ANGELS CAME THRU	BB	11215	N
CHATTANOOGA CHOO CHOO	BB	11230	N
HUMPTY DUMPTY HEART/THIS IS NO	BB	11369	N
CHIP OFF OLD BLOCK/LET'S HAVE AND	BB	11450	N
MOONLIGHT SONATA/SLUMBER SONG	BB	11386	N

GLEN GREY

SUNRISE SERENADE/HEAVEN CAN WAIT	DE	2321	N
MIDNITE LULLABY/SHINE ON HARVEST	DE	2903	N
WITH ALL MY HEART/LOVELY LADY	DE	652	N
IT'S THE TALK OF THE TOWN	DE	4252	E+
CASA LOMA STOMP/DARDANELLA	VI	24256	N
I PROMISE YOU/GOTTA GET SOME SHUT	DE	2307	N
MIRAGE/COME AND GET IT	DE	3348	N
MARGIE/BYE BYE BLUES/	DE	3639	N
OUR LOVE AFFAIR/WE THREE	DE	3415	N
SONG OF INDIA/MINDIN' MY BUSINESS	DE	2031	N
WHAT IS THIS THING CALLED LOVE	OE	2144	N
SMOKE RINGS/ALWAYS	DE	1473	N

ALL STAR BAND

ONE O'CLOCK JUMP/BUGLE CALL RAG	VI	27314	N
JAM SESSION AT VICTOR	VI	25559	N
I GOT RHYTHM/ROYAL FLUSH	CO	36499	N

BEN POLLACK (HARRY JAMES)

PECKIN'/IN A SENTIMENTAL MOOD	VR	556	N

LOUIS ARMSTRONG

YOU'RE A LUCKY GUY/YOU'RE JUST A	DE	2934	N

B.COLEMAN-D.WELLS-D.REINHARDT

BILL COLEMAN BLUES/DICKEY WELLS BL	VI	27318	N

JACK LEONARD

I'LL PRAY FOR YOU/LAMP OF MEMORY	OK	6647	N
HOW ABOUT YOU/SOMEBODY ELSE IS TAK	OK	6575	N
WHO CALLS/MADELAINE	OK	6519	N
I COULD MAKE YOU CARE/IF I HAD YOU	OK	5777	N

GEORGE W. CLEARY

ADRIAN ROLLINI TRIO
GIRL WITH LIGHT BLUE HAIR/ISLE OF — OK 5979 N
GENE KRUPA
LET'S GET AWAY FROM IT ALL — OK 6130 N
BOBBY BYRNE
MUSIC MAKERS/WHEN YOU AND I WERE — OK 3739 N
MEADE LUX LEWIS
WHISTLIN' BLUES/HONKY TONK TRAIN — BB 10175 N
MUGGSY SPANIER
CALLACO/CAN'T WE BE FRIENDS — DE 4168 N
FATS WALLER
YOU MUST BE LOSING YOUR MIND/DON'T — BB 11539 N
HONEYSUCKLE ROSE/BREAKIN' THE ICE — VI 24826 E+
WOODY HERMAN
3 WAYS TO SMOKE A PIPE/DON'T BE — OE 4076 N
SAY SI SI/PICK A RIB — DE 2979 N
TWIN CITY BLUES/LAUGHING BOY BLUES — DE 1801 N
BLUES ON PARADE/PEACH TREE STREET — DE 3501 N
DEEP NIGHT/WHISTLE STOP — OE 3332 N
FORT WORTH JAIL/TOO LATE — OE 4293 N
JIMMY YANCEY
YANCEY'S BUGLE CALL/35TH & DEARBORN — VI 27238 N
PAUL WHITEMAN (JACK TEAGARDEN)
AIN'T MISBEHAVIN'/NOBODY'S SWEET — BB 10957 N
WILL HUDSON
START JUMPIN'/3 AT A TABLE FOR 2 — DE 3579 N
JIMMY LUNCEFORD
24 ROBBERS/I HAD A PREMONITION — DE 3718 N
CHOCOLATE/BATTLE AXE — DE 3807 N
SLUMMING ON PARK AVE/HE AIN'T GOT — OE 1128 N
JAZZNOCRACY/WHITE HEAT — BB 5713 N
SWEET RHYTHM/IN OAT MORNIN' — BB 5330 E+
JIMMY DORSEY
DUSK IN UPPER SANDUSKY/DARKTOWN — DE 1939 N
RAY MCKINLEY-ZUTTY SINGLETON
NEW ORLEANS PARADE/BUGLE CALL RAG — DE 3685 N
LES BROWN
MEXICAN HAT DANCE/WHEN LITES GO ON — OK 6696 N
BILL COLEMAN-D.REINHARDT
SWING GUITARS/BIG BOY BLUES — VI 26223 N
HORACE HENDERSON
COQUETTE/I STILL HAVE MY DREAMS — OK 5841 N
PAUL WHITEMAN (BIX)
AVALON/DARDANELLA — VI 25238 N
COUNT BASIE
TUNE TOWN SHUFFLE/YOU LIED TO ME — OK 6267 N
ONE O'CLOCK JUMP/JOHN'S IDEA — DE 1363 N
STAMPEDE IN G MINOR/WHO AM I — OK 5987 N
RED MCKENZIE'S RHYTHM KINGS
WOULDN'T I BE A WONDER/GEORGIA — DE 609 N
BOB CROSBY
BRASS BOOGIE, 1 & 2 — DE 18369 N
NO OTHER ONE/A LITTLE BIT INDEPEND — DE 629 N
WASHINGTON AND LEE SWING/PERUNA — DE 2789 N
TECH TRIUMPH/VMI SPIRIT — DE 3080 N
HAL KEMP
NATURALLY/SMALL FRY — VI 25886 N
PARADISE/LOVE FOR SALE — VI 26278 N
S'POSIN'/BOOM — VI 26241 N
BOBBY HACKETT
EMBRACEABLE YOU/AIN'T MISBEHAVIN' — OK 4877 N
TED LEWIS
JAZZ ME BLUES/TIGER RAG — DE 4272 N
SAM DONOHUE
COFFEE AND CAKES/HALF A HEART — BB 11377 N
FLO FLO/I'LL NEVER TIRE OF YOU — BB 11479 N
AU REET/THEY STILL MAKE LOVE IN — BB 11131 N
TONY PASTOR
BRAGGIN'/COPLEY SQUARE — BB 11119 N
LET'S DO IT/READY GET SET JUMP — BB 10902 N
SONNY BURKE
THE COUNT BASICALLY/MORE THAN YOU — OK 5955 N
RAYMOND SCOTT
BUSINESS MEN'S BOUNCE/THE PEANUT VE — CO 35364 N
JAN SAVITT
QUAKER CITY JAZZ/SUGAR FOOT STOMP — BB 10005 N
WILL BRADLEY
CELERY STALKS AT MIDNITE/DOWN THE — CO 35707 N

SALE — SALE

EDWARD CROWDER

1123 Louisville Ave., St. Louis 10, Missouri

Want lists solicited.

RED ALLEN
STICKS AND STONES — VO 3564 E 1.25
ROSETTA/CHLOE — CO 35954 E 1.25
AMBROSE & HIS ORCHESTRA
WITHOUT THAT CERTAIN THING — BR 6755 N 1.50
PLAY TO ME GIPSY — BR 6897 N 1.50
BARNEY BIGARD
BROWN SUEDE/C BLUES — BB 11581 E 1.00
STOMPY JONES/CARAVAN — OK 3809 E 1.25
HONEY HUSH/JUST ANOTHER DREAM — OK 5663 E 1.00
TOMMY DORSEY
RHYTHM IN MY NURSERY RHYMES — VI 25201 E 1.25
AM I DREAMING — VI 25620 E 1.25
JOSEPHINE — VI 25676 E 1.25
TEA ON THE TERRACE — VI 25476 E 1.25
IF IT'S THE LAST THING I DO — VI 25686 E 1.25
COPENHAGEN — VI 26016 N 1.25
COMIN THROUGH THE RYE — VI 25813 E 1.25
SHINE ON HARVEST MOON — VI 25780 E 1.25
RAY NOBLE
JAPANESE SANDMAN/TIGER RAG — VI 24577 E .50
OVER MY SHOULDER — VI 24720 E 1.25
EL RELICARIO/ALLAH'S HOLIDAY — VI 24891 E 1.25
TOP HAT/PICCOLINO — VI 25094 E 1.25
HUDSON-DELANGE ORCHESTRA
ORGAN GRINDER'S SWING — BR 7656 N 1.50
WHAT THE HEART BELIEVES — BR 7727 N 1.50
HOW WAS I TO KNOW — BR 7809 N 1.50
WILL OSBORNE
THE MAN WHO COMES AROUND — VS 8143 N 1.25
BETWEEN 18TH & 19TH ON CHEST. — VS 8113 N 1.25
WITH MY EYES WIDE OPEN — PE 15942 E 1.00
THREE ON A MATCH — OR 2562 E 1.00
I COVER THE WATERFRONT — OR 2702 E 1.00
IRENE SCRUGGS
YOU'VE GOT WHAT I WANT — VS 6050 N 1.25
MILLS BROTHERS
PUT ON YOUR OLD GREY BONNET — BR 6913 E 2.00
MY HONEY'S LOVIN'ARMS(BING) — BR 6525 V 1.50
SWEET SUE/GOODBYE BLUES — DE 2441 N 1.50
YOU TELL ME YOUR DREAM — DE 2285 E 1.50
REV. J. M. GATES
DEATH'S BLACK TRAIN — CO 14145 V 1.50
DYING GAMBLER — OK 8387 V 1.50
PAUL AND SILAS IN JAIL — OK 8430 V 1.50
HELL IS IN GOD'S JAIL HOUSE — OK 8547 V 1.50
PAY YOUR FURNITURE MAN — OK 8606 V 1.50
JACK TEAGARDEN
WHAM/LOVE FOR SALE — VS 8202 N 1.25
RIVER HOME — VS 8374 N 1.25
PUTNEY DANDRIDGE
THAT'S WHAT YOU THINK — VO 3007 E 1.25
A LITTLE BIT INDEPENDENT — VO 3122 E 1.25
BILLIE HOLIDAY
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BLUES BEFORE SUNRISE — CO 8741 V 1.25
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REV. F. W. MCGEE
HOLES IN YOUR POCKETS — VI 38583 N 5.00
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AFTER THE STORM — PA 036083
EDGAR HAYES
STAR DUST/IN THE MOOD — DE 1882
ETHEL WATERS
DINAH/GOING TO (1/4" INAUD.CR IN CENTER) — DE 234
LOCKE BROTHERS
SILLS STOMP/SWING — BB 6288
CAB CALLOWAY
BEALE ST. MAMMA/STRANGE AS IT SEEMS — ME 12554
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DOC WHEELER
KEEP JUMPIN/WHO THREW WHISKEY — BB 11559
SEXTET LONDON(P.BROWN,D.POLO,H.SCOTT)
YOU GAVE ME THE GO-BY/WILLIAM TELL — BB 10557
ZIGGY ELMAN
ZAGGIN' WITH ZIG/YOU'RE MINE — BB 10316
HOT CLUB OF FRANCE(DJANGO,GRAPPELLY)
THEM THERE EYES/SWING 39 — OE 23262
PARAMOUNT STOMP/SWINGING WITH DJANGO — VI 27272
FRANK TANNER/WILLIE BRYANT
TEXAS TEASER/A VIPERS MOAN — BB 6750
ELLA FITZGERALD
NOT COMPLAININ'/WHAT'S MATTER WITH — DE 3005
SNOOKS & MEMPHIS RAMBLERS
SWEET GEORGIA BROWN/SOME(1/4" INAUD.CR.) — VI 22779
SPUD MURPHY
QUAKER CITY JAZZ/CHEROKEE — DE 2040
JUSTIN RING (SEGER ELLIS)
WHAT'LL YOU DO/TOGETHER WE TWO (FINE BIX LIKE HORN BOTH SIDES) — OK 40919
N. MITCHELL (RUBE BLOOM SOLO)
BECAUSE MY BABY/OLD MAN SUNSHINE — OK 41084
HAL KEMP
HOI-POLLOI/BLUE MOONLIGHT — VI 26179
DICK ROBERTSON
SHANTY IN OLD SHANTY TOWN/WHO'S KIS — DE 1512
BING CROSBY
A BLUES SERENADE/POCKETFUL OF DREAMS — DE 1933

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PAUL WHITEMAN
NEVER BE THE SAME/WE JUST COULDN'T — VI 24088
TEDDY WILSON
JUST A MOOD, 1 & 2 — BR 7973
MILDRED BAILEY
GEORGIA ON MY MIND — VI 22891
ROCKIN' CHAIR/SUNDAY MONDAY ALWAYS — V-DISC 105
SCRAP YOUR FAT — V-DISC 135
FRANKIE TRUMBAUER
I LIKE TO DO THINGS FOR YOU — OK 41421
RED NORVO
1 2 3 4 JUMP/IN A MELLOW TONE — V-DISC 85
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IT'S MURDER/JUST FOR A THRILL DE 1182 E
LET'S CALL IT LOVE/YOU MEAN SO MUCH DE 1502 E
HAPPY TODAY/YOU SHALL SOW DE 1722 E
ORIENTAL SWING/LET'S GET HAPPY DE 1904 E
HARLEM ON A SATURDAY/SAFELY IN DE 2234 E

LOUIS ARMSTRONG
HEAR ME TALKIN'TO YA/TIGHT LI(HR CR)OK 8649 E
MAHOGANY HALL STOMP/BEAU(4)(V/E) OK 8680 –
THAT RHYTHM MAN/SWEET SAVANNAH SUE OK 41281 V
SLEEPY TIME DOWN SOUTH/YOU(V/G) OK 41504 –
LAWD YOU MADE THE NIGHT/KEEPIN(E/G) VO 3181 –

BIRMINGHAM BLUE BUGLERS
DANCIN' BLUES/I NEED YOU GE 5498 N

BLACK DOMINOES
BLACK SHEEP BLUES/LAND O'COTTON GE 5263 N

BLYTHE'S SINFUL FIVE
PUMP TILLIE/(REV.,C'BRYANT'S WASHB.)PARA 12346 E

CONNIE BOSWELL (MUGGSY)
MAMA DON'T ALLOW IT/PANIC IS ON DE 747 E

WILL BRADLEY & BOOGIE WOOGIE BOYS
LIGHTNING BOOGIE/SUGAR HILL CEL 7014 N

BROADWAY BROADCASTERS
SOBBIN' BLUES CA 498 V

GLADYS BRYANT (ACC.F.HENDERSON BAND)
TIRED O'WAITIN/BEALE ST(HAIR CRACK)PARA 12031 E

BUTTERBEANS & SUSIE(E.HEYWOOD EXCEPT 1ST)
WHEN MY MAN SHIMMIES/GET YOURSELF OK 8147 V
DOORKNOB HIT YOU/YOUR FOLKS WILL OK 8303 V
NOT UNTIL THEN, 1 & 2 OK 8307 G
MAMA STAYED OUT/WHAT YOU USED TO OK 8319 G

JEFF CALHOUN & BOB LEAVITT(CLAR.GUITAR)
RAILROAD BOOMER/LEFT MY GAL VD 74275 V

CHICAGO DELUXE ORCHESTRA
ST. LOUIS BLUES/(REV.,B.SENTER) PARA 20341 V

BUDDY CHRISTIAN JAZZ RIPPERS
THE SKUNK/SOUTH RAMPART STREET PAT 7518 V

CARROLL CLARK (F.HENDERSON ACC.)
DEEP RIVER/I'M SO GLAD TROUBLE CO 128 E

CLAXTONOLA ORCHESTRA
GO EMALINE/LUCILLE CLAX 40366 G

JACK CRAWFORD & BOYS
DOWN SOUTH/(REV.,GRANDVIEW INN) CH 15383 V

BOB CROSBY BOBCATS
SPEAK TO ME OF LOVE/BIG BASS VIOL DE 2206 E

DIXIE RAG PICKERS
GOOD GIRL VO 71741 E

JOHNNY DUNN ORIGINAL JAZZ HOUNDS
FOUR O'CLOCK BLUES/HAWAIIAN(CHIP) CO 3729 V

SLEEPY JOHN ESTYS
AIRPLANE BLUES/HOBO JUNGLE BLUES(CH)CO 3729 V

THE EXECUTOR (CALYPSO)
THREE FRIENDS' ADVICE/EDWARD 8TH DE 17298 E

FIVE BIRMINGHAM BABIES
HARD HEARTED HANNAH (2) PE 14311 V
INDIGO BLUES PE 14530 E

BOB FULLER (CLARINET SOLO)
MILENBERG JOYS/BLACK CAT BLUES BA 1612 E

GEORGIA TOM
GEE BUT IT'S HARD/LEVEE BOUND BL DE 7362 E

GEORGIA WHITE
NEW TROUBLE IN MIND/MISTREATED BL DE 7332 E

JEAN GOLDKETTE
GIMME A LITTLE KISS/LONESOME & S VI 20031 E

GRANT AND WILSON
KEEP YOUR HAND OFF MY MOJO/DO YOUR OK 8944 V

EDDIE GREEN AND BILLIE WILSON
I'M LEAVING YOU/I'M SORRY FOR PARA 12226 V

GREENWICH VILLAGE ORCHESTRA
HOUSE OF DAVID BLUES/RINGSIDE BL PARA 20288 V

HARLEM HAMFATS
MY DADDY WAS A LOVIN' MAN/IF YOU DE 7251 E
I'M CUTTING OUT/SHADY LANE DE 7351 E
TIME'S WASTIN/I'D RATHER (BAILEY) DE 7454 E
YOU GOT TO GO/HARLEM JAMBO(BAILEY) DE 7474 E

FLETCHER HENDERSON
PAPA WILL BE GONE/I'M A GOOD BR 2589 V
OLD BLACK JOE'S BLUES (1½" CRACK) CA 9033 G

FLETCHER HENDERSON (CONTINUED)
THAT'S GEORGIA/YOU'LL NEVER GETCO 202 E
GHOST OF THE BLUES/CHATTANOOGA EM 10744 V
EVERYBODY LOVES MY BABY/HOW PARA 12249 E
CHARLEY MY BOY RE 9680 V

EDNA HICKS (LEM FOWLER ACC.)
TIN ROOF BLUES/OH DADDY BLUES GE 5234 E

CLAUDE HOPKINS
CHURCH STREET SOBBIN'/JUNE N DE 1286 E

BLIND LEMON JEFFERSON
GOT THE BLUES/LONG LONESOME PARA 12354 G

ANDY KIRK
LADY WHO SWINGS THE BAND/WHAT DE 1085 E

LADD'S BLACK ACES
BROKEN HEARTED BLUES/BAD NEWS GE 5187 N

LANIN'S SOUTHERN SERENADERS
GYPSY BLUES/MY SUNNY TENN. EM 10467 E

TED LEWIS
STEPPIN' OUT/UNFORTUNATE BL(2) CO 48 E
BARNYARD BLUES/THERE'LL BE CO 170 V
ECCENTRIC/SWEET LITTLE YOU CO 195 V
MY MAMA'S IN TOWN/NEW ST.LOUIS CO 697 V
WONDERING CO 2857 V
THE HULA BLUES/I LOVE YOU S CO 3306 E
I'M COMING BACK TO YOU CO 3400 V
LOVE ME/UNDERNEATH THE PALMS CO 3411 E
EVERYDAY/ROSIE POSIE CO 3590 V
ST.LOUIS BLUES/RUNNING WILD CO 3790 V
THE MEMPHIS BLUES/TIGER RAG CO 3813 V
WET YO THUMB/AUNT HAGER'S BL CO 3879 V
CUT YOURSELF A PIECE OF CAKE CO 3944 V

LITTLE RAMBLERS
ARKANSAS BLUES/THEM RAMBLIN CO 175 G

JIMMY LUNCEFORD
PUT ON YOUR OLD GREY BONNET DE 1506 E

SAM MANNING WITH FRED HALL'S ORCH
SWEET WILLIE/AFRICAN BLUES PARA 12229 G

JOE MANNONE HARMONY KINGS
CAT'S HEAD/SADNESS WILL BE CO 14282 E

JOHNNY MARVIN (TRUMPET,CLARINET,PF)
MARVELLOUS/IT ALL BELONGS TO VI 20893 E

MEMPHIS MINNIE
DOCTOR DOCTOR BLUES/SELLIN' BB 6199 N
BUMBLE BEE NO.2/I'M TALKIN' VO 1556 V

MOUND CITY BLUE BLOWERS
INDIANA/TAKING LESSONS IN LOVE VO 2973 E

MUSICAL COMRADES
HARD HEARTED HANNAH TR 487 G

NEW ORLEANS RHYTHM KINGS
SAN ANTONIO SHOUT/TIN(V/E) DE 161 –

RED NICHOLS
NOBODY'S SWEETHEART/AVALON(F/V)BR 6681 –

JIMMIE NOONE
THREE LITTLE WORDS/SOMETHING VO 1554 G
WALK THIS TOWN/CALL ME DARLING DE 1730 E

ORIGINAL DIXIELAND JAZZ BAND
MARGIE/PALESTEENA VI 18717 E
HOME AGAIN BL/CRAZY BLUES VI 18729 E
ROYAL GARDEN BL/DANGEROUS BL VI 18798 V

ORIGINAL INDIANA FIVE
PLAY IT RED/ONE SWEET LETTER DI 2432 E
SPANISH MAMMA/DEEP HENDERSON(2)HA 217 E

ORIGINAL MEMPHIS FIVE
THOSE LONGING FOR YOU BLUES/ BA 1086 V
I WISH I COULD SHIMMY LIKE MY BA 1104 V
LOW DOWN SAWED OFF(IND.FIVE) BE 547 G
SWEET PAPA JOE CA 478 G
WALK JENNY WALK/LAST NIGHT ON CO 7 E
SHE WOULDN'T DO/MORE CO 37 E
ST.LOUIS GAL/SHUFFLIN' MOSE CO 50 G
JACKSONVILLE GAL/TAIN'T COLD CO 502 V
HOW COME YOU DO ME/MOBILE BL CO 260 G
TAIN'T NOBODYS BUSINESS PARA 12016 F
I NEVER MISS SUNSHINE/RED PAA 20939 G
STRUTTIN' JIM PAT 21031 N
JUST HOT PE 14242 N
STOP YOUR KIDDING/BEE'S KNEES RE 9395 F
SNAKE'S HIPS/SORRY NOW (2) VI 19520 V

ORIGINAL MEMPHIS FIVE (CONTINUED)
TIN ROOF BLUES/I'VE GOT A SONG VI 19170 G
HOW COME YOU DO ME/MEANEST BLUES(3) VI 19480 V
THROW DOWN BLUES/SOB SISTER SADIE VI 19594 E
FOUR O'CLOCK BLUES/AGGRAVATIN' PAPA VO 14506 G

HOT LIPS PAGE
FEELIN' HIGH AND HAPPY/AT YOUR BB 7569 E
AND SO FORTH/WILL YOU REMEMBER BB 7680 N
I WOULD DO ANYTHING FOR YOU DE 7699 E

PORTER'S BLUE DEVILS
E FLAT BLUES/ORIGINAL CHARLESTON GE 5210 N

NELLIE POTTER (TRUMPET,TROMBONE ACC.)
A GOOD MAN IS HARD TO FIND BA 1483 E

DON REDMAN
LONELY CABIN/YOU TOLD ME HALF THE BR 6935 V

REILLY-FARLEY AND ONYX CLUB BOYS
MUSIC GOES ROUND AND ROUND/LOOKING DE 578 V

ADRIAN ROLLINI
LESSONS IN LOVE/TAP ROOM SWING DE 787 N
REBOUND/DRIFTIN'(TRIO) DE 1157 E

DOLLY ROSS
HOOTIN' OWL BLUES/HE DON'T KNOW VO 1166 V

LEONARD SCOTT(CLARINET,BASS,PIANO ACC.)
SHE'S GOT SOMETHING GOOD/TORE YOUR VO 03311 N

MAE SCOTT (LEM FOWLER ACC.)
SQUAWKIN' BLUES/I'LL GET EVEN PARA 12048 E

BOYD SENTER (ACC.EDDIE LANG)
CHRISTINE/WABASH BLUES VO 3075 N

BESSIE SMITH
OH DADDY BLUES/BABY WON'T YOU CO 3388 F
DOWN HEARTED BLUES/GULF COAST BL CO 3844 F
NOBODY IN TOWN/IF YOU DON'T(CRACK) CO 3942 V
I'M GOING AWAY/FAR AWAY BLUES CO 13007 F
MOONSHINE BLUES/BO WEAVIL BLUES CO 14018 G
YOU'VE BEEN A GOOD OLD WAGON CO 14079 F

STUFF SMITH AND HIS BOYS
UPSTAIRS/WHERE IS THE SUN DE 1287 E

EDDIE SOUTH
MAMA MOCKINGBIRD/NO MORE BLUES BB 10120 N
HEJRE KATI/MARCHETA VI 22847 N

SOUTHERN TRIO
LOVELESS LOVE/YELLOW DOG BLUES MAD 1921 F

DICK STABILE
IF I COULD BE WITH YOU/JA DA DE 977 E

VAN PHILLIPS & BAND
IT MUST BE YOU/TWO OF EVERYTHING COE 150 V

JOE VENUTI-EDDIE LANG
BLACK AND BLUE BOTTOM/STRINGING CO 914 E
DOING THINGS/WILD CAT VI 21561 N
MELLOW AS A CELLO/NOTHING(BLUE 4) DE 624 E
MOON GLOW(ORCHESTRA OR 2935 G

FATS WALLER
DEVIL TO PAY/TAKE IT EASY VI 25078 E

MARGARET WEBSTER-CATHERINE HENDERSON
WHAT IT WE DO/WIPE IT OFF VE 7076 E

GEORGIA WHITE
MARBLE STONE BLUES/YOUR HELLISH WAYS DE 7254 E

PAUL WHITEMAN
CONSTANTINOPLE/GET OUT AND GET CO 1402 V
WITHOUT A SONG/GREAT DAY CO 2023 E
BENCH IN THE PARK/HAPPY FEET CO 2164 E

CLARENCE WILLIAMS (SOLO)
TOO LOW/PANE IN THE GLASS VI 38524 F

FESS WILLIAMS & ROYAL FLUSH BAND
PHANTOM BLUES/VARIETY STOMP VO 15550 V

LEONA WILLIAMS & DIXIE JAZZ BAND
I'M GOING AWAY/BRING IT WITH YOU CO 3815 N

EDITH WILSON AND ORIGINAL JAZZ HOUNDS
BIRMINGHAM BLUES/WICKED BLUES CO 3558 V
DADDY CHANGE YOUR MIND/I DON'T CO 7051 V

TEDDY WILSON
CHRISTOPHER COLUMBUS/ALL MY LIFE BR 7640 E

BUNNY BERIGAN
DIXIELAND SHUFFLE/LET'S DO IT BR 7858 E

COW COW DAVENPORT
COW COW BLUES/STATE STREET JIVE VO 1198 G

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LOUIS ARMSTRONG HOT FIVE

WEST END BLUES/FREEZE & MELT (ED LANG)	448
AIN'T MISBEHAVIN'/TIGER RAG	462
ONCE IN A WHILE/SQUEEZE ME	2242
FIREWORKS/TWO DEUCES	2282
SKIP THE GUTTER/KNEE DROPS	2438

LOUIS ARMSTRONG HOT 7(SALE AT $5.00)

MELANCHOLY BLUES/WILD MAN(WASHBOARD BAND)	2162
ALLIGATOR BLUES/POTATOE HEAD BLUES	2185
WEARY BLUES/WILLIE THE WEERER	2393

LOUIS ARMSTRONG ORCHESTRA(SALE AT $4.00)

SOME OF THESE DAYS/WILD DOG(VENUTI 4)	520
BASIN STREET BLUES/RUNNIN'RAGGED(VENUTI)	531
I AIN'T GOT NOBODY/NO ONE ELSE BUT YOU	540
SAVE IT PRETTY MOMMA/STARDUST(C.DANDIES)	558
MAHOGANY HALL STOMP/BLACK BEAUTY(DUKE)	571
AFTER YOU'VE GONE/MAN FROM SOUTH(VENUTI)	607
ST.LOUIS BL/HOW AM I TO(TRUMBAUER)	618
ST.JAMES INFIRMARY/NOBODY'S(MCKENZIE)	643
BESSIE COULDN'T HELP IT/DOWN GEORGIA	698
SENTIMENTAL BLUES/I CAN'T GIVE YOU ANY	753
I'M IN MARKET FOR YOU/(REV.,VENUTI 4)	778
ROCKIN' CHAIR/COLLEGIATE LOVE(CORNELL)	785
DING DONG DADDY/BYE BYE(TRUMBAUER)	796
MUGGLES/WHAT KINDA MAN IS YOU(LANG)	840
MEMORIES OF YOU/(REV.,BOSWELL SISTERS)	854
PEANUT VENDOR/YOU'RE LUCKY TO ME	865
MOOD INDIGO,BLUES(DUKE)/DRIVIN' ME	866
CONFESSIN'/SONG OF THE ISLANDS	909
TIGER RAG/OLD MAN BLUES(DUKE)	942
DALLAS BLUES/PUT AND TAKE(VENUTI 4)	973
POOR RICHARD'S BL/I'LL BE GLAD WHEN YOU	992
SLEEPY TIME DOWN SOUTH/WHEN YOUR LOVE	1034
KNOCKIN' A JUG/HIGH TENSION(LUIS RUSSELL)	1064
WEATHER BIRD/ROCKIN' CHAIR	1194
SHINE/IF I COULD BE WITH YOU ONE HOUR	1100
GEORGIA ON MY MIND/LAZY RIVER	1127
CHINATOWN, MY CHINATOWN/DINAH	1159
BETWEEN DEVIL AND DEEP/KICKIN' GONG	1170
I GOT RHYTHM/LORD YOU MADE THE NIGHT	1207
I AIN'T GOT NOBODY/I CAN'T BELIEVE	1261

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RED NICHOLS AND CHARLESTON CHASERS

DAVENPORT BLUES/AFTER YOU'VE GONE	1108

BENNY GOODMAN SEXTET

TILL TOM SPECIAL/GONE WITH WHAT WIND	337
THE SHIEK/POOR BUTTERFLY	338
MEMORIES OF YOU/SOFT WINDS	342
I SURRENDER DEAR/BOY MEETS GIRL	340

BENNY GOODMAN ORCHESTRA

NITWIT SERENADE/BUGLE CALL RAG	1103
NIGHT AND DAY/SHAKE DOWN THE STARS	336
COCOANUT GROVE/THE HOUR OF PARTING	343
DPUS LOCAL 802/STEALIN' APPLES	335

TED LEWIS(BRUNIS,SPANIER,WALLER)

DALLAS BLUES/ROYAL GARDEN BLUES	2820

BING CROSBY & DUKE ELLINGTON (12")

ST.LOUIS BLUES/CREOLE LOVE CALL($5.00)	898

BING CROSBY (SALE AT $4.25)

PLEASE/LOVE IN BLOOM	1802
BROTHER CAN YOU SPARE A DIME/HOME ON	1829
SHINE(MILLS BROS.)?SOME OF THESE DAYS	1845
SWEET GEORGIA BROWN/AFTER SUNDOWN	1881
THE LAST ROUND-UP/SOMEONE STOLE GABRIEL	1894
YOU'RE GETTING TO BE A HABIT WITH ME	1891
STAY ON THE RIGHT SIDE OF ROAD(DORSEY)	1964
MY HONEY'S LOVIN' ARMS(MILLS BROS.)	1971
HOW DEER IS THE OCEAN/TRY A LITTLE TEN	1985
HERE LIES LOVE/I'M PLAYIN' WITH FIRE	1990
LOVE YOU FUNNY THING/THE DAY YOU CAME	2009
LAZY DAY/YOUNG AND HEALTHY	2027
GHOST OF A CHANCE/CABIN IN THE COTTON	2030
GAY LOVE/CAN'T WE BE FRIENDS	2035
I KISS YOUR HAND/TILL WE MEET	2036
MY KINDA LOVE/BABY WHERE CAN YOU BE	2037
RIDIN' ROUND IN THE RAIN/GOOD NIGHT	2043
DID YOU EVER SEE A DREAM WALKING/LOVE	2059
WALTZING IN A DREAM/I'M HUMMIN' I'M	2068
SPECIAL	SPECIAL

BING CROSBY (SALE AT $5.00)

TEMPTATION/THANKS	2056

ENGLISH PARLOPHONE.....SALE AT $4.00

LOUIS ARMSTRONG (CONTINUED)

BOOY AND SOUL/YOU CAN DEPEND ON ME	1355
BLUE TURNIN' GREY OVER YOU/THAT RHYTHM	1494
BLACK AND BLUE/SWEET SAVANNAH SUE	1573
STARDUST/TIGHT LIKE THIS	1591
DEAR OLD SOUTHLAND/MY SWEET	1718
HEAR ME TALKIN' TO YA/NO PAPA NO	1767
NEW TIGER RAG/ALL OF ME	1894
HOME/EXACTLY LIKE YOU	2042
BEAU KOO JACK/INDIAN CREOLE SONG	2066
SAVOY BLUES/SWEETHEARTS ON PARADE	2127
MONDAY DATE/WRAP YOUR TROUBLES	2135
AFTER YOU'VE GONE(MOLE)/BASIN ST	2250
BLUE AGAIN/WALKIN' MY BABY BACK HOME	2365
SUGAR FOOT STRUT/GOT NO BLUES	2449
HOTTER THAN THAT/THAT'S WHEN I'LL	2704

WASHBOARD BEATERS

CANDY LIPS/NOBODY BUT MY BABY	2531

BIX BEIDERBECKE

BIXOLOGY/SINGIN' THE BLUES(TRUMBAUER)	1838
SINCE MY BEST GAL TURNED/JUBILEE(TRUMB.)	2054
RHYTHM KING/FEELIN' NO RAIN(MOLES ORCH)	2269
WA DA DA/IMAGINATION(MOLE ORCH)	2286
OL MAN RIVER/WILD OAT JOE	2328
THOU SWELL/I'VE GOT A FEELIN' I'M FALL	2355
GOOSE PIMPLES/TRUMBOLOGY(TRUMBAUER)	2465
JAZZ ME BLUES/ROYAL GARDEN BLUES	2580
AT THE JAZZ BAND BALL/SORRY	2711
MARGIE/LOUISIANA	2833

DUKE ELLINGTON

SWAMPY RIVER/HOT AND BOTHERED	582
BLUES OF THE VAGABOND/SYNCOPATED STUFF	1535
LAZY DUKE/WHAT CAN A POOR FELLOW DO	1549
THE MOOCHE/SWEET CHARIOT(FOOTWARMERS)	1615
BLACK AND TAN FANTASY/WABASH BLUES	2211
MISTY MORNIN'/BLUES WITH A FEELIN'	2258
DIGA DIGA DOO/THAT'S A PLENTY(MOLE)	2336
JUBILEE STOMP/SAVOY SHOUT(LUIS RUSSELL)	2523
DOIN' THE NEW LOW DOWN/SIX OR SEVEN	2550

BESSIE SMITH(ARMSTRONG ACC.,BOTH SIDES)

COLD IN HAND BLUES/ST.LOUIS BLUES	— —

SALE OF DOMESTIC RECORDS

LOUIS ARMSTRONG

HUSTLIN' AND BUSTLIN' FOR BABY	BB	7506	N	2.30
ROCKIN' CHAIR/SWEETHEARTS ON	CO	2688	E	3.50
DRY'S CREOLE TROMBONE(RUF STAR)	CO	35838	N	5.00
MEXICAN SWING/SO LITTLE TIME	DE	1822	V	1.35
SAINTS GO MARCHIN' IN/AS LONG	DE	2230	V	1.35
I USED TO LOVE YOU/LEAP FROG	DE	4106	N	1.30
SHOE SHINE BOY (V/E)	DE	672	–	1.35
RHYTHM SAVED THE WORLD (E/V)	DE	685	–	1.35
MAHOGANY HALL STOMP (V/E)	OK	8680	–	4.50
KING OF THE ZULUS	DK	41581	N	8.50
AIN'T MISBEHAVIN'/EXACTLY LIKE	VO	3040	V	2.30
MUGGLES/PEANUT VENDOR	VO	3194	E	3.20
WEST END BLUES/GOT NO BLUES	VO	3204	N	3.30
WEARY BLUES/DRIVIN'ME CRAZY	VO	3216	E	4.75
TIGHT LIKE THIS/HEAR ME TALKIN	VO	3303	N	3.50

COUNT BASIE

HONEYSUCKLE ROSE/ROSELAND	DE	1141	V	1.25
GLORY OF LOVE/BOO HOO	DE	1228	N	1.50
GOOD MORNING BLUES/OUR LOVE	DE	1446	E	1.50
THE BLUES I LIKE TO HEAR	DE	2284	E	1.50
OH RED/FARE THEE HONEY(SOLO)	DE	2780	N	1.50
FEEDIN'THE BEAN/I DO MEAN(V/E)	DK	6180	–	2.25
9:20 SPECIAL (E/V)	DK	6244	–	2.25
KING JOE, 1 & 2	DK	6475	N	1.75
PLATTERBRAINS/I STRUCK MATCH	DK	6508	V	1.50
SONG OF THE ISLAND/NOBODY KNO	VO	5150	V	1.50

MILDRED BAILEY

MORE THAN YOU KNOW/LONG ABOUT	VO	3378	E	1.75
MOONSHINE OVER KENTUCKY	VO	4109	E	1.50

BLUE GRASS FOOTWARMERS

SENORITA MINE	HA	206	E	2.25

BUTTERBEANS AND SUSIE

WHEN MY MAN SHIMMIES(WILLIAMS)	DK	8147	V	2.00
GONNA MAKE YOU SORRY (TRIO)	DK	8556	N	5.00

LARRY CLINTON

CHANT OF THE JUNGLE	VI	26076	E	1.20
DIPPERMOUTH/MILENBERG JOYS	VI	26018	E	1.50

ZIGGY ELMAN

LET'S FALL IN LOVE	BB	10342	E	1.50
TOOTIN' MY BABY BACK HOME	BB	10563	E	1.50

BENNY GOODMAN

CHANGES/RUSSIAN LULLABY	BB	11226	E	1.25
LET'S DANCE/BOY MEETS HORN	CO	35301	E	1.25
MOONGLOW/WHY COULDN'T IT BE	CO	35839	E	1.50
I'M ALWAYS CHASING RAINBOWS	CO	35916	E	1.50
TAKE IT/YOURS	CO	36067	N	1.75
A SMOOTH ONE/GOOD ENOUGH TO	CO	36099	N	2.50
WORLD IS WAITING FOR SUNRISE	CO	36684	N	1.75
KING PORTER/SOMETIMES I'M	VI	25090	N	1.50
GOODNIGHT MY LOVE/TAIN'T NO	VI	25461	E	1.50
ALWAYS AND ALWAYS/OOOHH BOOM	VI	25808	E	1.50
BIG JOHN SPECIAL/FLAT FOOT(N/E)	VI	25871	–	1.75
FAREWELL BLUES/MY HONEY'S	VI	26095	N	1.75
WHISPERING/BACH GOES TO TOWN	VI	26130	N	1.50
CLARINET A LA KING	OK	6544	N	2.25

GENE KRUPA

APURKSODY/TARARABOOMDERA	BR	8296	E	4.00
ROCKIN' CHAIR/TUNIN' UP	DK	6352	E	2.75

THE MEMPHIS FIVE

HOUSE OF DAVID BLUES(TR.SOLO)	BA	1282	E	2.00
ONE OF THESE DAYS	PAA	36210	E	1.75
I WISH I COULD SHIMMIE LIKE	PE	14051	E	1.75
SNAKE HIPS/WHO'S SORRY NOW	VI	19052	N	1.50
TIN ROOF BLUES	VI	19170	N	1.50

MEZZ MEZZROW

HOT CLUB STOMP/SWING SESSION	VI	25612	E	2.00

McKINNEY'S COTTON PICKERS

SHIM-ME-SHA-WABBLE	VI	21611	E	1.75

JELLY ROLL MORTON

SHAKE IT/IF YOU KNEW(SEXTET)	GL	1707	N	2.50
THE NAKED DANCE	GL	4002	N	1.50
SHREVEPORT/SHOE SHINERS DRAG	VI	21658	E	3.50
KANSAS CITY STOMPS	VI	38010	E	3.50

RED NICHOLS

BUDDY'S HABITS/BONEYARD SHUF	BR	3477	E	1.75
FAN IT/HOW LONG BLUES	BR	6161	E	1.50
FEELIN' NO PAIN/IDA SWEET AS	VO	4654	E	1.75

KING OLIVER'S CREOLE JAZZ BAND

DIPPERMOUTH/WEATHERBIRD	GE	5132	E	20.00
FROGGIE MOORE/MANDY	UHCA	70	N	5.00

BOYD SENTER

ORIGINAL STACK O'LEE	DK	41115	N	2.00
SOMEDAY SWEETHEART	OK	40819	N	1.75

JACK TEAGARDEN

THE BLUES (TROMBONE SOLO)	VS	8218	E	2.50

CLARENCE WILLIAMS

RED RIVER/SHAKE IT	DK	8584	N	4.50
LAZY MAMA/MOUNTAIN	DK	8592	E	4.00

FATS WALLER

FRACTIOUS FINGERING(T.D.,REV.)	VI	25652	N	1.50
BEAT IT OUT/YOU'VE GOT TO	VI	25672	E	1.50
FAIR AND SQUARE	VI	25891	N	1.50

THE WASHINGTONIANS

SWEET MAMA/BUGLE CALL RAG	DI	2577	N	10.00

AUCTION — AUCTION

GEORGE & DAVID HOEFER

2 East Banks St., Chicago 10, Illinois

LOUIS ARMSTRONG

YES I'M IN THE BARREL/GUT BUCKET	OK	8261	G
HEEBIE JEEBIES/MUSKRAT RAMBLE	OK	8300	G
WEARY BLUES/THAT'S WHEN I'LL COME	OK	8519	E
HOTTER THAN THAT/SAVOY BLUES	OK	8535	V
KNOCKIN' A JUG/MUGGLES	OK	8703	E
I AIN'T GOT NOBODY/ROCKIN' CHAIR	OK	8756	E
DALLAS BLUES/BESSIE COULDN'T HELP IT	OK	8774	N
DINAH/TIGER RAG	OK	8800	V
SAVE IT PRETTY MAMA/ST.JAMES INF.	OK	41190	E
SWEET SAVANNAH SUE/THAT RHYTHM MAN	OK	41281	V
SOME OF THESE DAYS/WHEN YOU'RE	OK	41298	E
SONG OF THE ISLANDS/BLUE TURNING	OK	41375	V
MEMORIES OF YOU/LUCKY TO ME	OK	41463	E
THEM THERE EYES/LITTLE JOE	OK	41501	E
I GOTTA RIGHT TO SING BLUES/HIGH S.	BB	6771	N
ON SUNNY SIDE OF ST/ONCE IN AWHILE	DE	1560	V

BIX BEIDERBECKE

IN A MIST/WRINGIN' AND TWISTIN'	OK	40916	N
JAZZ ME BLUES/AT THE JAZZ BAND BALL	OK	40923	G
I'LL BE FRIEND WITH PLEASURE/I DON'T	VI	23008	E

CASA LOMA BAND

CRAZY 'BOUT MY BABY/WHITE JAZZ	BR	6092	E
SAN SUE STRUT/CHINA GIRL	OK	41403	E

CHARLESTON CHASERS(GOODMAN,TEAGARDEN)

BASIN STREET BL/BEALE STREET BLUES	CO	2415	E

EDDIE CONDON

MAKIN' FRIENDS/I'M SORRY I MADE	OK	41142	N
SERIOUS THING/GONNA STOMP HENRY LEE	VI	38048	E

DUKE ELLINGTON

CREOLE RHAPSODY,1 & 2(JUNGLE BAND)	BR	6093	G
BLACK AND TAN FANTASY/WHAT CAN POOR	OK	40955	V

BUD FREEMAN

CAN'T HELP LOVIN' THAT MAN/CRAZEOL	OK	41168	N
THE EEL/CHINA BOY	BB	10386	N

FRIARS SOCIETY ORCHESTRA

FAREWELL BLUES/ORIENTAL	GE	4966	E
PANAMA/TIGER RAG	GE	4968	G

BENNY GOODMAN

BLUE/SHIRT TAIL STOMP	BR	3975	N
AFTER AWHILE/MUSKRAT SCRAMBLE	BR	4968	E
I'M GETTIN' SENTIMENTAL/SOLITUDE	PE	16002	E
BALLAD IN BLUE/I GOT RHYTHM	VI	25081	E
GOOD BYE/SANDMAN	VI	25215	E

FLETCHER HENDERSON

HOT MUSTARD/CLARINET MARMALADE	BR	3406	V
I MUST HAVE THAT MAN/HOP OFF	BR	4119	N
MUSCLE SHOALS BLUES/HOUSTON BLUES	CO	164	V
PLAY ME SLOW/BYE & BYE(ARMSTRONG)	CO	292	V
SUGAR FOOT STOMP/WHAT CHA CALL 'EM	CO	395	G
JACKASS BLUES/THE STAMPEDE	CO	654	V
HENDERSON STOMP/THE CHANT	CO	817	G
SWEET AND HOT/FOUND WHAT I WANTED	CO	2414	E
HONEYSUCKLE ROSE/UNDERNEATH HARLEM	CO	2732	N
JACKASS BLUES/TAMPEKOE(DIXIE STOMP)	HA	166	G
STATIC STRUT/HARD TO GET GERTIE	HA	197	G

RED NICHOLS

BACK BEATS/BUGLE CALL RAG	BR	3490	N
CORN FED/MEAN DOG BLUES	BR	3597	E
NOBODY'S SWEETHEART/AVALON	BR	3854	N
PANAMA/MARGIE	BR	3961	E
ROSES OF PICARDY/ALLAH'S HOLIDAY	BR	4286	E
CAROLINA IN MORNING/WHO	BR	4925	E
BY THE SHALIMAR/SWEET GEORGIA BROWN	BR	4944	E
HONOLULU BLUES/OH PETER	BR	6198	E

JIMMIE NOONE

LIKE ME LITTLE BIT LESS/INKA DINKA	VO	2619	G

KING OLIVER

NEW ORLEANS STOMP/CHATTANOOGA STOMP	CO	13003	G
JUNI GONE/CANAL STREET BLUES	GE	5133	G
TOO BAD/SNAG IT	VO	1007	G
DEAD MAN BLUES/SOMEDAY SWEETHEART	VO	1059	V

FRANK TRUMBAUER

3 BLIND MICE(MAS.1 & 2; CHI.LOOPERS)	HRS	1	N
SINGIN' THE BLUES/CLARINET MARMALA	OK	40772	G
OSTRICH WALK/RIVERBOAT SHUFFLE	OK	40822	E
COMING VIRGINIA/WAY DOWN YONDER IN	OK	40843	G
THREE BLIND MICE/CRAZY KAT	OK	40903	E
GOOD MAN HARD TO FIND/CRYING ALL DAY	OK	40966	E

AUCTION — AUCTION

EDWARD KINSEL

212 East Bradley, Champaign, Illinois

(MINIMUM BID SHOWN AT RIGHT)

ALABAMA RED PEPPERS(NICHOLS)

THE DRAG (HAIR CRACK)	CA	8130	V	1.00

RED ALLEN

I ADORE YOU/PUT OUR HEADS	VO	3422	V	2.00

BLYTHE'S BLUE BOYS

PLEASURE MAD/SOME DO(1" CRACK)	CH	15551	V	2.00

IDA COX

ANY WOMAN'S BLUES/BLUE(CRACK)	PARA	12053	G	1.00

DELTA FOUR/JOHNNY DODDS

FAREWELL BLUES/MELANCHOLY	DE	3864	N	2.00

LOUIS DUMAINE

FRANKLIN ST.BLUES/RED ONION	VI	20580	V	2.00

JOHNNY DUNN

VAMPIN'LIZA JANE/NERVOUS BL	CO	3479	V	1.00
PUT AND TAKE/MOANFUL BLUES	CO	3579	V	1.00
SPANISH DREAM/HALLELUJAH	CO	3839	V	1.00
SUGAR BLUES/DIXIE BLUES	CO	3875	V	1.00
FOUR DAY BLUES/1620 TO 1865	CO	14085	V	1.00

ROY ELDRIDGE

HIGH SOCIETY/MUSKAT RAMBLE	VS	8154	N	2.00

DUKE ELLINGTON

DICTY GLIDE/STEVEDORE STOMP	VI	38053	V	4.00
YELLOW DOG BLUES/TISHOMINGO	BR	3987	V	4.00
DOUBLE CHECK STOMP/ACCORDION	BR	4783	E	5.00
HARLEM TWIST/MOVE OVER	OK	8638	G	3.00
EMPTY BALLROOM/YOU WALKED OUT	VO	4213	G	1.00
CHICAGO/HARLEM SPEAKS	DE	800	V	2.00
SHERMAN SHUFFLE/HAYFOOT(½" CH)	VI	201505	N	1.00

GENE GOLDKETTE

DRIFTING APART	VI	19975	V	1.00
SUNDAY/I'D RATHER BE GIRL	VI	20273	V	1.00
HOOSIER SWEET HEART	VI	20471	E	1.00
MY OHIO HOME/HERE COMES	VI	21166	G	1.00

LIONEL HAMPTON

SUNNYSIDE OF ST/I KNOW YOU KN	VI	25592	N	1.00
JUST FOR LAFFS/PIGFOOT SONATA	VI	26793	N	1.00

FLETCHER HENDERSON

GRAND TERRACE SWING/STEALIN(CR)	VO	3213	N	2.00
ALL GOD'S CHILLUN/CHRIS AND	VO	3641	V	2.00
SAVING MYSELF/IT'S LITTLE	VO	4154	V	1.00
SLEEPY TIME GAL(½" CHIP)	BA	1639	V	2.00
THEN I'LL BE HAPPY	BA	1654	V	2.00
IF YOU DON'T GIVE/WHERE CAN	PARA	12090	V	3.00
COQUETTE/STILL HAVE DREAMS	OK	5841	N	1.00

EARL HINES

BLUE NIGHTS/GRAND PIANO BL	VI	38096	V	3.00
BLUE/JULIA	BR	6872	V	2.00
JULIA/JAPANESE SANDMAN	DE	654	V	2.00
TANTALIZING A CUBAN/DEPENDON	BB	10792	N	1.00

RICHARD JONES/JELLY ROLL MORTON

AFRICAN HUNCH/JUNGLE BLUES	VI	21345	N	5.00

NEW ORLEANS RHYTHM KINGS

WOLVERINE BLUES/WEARY BL(CRACK)	GE	5102	G	1.00

RHYTHM MANIACS (FAZOLA)

PAGAN LOVE/SOMEBODY STOLE GAL	VO	3655	N	2.00

SAVANNAH SYNCOPATORS

WHO'S BLUE/HONEY THAT RE	BR	6046	E	1.00

HARRY FREDDY SHAYNE

MR.FREDDY BLUES/LONESOME MAN	DE	7663	E	2.00

ZUTTY SINGLETON

BUGLE CALL RAG/(REV.,MCKINLEY)	DE	3685	N	1.00
KING PORTER STOMP/SHIM-ME-SHA	DE	18093	V	1.00

FRANKIE TRUMBAUER

SHIVERY STOMP/REACHING FOR	OK	41268	G	1.00
SUNNYSIDE UP/TURN ON HEAT	OK	41313	G	1.00
BYE BYE BLUES/CHOO CHOO	OK	41450	G	1.00
JIMTOWN BLUES/LAZIEST GAL IN T	VS	8223	N	1.00
WALKIN'THE DOG/NOT ON FIRST	VS	8225	N	1.00

FATS WALLER

YOU'RE MY DISH/MORE POWER TO	VI	25679	E	1.00

CHICK WEBB

GET TOGETHER/WHEN DREAMS COME	CO	2883	E	1.00
BLUE MINOR/LONESOME MOMENTS(V/E)	OK	41572	-	1.00

CLARENCE WILLIAMS WASHBOARD FIVE

SWEET CAROLINE/LOG CABIN(HR.CR)	OK	8572	G	1.00
RED RIVER BLUES/SHAKE IT DOWN	OK	8584	V	2.00

TEDDY WILSON

IF I WERE YOU/JUNGLE LOVE	BR	8150	V	2.00

AUCTION — AUCTION

ROBERT C. LAMBERT

121 Seacord Rd., New Rochelle, N. Y.

No minimum bid, no packing charge.
Records sent Parcel Post pre-paid.

HENRY ALLEN

SMOOTH SAILING/WHOSE HONEY	ME	13322	G+

LOUIS ARMSTRONG

MUGGLES/PEANUT VENDOR	VO	3194	G
TIGHT LIKE THIS/HEAH ME TALKIN'	VO	3303	N
WEST END BLUES/GOT NO BLUES	VO	3204	E
I GOT RHYTHM/AFTER YOU'VE GONE	VO	3643	E
SAVOY BLUES/WALKIN' MY BABY	VO	3217	N
THERE'S A CABIN/I'VE(YELLOW LABEL)	BB	6910	E
HIGH SOCIETY/GOTTA(YELLOW LABEL;G/E)	BB	6771	-
DEAR OLD SOUTHLAND/(ALLEN)	CO	36282	N
SHADRACK/JONAH	DE	1913	V
WEST END BLUES/MAHOGANY HALL	DE	3793	F
POOR OLD JOE/BYE AND BYE	DE	3011	V
SAVE IT PRETTY MAMA/HEAR ME TAL(F/E)	DE	2405	-
WHEN THE SAINTS/AS LONG(5 COPIES)	DE	2230	E
SHOE SHINE BOY/I HOPE GABRIEL	DE	672	G
OLD FOLKS AT HOME(2 COPIES)	DE	1360	N
WEST END BLUES/IF IT'S GOOD	DE	2480	G
HEP CAT'S BALL/LAZY SIPPI STEAMER	DE	3283	N
LONG LONG AGO/COVER WATERFRONT	DE	3700	G
SHE'S DAUGHTER/CUBAN PETE(N/G)	DE	1353	-

MILDRED BAILEY

ROCK IT FOR ME/I LET A SONG	VO	4083	E
I GO FOR THAT/THEY SAY	VO	4548	N
OLD FOLKS/HAVE YOU FORGOTTEN	VO	4432	N
SMALL FRY/BORN TO SWING(2 COPIES)	VO	4224	E
SO HELP ME/AS LONG AS YOU LIVE(G/N)	VO	4253	-
LOVING YOU/RIGHT OR WRONG	VO	3758	N
MY REVERIE/WHAT HAVE YOU GOT	VO	4406	N

BOB CROSBY'S BOB CATS

OH MISTRESS MINE/I WAS LOVER AND	DE	2662	N

DUKE ELLINGTON

SCATTIN' AT KIT KAT/NEW BIRMINGHAM	MA	123	E
NEW E.ST.LOUIS/I'VE GOT(2 COPIES)	BR	7989	V
HARMONY IN HARLEM/BLACK(F/N)	BR	8044	-
GAL FROM JOES/I LET (N/V)	BR	8108	-
STEVEDORE'S SERENADE/LA DE DO(2 COP)	BR	8174	E
GOT EVERYTHING/BLUES I LOVE	BB	6531	V
WASHINGTON WOBBLE/ARABIAN LOVER(E/G)	BB	6782	-

BENNY GOODMAN

TEXAS TEA PARTY/DR.HECK(1/8" CHIP)	CO	3167	E+
BLUES IN YOUR FLAT/MY FLAT	VI	26044	N
CAN'T WE BE FRIENDS/PECKIN'	VI	25621	N
'TAIN'T NO USE/GOODNIGHT MY LOVE	VI	25461	E
GOODY GOODY/IT'S BEEN SO LONG	VI	25245	N
CAN IT TEACH/SILHOUETTED(TRIO)	VI	25711	N
HANDFUL OF KEYS/VIENI VIENI	VI	25705	N
CABIN IN THE SKY/TAKING A CHANCE	CO	35869	V

JEAN GOLDKETTE

BLUE RIVER	VI	20981	N
SO TIRED (VOCAL, CARMICHAEL)	VI	21150	N

JOHNNY HODGES

BLUES SERENADE/JITTERBUGS LULLABY	VO	4309	N

FLETCHER HENDERSON

JANGLED NERVES/I'LL ALWAYS	VI	25317	E
ST.LOUIS SHUFFLE/VARIETY STOMP	BB	10245	E
HAPPY AS THE DAY/BIG JOHN'S SPEC.	DE	214	V

WINGY MANONE

DALLAS BLUES/SWINGIN'	BB	6375	E
IT'S THE GYPSY/AND THEY SAID	BB	6549	E
IMAGE OF YOU/LIFE WITHOUT YOU	BB	7003	E
IN THE GROOVE (2 COPIES)	BB	6616	V
SHOE SHINE BOY/WEST WIND(G/N)	VO	3192	-

RAY MCKINLEY'S JAZZ BAND

N.O. PARADE/LOVE IN 1ST DEGREE	DE	1019	E

MCKINNEY'S COTTON PICKERS

HULLABALOO/BABY WON'T YOU PLEASE	VI	22511	E

MILLS BLUE RHYTHM BAND

RIDE RED RIDE/CONGO CARAVAN	CO	3087	E

JELLY ROLL MORTON

BEALE STREET BLUES/PEARLS	BB	10252	E
THE CHANT/BLACK BOTTOM STOMP	BB	10253	N
MAMA'S GOT A BABY/MY HOME	GE	1710	E
GET THE BUCKET/WHY	GE	1706	N

ART TATUM

LONESOME GRAVEYARD/CORRINE	DE	8563	E

VENUTI-LANG

DOIN'THINGS/WILD CAT(2 COPIES,1 E)	VI	20561	N

CLINTON D. MIERAS
113 ABBOTT AVENUE, OCEAN GROVE, NEW JERSEY

AUCTION

ALL STAR JAM BAND
LET'S GET HAPPY/FOR HE'S A JOLLY Com 528 N
BERT AMBRDSE
I CAN WIGGLE MY EARS/EVERYTHING'S De 690 N
HEAD OVER HEELS/THERE'S THAT LOOK De 1073 N
LOUIS ARMSTRDNG
BLUE TURNING GRAY OVER YOU DK 4678 E+
SHINE/JUST A GIGOLO OK 41486 E
I GOT RHYTHM/YOU CAN DEPEND ON ME Co 2590 E
WHEN YOUR LOVER/LAZY RIVER VO 3114 N
ALL OF ME/HOME VO 3125 N
WHEN YOU'RE SMILING/SOME OF THESE VO 3202 E
LITTLE JOE/I'M IN THE MARKET VO 3301 N
HONEY DO/HONEY DON'T YOU LOVE ME BB 7787 N
BABY WON'T YOU PLEASE/SHANTY BOAT DE 2729 N
I COVER WATERFRONT/LONG LONG AGO De 3700 N
YES SUH/I'LL GET MINE BYE AND BYE DE 3900 N
BUDDY BLUE AND HIS TEXANS
TIE A LITTLE STRING/RUNNIN' CR 3068 E
JOE BUSHKIN SEXTET
GEORGIA/PICKIN' AT THE PIC Com 565 N
BILLY BUTTERFIELD
MY IDEAL/WITHOUT LOVE Cap 134 N
RDY CARROLL (CASA LOMA ORCH)
LITTLE OID I KNOW Ha 1261 N
CASA LOMA STOMP/ROYAL GARDEN BL Ha 1271 V
CASA LOMA ORCHESTRA
DLO GRAY BONNET/ALEXANDER'S Br 6100 E
BLACK JAZZ/MANIAC'S BALL Br 6242 E+
STARLIGHT/RAIN ON THE ROOF Br 6252 N
ALL OF A SUDDEN/HAPPY-GO-LUCKY Br 6318 N
BLUE JAZZ/DON'T TELL A SOUL Br 6358 V+
AFTER TONIGHT/ONE LITTLE WORD Br 6397 N
MIGHTY RIVER/WHY CAN'T I FINO Br 6402 N
LADY FROM ST.PAUL/NEW ORLEANS Br 6486 E
UNDER A BLANKET OF BLUE/LOVE Br 6584 V
BUJI/WILD GOOSE CHASE Br 6588 N
WHITE JAZZ/BLUE JAZZ Br 6611 V
MISSISSIPPI BASIN/LOUISIANA Br 6618 N
MUSIC FROM ACROSS/MOMENT I Br 6628 N
MY LOVE/THIS IS ROMANCE Br 6642 N
SAVAGE SERENADE/WEEP NO MORE Br 6647 V
HEAT WAVE/NOT FOR ALL THE RICE Br 6679 E
TIRED OF IT ALL/DIXIE LEE Br 6726 N
THAT'S LOVE/LULLABY IN BLUE Br 6764 N
CAROLINA/100 YEARS FROM TODAY Br 6775 N
LOVE ME/INFATUATION Br 6791 V
SAY IT/PARDON MY SOUTHERN Br 6945 N
TWO CIGARETTES/HERE COME THE Br 6954 N
HOW CAN YOU FACE ME Br 6983 E+
LOVE IS THE THING/THAT'S HOW Vo 4822 N
WHERE ARE YOU/SITTIN' BY THE Vi 24224 N
JUDY/YOU'RE A BUILDER De 193 N
JUST A FAIR WEATHER/IN MY De 339 N
TWO HEADS/DNCE UPON A MIDNIGHT De 430 N
I WISH I WERE ALADDIN/DEVIL De 553 N
LET YOURSELF GO/I'D RATHER De 696 N
STOMPIN' AROUND/NAGASAKI De 813 N
COPENHAGEN/JUNGLE JITTERS De 1048 N
WAS IT RAIN/LOVE IS GOOD De 1180 N
THE OLD APPLE TREE/YOU'D BETTER De 1679 N
SUNRISE SERENADE/HEAVEN CAN De 2321 N
NO NAME JIVE, 1 & 2 De 3089 N
EMIL COLEMAN
LITTLE WHITE GARDENIA/PRINCE De 365 N
EODIE CONDON
MEET ME TONIGHT/DIANE Com 505 E
BDB CROSBY
GYPSY TEA ROOM/FLOWERS FOR De 478 N
I'M FREE/SUMMERTIME De 2205 E
COW COW BLUES/DRY BONES De 3488 N
WILD BILL DAVISON COMMODDRES
ORIGINAL DIXIELAND/CLARINET Com 549 N
CONFESSIN'/BIG BUTTER AND EGG Com 563 N
DEEP RIVER ORCHESTRA
JUST A NIGHT/JUST A LITTLE BIT Pe 14980 E
DORSEY BROTHERS
YOU SAVED MY LIFE/YOU'RE SO De 520 N

EDDIE DUCHIN
DLD OAK TREE/IT'S GREAT TO BE Vi 25259 N
WELCOME STRANGER/LOVE IS LIKE Vi 25264 E
I'LL STAND BY/LOVE CAME OUT Vi 25318 N
GUESS WHO/TAKE MY HEART Vi 25343 N
SONNY DUNHAM
MEMORIES OF YOU/AS WE WALK BB 11289 N
RUTH ETTING
YOU'RE THE ONE I CARE/LOVE IS Co 2398 N
BUD FREEMAN
YOU TOOK ADVANTAGE/THREE'S(TRIO) Com 501 N
HONEY'S LOVIN' ARMS/I DON'T(TRIO) Com 504 N
WHAT'S THE USE/LIFE SPEARS Com 507 V
JANE FRDMAN
IF YOU LOVE ME/IT'S GREAT TO BE De 725 N
BENNY GOODMAN (ORIGINAL LABELS)
BUGLE CALL RAG/NIT WIT SERENADE Co 2958 N
LIKE A BOLT/100% FOR YOU Co 2988 N
BLUE MOON/THROWIN' STONES Co 3003 N
COKEY/MUSIC HALL RAG Co 3011 N
CLOUDS/NIGHT WINO Co 3015 N
I WAS LUCKY/SINGIN' HAPPY SONG Co 3018 E
DIXIELAND BAND/DOWN HOME RAG Co 3033 N
WHO/SOMEDAY SWEETHEART(TRIO) Vi 25181 N
ALL MY LIFE/TOO GOOD TO (TRIO) Vi 25324 E+
CHINA BOY/LADY BE GOOD (TRIO) Vi 25333 N
NOBODY'S SWEETHEART/MORE(TRIO) Vi 25345 N
TAKE ANOTHER GUES//GOODNIGHT Vi 25461 N
ROSETTA/I WANT TO BE HAPPY Vi 25510 N
STOMPIN'AT SAVOY(QUARTET;MASTER #1) Vi 25521 N
STOMPIN'AT SAVOY(QUARTET;MASTER #2) Vi 25521 V+
CHLOE/IDA (QUARTET) Vi 25531 E
AVALON/MAN I LOVE (QUARTET) Vi 25644 N
SMILES/LIZA (QUARTET) Vi 25660 N
I'VE HITCHED MY WAGON/LET THAT BE Vi 25708 E+
DING DONG(QUARTET)/WHERE OR(TRIO) Vi 25726 N
LULLABY IN RHYTHM/FEELING IS GONE Vi 25827 E+
BLUES IN YOUR/BLUES IN MY(QUARTET) Vi 26044 N
SWEET GEORGIA/OPUS ½(QUARTET) Vi 26091 N
I KNOW(TRIO)/I CRIED FOR(QUINTET) Vi 26139 E
PICK-A-RIB (QUINTET) Vi 26166 N
SUGAR/OPUS 3/4(QUARTET) Vi 26240 N
BOBBY GORDON (CASA LOMA ORCHESTRA)
LADY FROM ST.PAUL/LOVELESS Vo 2926 E+
WDDDY HERMAN
I CAN'T PRETEND/SOMEONE TO CARE De 1057 N
TINY HILL
HEARTACHES/DEW DEW DEWY DAY Vo 5530 E
ART HODES
GEORGIA CAKE WALK/LIBERTY INN De 18437 N
BILLY HOLIDAY
I'VE GOT MY LOVE/ONE NEVER KNOWS(E/G)Vo 3431 —
EDDY HDWARD
EXACTLY LIKE YOU/WRAP YOUR TROUBL Co 35915 N
JACK HYLTON
DRCHIDS TO MY LADY/THE GIRL Vi 25084 N
HARRY JAMES
CONCERTO FOR TRUMPET/I'M IN THE Co 35340 E
FLIGHT OF THE/CARNIVAL Co 36004 N
SAMMY KAYE
ALIBI BABY/WHY DO YOU PASS ME BY Vo 3556 E
FREDDIE KEPPARD
SALTY DOG/STOCK YARD STRUT UHCA 73/74 N
WAYNE KING
CAPRICE VIENNOIS/BLUE DANUBE Br 6475 N
GENE KRUPA
LET ME OFF UPTOWN/FLAMINGO OK 6210 N
GUY LDMBARDD
LITTLE BY LITTLE/SINGIN' Co 2045 E
MOON IS LOW/LAZY Co 2135 E
I'M DOIN' THAT THING/GO HOME Co 2276 E
I STILL GET A THRILL/MAM'SELLE Co 2286 E
YOU'RE DRIVING ME CRAZY/MY LOVE Co 2335 E
GOODNIGHT MOTHER/OLD OLD CASTLE De 3452 E
LDUISIANA RHYTHM KINGS
DA DA STRAIN HRS —— N
THE LUMBERJACKS
WHOOPEE STOMP Ca 9030 E

JIMMIE LUNCEFORD
AIN'T SHE SWEET/WHAT IS THIS Vo 4875 V
SHERRY MAGEE
SATANIC BLUES/BLUIN' THE BLUES Vo 5436 E
WINGY MANONE
TORMENTED/YOU STARTED ME DREAMING BB 6359 E
YOU'RE PRECIOUS TO ME/DON'T (V/G) BB 7002 —
DOWNSTREAM/WHERE'S THE WAITER BB 7391 N
BEALE ST. BLUES/FAREWELL BLUES BB 10401 N
RED MCKENZIE
SING AN OLD/I'M BUILDING UP De 667 N
DON'T COUNT YOUR/I DON'T KNOW YOUR De 721 N
TALK OF THE TOWN/WHEREVER THERE'S Com 562 N
MCKINNEY'S COTTDN PICKERS
CHERRY/SOME SWEET DAY Vi 21730 N
HULLABALOO/BABY WON'T YOU PLEASE Vi 22511 N
JIMMY MCPARTLAND
CHINA BOY/JAZZ BE BLUES(RED LABEL) De 18042 N
MILLS BLUE RHYTHM BAND
DUT OF A DREAM/LET'S HAVE A Co 2963 N
WAITING IN THE GARDEN/DINAH LOU Co 3083 N
EVERYTHING/JES NATCHUALLY Co 3134 N
BIG JOHN SPECIAL/CALLIN' Co 3162 N
MIFF MOLE
IMAGINATION/FEELIN' NO PAIN OK 40890 E
OZZIE NELSDN
I STILL GET A THRILL/I DON'T MIND Br 4897 N
RED NICHDLS
I GOT RHYTHM/EMBRACEABLE YOU Br 4957 E+
I'M SORRY I MADE YOU CRY/EVERYBODY Br 6461 N
ORIGINAL DIXIELAND JAZZ BAND
DSTRICH WALK/JAZZ BAND BALL Vi 18457 G
MOURNIN' BLUES/CLARINET Vi 18513 V
MARGIE/PALESTEENA Vi 18717 V
JAZZ ME BLUES/ST. LOUIS BLUES Vi 18772 V
KID ORY'S CREOLE JAZZ BAND
SOUTH/CREOLE SONG Cs 1 N
BLUES FOR JIMMY/GET OUT OF HERE Cs 2 N
MARYLAND/OH DIDN'T HE RAMBLE Cs 3 N
DOWN HOME RAG/1919 Cs 4 N
BEN POLLACK
SWEETHEART WE NEED EACH OTHER Vi 22101 N
FROM NOW ON/YOU MADE ME HAPPY Vi 22158 N
DICK RDBERTSON(HACKETT, ETC.)
MARIE/MAY I HAVE THE NEXT De 1169 N
TOOOLO-OO/YOU'LL NEVER GO TO De 1260 N
BLOSSOMS ON BROADWAY/YOU CAN'T STOP De 1415 N
MUGGSY SPANIER
SOMEDAY SWEETHEART/DA DA STRAIN BB 10384 N
DIPPERMOUTH BLUES/SISTER KATE BB 10506 N
RELAXIN'/RIVERBOAT SHUFFLE BB 10532 N
JESS STACY (SOLOS)
RAMBLIN'/COMPLAININ' Com 506 N
AIN'T GOIN' NOWHERE/CANDLELIGHTS Com 517 N
YOU'RE DRIVING ME CRAZY/SHE'S Com 529 N
JACK TEAGARDEN
IT IT'S GOOD/CLASS WILL TELL Br 8373 N
YOU KNOW/LITTLE MAN WHO Br 8435 E
THREE DEUCES
LAST TIME I SAW/DEUCES WILD Com 537 N
JIG WALK/ABOUT FACE Com 539 N
THE TROUBADOURS
YOU TELL ME YOUR DREAM/GOODNIGHT Vi 21726 N
FRANKIE TRUMBAUER (BIX)
REACHING FOR SOMEONE/SHIVERY DK 41268 E+
JOE VENUTI (TEAGARDEN)
DANCING WITH TEARS/PROMISES OK 41427 N
FATS WALLER
BY THE LIGHT OF/SWING OUT BB 11569 N
GEORGE WETTLING RHYTHM KINGS
HOW COME YOU DO ME/ STRUTTIN' Com 561 N
TEDDY WILSON
MELANCHOLY BABY/I CRIED FOR YOU Br 7729 N
EASY TO LOVE/WAY YOU LOOK TONIGHT Br 7762 E+
I'LL GET BY/MEAN TO ME Br 7903 E
MY MAN/CAN'T HELP LOVIN' Co 36113 N
WOLVERINE ORCH.
COPENHAGEN/(REV.,N.O.R.K.) UHCA 45/46 N

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AUCTION

IVIE ANDERSON

OLD PLANTATION/ALL GOO'S CHILLUN	VR	591	G+

COUNT BASIE

SMARTY/LISTEN MY CHILDREN	DE	1379	E+
GOOD MORNING/OUR LOVE WAS MEANT	DE	1446	E+
TIME OUT/LET ME DREAM	DE	1538	E
OUT THE WINDOW/I KEEP	DE	1581	E
TOPSY/DON'T YOU MISS	DE	1770	E
TEXAS SHUFFLE/MAMA DON'T WANT	DE	2030	E
JUMPIN' AT THE WOODSIDE/DARK	DE	2212	V+
PANASSIE STOMP/DO YOU WANNA	DE	2224	V+
THURSDAY/SHORTY GEORGE	DE	2325	E
CHEROKEE, 1 & 2	DE	2406	E+
LADY BE GOOD/YOU CAN OPEND	DE	2631	E+
JIVE AT FIVE/EVIL BLUES	DE	2922	E+
LEFT MY BABY/RIFF INTERLUDE	CO	35321	E+
BETWEEN THE DEVIL/MAN'N EGGS	CO	35357	E+
EASY DOES IT/LOUISIANA	CO	35448	E+
TICKLE TOE/I NEVER KNEW	CO	35521	E+
DOWN FOR DOUBLE/MORE THAN YOU	OK	6584	N
PLATTERBRAINS/I STRUCK	OK	6508	N
FIESTA IN BLUE/TAKE ME BACK	OK	6440	N
FANCY MEETIN'/ONE TWO THREE	OK	6319	N
DOWN DOWN DOWN/YOU BETCHA	OK	6221	N
FEEDIN' THE BEAN/I DO MEAN	OK	6180	N
BEAU BRUMMEL/I'LL FORGET	OK	6122	N
BROADWAY/JITTERS	OK	6095	N
TUESDAY AT TEN/UNDECIDED BLUES	OK	6071	N
STAMPEDE/WHO AM I	OK	5987	E
FIVE O'CLOCK WHISTLE/MY WANDERIN'	OK	5922	N
DRAFTIN' BLUES/WHAT'S YOUR NUMBER	OK	5897	N
MOON FELL/ALL OR NOTHING	OK	5885	N
APPLE JUMP/BLUES	OK	5862	N
WORLD IS MAD, 1 & 2	OK	5816	N
MOTEN SWING/'EVENING	OK	5732	N
SUPERCHIEF/YOU CAN'T RUN	OK	5673	N
BLOW TOP/GONE WITH WHAT WIND	OK	5629	E+
NOBODY KNOWS/SONG OF ISLANDS	VO	5169	E+
LESTER LEAPS IN/DICKIE'S DREAM	VO	5118	E
POUND CAKE/CLAP HANDS	VO	5085	E
SUB BED BLUES/HOW LONG BLUES	VO	5010	E+
YOU CAN COUNT/YOU & YOUR LOVE	VO	4967	E+
12TH ST. RAG/JUMP FOR ME	VO	4886	E+
MISS THING, 1 & 2	VO	4860	E+
BABY DON'T TELL ON/ROCK A BYE	VO	4747	E+
ROSELAND SHUFFLE/HONEYSUCKLE ROSE	DE	1141	E+
BOO HOO/GLORY OF LOVE	DE	1228	E+

BARNEY BIGARD

CARAVAN/STOMPY JONES	VS	515	G+
MOONLIGHT FIESTA/SPONGE CAKE	VS	626	E
BARNEY GOIN' EASY/MINUET IN BLUES	VO	5378	E+
LOST IN TWO FLATS/EARLY MORNING	VO	5422	E+
LULL AT DAWN/CHARLIE THE CHULO	BB	10981	E+
BROWN SUEDE/C BLUES	BB	11581	N

TOMMY DORSEY

ONE NIGHT/DAY I LET YOU GET	VI	25220	N
ROBINS & ROSES/YOU STARTED ME	VI	25284	N
IT'S YOU I'M TALKING/WILL I EVER	VI	25292	N
WHERE IS MY HEART/LONG AGO	VI	25335	N
I'M IN A DANCING/TEA ON THE TERRACE	VI	25476	N
JAMMIN'/TURN OFF THE MOON	VI	25553	E+
SATAN TAKES A HOLIDAY/NOLA	VI	25570	F+
ALL YOU WANT TO/AFTER YOU	VI	25647	N
I MAY BE WRONG/MORNING AFTER	VI	25703	N
MORE THAN EVER/ANNIE LAURIE	VI	25774	N
THERE'S A BOY/HOW CAN YOU	VI	25799	N
GOODNIGHT SWEET/MOONLIGHT	VI	25803	N
I NEVER KNEW/COMIN' THROUGH	VI	25813	N
WHEN THE MIDNIGHT/EVERYBODY'S DOING	VI	25821	N
WHAT'LL I DO/OH HOW I HATE	VI	25824	N
SAYS MY HEART/YOU LEAVE ME	VI	25828	N
THIS TIME IT'S REAL/MARCHING ALONG	VI	25862	N
THIS TIME IT'S REAL/(CLINTON, REV.)	VI	25879	N
YA GOT ME/THERE'S NO PLACE	VI	26030	N
STOMPIN' AT STADIUM/RAINBOW	VI	26062	N
CAROLINA MOON/CAROLINA MOON	VI	26072	N
WASHBOARD BLUES/LIGHTLY & POLITELY	VI	26085	N
THANKS FOR EVERYTHING/DO YOU REMEMB	VI	26119	N

TOMMY DORSEY (CONTINUED)

OLD CURIOSITY SHOP/WHAT DO YOU KN	VI	26140	N
NEVER AGAIN/I'M SO WEARY OF IT ALL	VI	26148	N
THIS IS IT/IT'S ALL YOURS	VI	26149	N
SYMPHONY IN RIFFS/HOLD TIGHT	VI	26163	N
THIS NIGHT/HONOLULU	VI	26172	N
PECKIN' WITH THE PENGUINS/NEW MOON	VI	26181	N
LITTLE SKIPPER/GOT NO TIME	VI	26195	N
IF YOU EVER CHANGE/ASLEEP OR AWAKE	VI	26210	N
DAWN ON THE DESERT/WHY BEGIN AGAIN	VI	26246	N
TEA FOR TWO/NIGHT IN SUDAN	VI	26321	E
LA ROSITA/LET'S DISAPPEAR	VI	26333	N
BY THE RIVER ST./MARCH OF THE TOYS	VI	26346	E
STOP KICKING MY/ALL IN FAVOR	VI	26356	N
MILENBERG JOYS, 1 & 2 (PRE-WAR)	VI	26437	E
LONESOME ROAD, 1 & 2 (PRE-WAR)	VI	26508	N
MAKE ME KNOW IT/WHEN I SAW	VI	26786	E
TRADE WINDS/ONLY FOREVER	VI	26666	N
YOU ARE MY LUCKY/I'VE GOT (E.POWELL)	VI	25158	N
FUNNY LITTLE PEDRO/WHISPERING	BB	10771	V+
SO WHAT/QUIET PLEASE	BB	10810	E

DUKE ELLINGTON

COTTON CLUB STOMP/WALL STREET WAIL	BR	4887	V
ROCKIN' IN RHYTHM/TWELFTH ST.RAG	BR	6038	V
SWANEE RHAPSODY/BLUE TUNE	BR	6288	E
MOON OVER DIXIE/BABY WHEN YOU	BR	6317	V
BLUE HARLEM/BEST WISHES	BR	6374	V
TIGER RAG, 1 & 2	BR	6510	E
RAISIN' THE RENT/HAPPY AS THE DAY	BR	6517	G
STORMY WEATHER/SOPHISTICATED (G/F)	BR	6600	—
GET YOURSELF A NEW BROOM/BUNO (F/G)	BR	6607	—
RUNNIN' WILD/ROCKIN' CHAIR	BR	6732	F
DOUBLE CHECK STOMP/ACCORDIAN JOE	BR	6848	G
MOONGLOW/SOLITUDE (G/F)	BR	6987	—
SUMP'N 'BOUT RHYTHM/SADDEST TALE (G/F)	BR	7310	—
MERRY GO ROUND/ADMIRATION	BR	7440	V
REMINISCING IN TEMPO, 3 & 4 (1/16" CH)	BR	7547	V
LOVE IS LIKE A CIGARETTE/KISSIN'	BR	7627	G
JUBILEE STOMP/TAKE IT EASY	BR	7670	E
SHOE SHINE BOY/IT WAS A SAD NITE	BR	7710	E
UPTOWN DOWNBEAT/IN (SKIP LAST GROOVE)	BR	7734	E
TRUMPET IN SPADES/YEARNING FOR LOVE	BR	7752	E
N.EAST ST.LOUIS/RUG CUTTER	BR	7989	E
MOOD INDIGO-SOLITUDE/SOPH-SENTIMENT	BR	7990	E
ALABAMY HOME/ALL GOO'S CHILLUN	BR	8001	E
I LET A SONG/GAL FROM JOE'S	BR	8108	E
HARMONY IN HARLEM/BLACK BUTTERFLY	BR	8004	F
RIDING ON A BLUE NOTE (LAM.CRACKS)	BR	8083	E
SLAPPIN' 7TH AVE/SWINGTIME (E/F)	BR	8131	—
PYRAMID/WHEN MY SUGAR WALKS DOWN	BR	8168	E
DINAH'S IN A JAM/GAVE ME THE GATE	BR	8169	E
STEVEDORE'S SERENADE/LA DE DOODY	BR	8174	E
ROSE OF RIO GRANDE/GYPSY WITHOUT	BR	8186	E
LOVE IN SWINGTIME/WATERMELON MAN	BR	8200	E
PRELUDE TO KISS/LAMBETH WALK	BR	8204	E
BUFFET FLAT/MIGHTY LIKE THE BLUES	BR	8231	N
BATTLE OF SWING/JAZZ POTPOURRI	BR	8293	E
SLAP HAPPY/BLUE LIGHT	BR	8297	E
SUBTLE LAMENT/PUSSY WILLOW	BR	8344	E
IN A MIZZ/COTTON CLUB STOMP	BR	8405	E
WAY LOW/YOU CAN COUNT ON ME	BR	8411	E
CHATTERBOX/DUSK IN THE DESERT	BR	8029	E
SOLID OLD MAN/SMORGASBORD	BR	8380	E
CAN'T GIVE YOU ANYTHING/MEMORIES	BB	6280	E
E.ST. LOUIS TOODLE/BLACK BEAUTY	BB	6430	E
OLD MAN BLUES/DOUBLE CHECK (BUFF L.)	BB	6450	V
BLUES I LOVE/GOT EVERYTHING (BUFF L.)	BB	6531	V
SWANEE SHUFFLE/MYSTERY SONG (BUFF L.)	BB	6614	E
HAUNTED NIGHTS/DUKE STEPS (BUFF L.)	BB	6727	E
BREAKFAST DANCE/FLAMING YOUTH	BB	10243	E
BANDANA BABIES/MUST HAVE THAT MAN	VI	38007	P
DICTY GLIDE/STEVEDORE STOMP	VI	38053	V
CREOLE LOVE/BLACK & TAN FANTASIE	VI	21137	V+
JUBILEE STOMP/BLACK BEAUTY	VI	21580	E
WHAT GOOD AM I/NINE LITTLE MILES	VI	22586	V
MOOD INDIGO/WHEN BLACK MAN'S BLUE	VI	22587	G
KEEP A SONG/RIVER AND ME	VI	22614	G
THAT LINDY HOP/HITTIN' THE BOTTLE	VI	23016	V

DUKE ELLINGTON (CONTINUED)

MEMORIES OF YOU/LUCKY TO ME	VI	23017	V
SAM & DELILAH/(BLUEJEANS, REV.)	VI	23036	G+
SHOUT 'EM AUNT TILLIE (1" CHIP)	VI	23041	G
SWANEE SHUFFLE (SLIGHT DIG)/DOIN THE	VI	24121	V
I MET MY WATERLOO/MISSOURI MISERY	VI	24719	E
SOLITUDE/DELTA SERENADE	VI	24755	G
BUGLE CALL RAG/DINAH	VI	22938	E
I'M CHECKIN' OUT/DOIN' THE VOOM	CO	35208	N
SERGEANT WAS SHY/SERENADE TO SWEDEN	CO	35214	N
BOUNCING BUOYANCY/LONELY DEED	CO	35240	N
LADY IN BLUE/LITTLE POSEY	CO	35291	N
WEELY/NEVER FELT THIS WAY	CO	35353	E+
MOOD INDIGO/SOLITUDE	CO	35427	N
KILLIN' MYSELF/YOUR LOVE HAS FADED	CO	35640	N
BIG HOUSE BLUES/ROCKY MOUNTAIN BL	CO	35682	N
JUBILEE STOMP/COUNTRY GAL	CO	35776	N
MISTY MORNIN'/BLUES WITH A FEELIN	CO	35955	N
REMINISCING IN TEMPO, 3 & 4	CO	36115	N
AZURE/CARAVAN	CO	36120	N
OLD KING DODDI/BOY MEETS HORN	CO	36123	N
THAT RHYTHM MAN/MISSISSIPPI MOAN	CO	36157	N
TRUCKIN'/MOON GLOW	CO	36317	N
SATURDAY NIGHT FUNCTION/BEGGARS	CO	1868	N
BLACK & TAN/WHAT CAN A POOR FELLOW	OK	40955	P
HOT AND BOTHERED/THE MOOCHE	OK	8623	G
NEW E.ST.LOUIS/I'VE GOT TO BE A RUG	MAS	101	E
SCATTIN' AT KIT/NEW BIRMINGHAM BREA	MAS	123	V+
MORNING GLORY/JACK THE BEAR (PRE-WAR)	VI	26536	E
SO FAR SO GOOD/YOU YOU DARLIN'	VI	26537	E
KO KO/CONGA BRAVA	VI	26577	E
CONCERTO FOR COOTIE/ME & YOU	VI	26598	E
NEVER NO LAMENT/COTTON TAIL (ORIG.L.)	VI	26610	V+
BOJANGLES/PORTRAIT OF B.WMS (ORIG.L.)	VI	26644	E
BLUE GOOSE/DUSK	VI	26677	N
DIXIE ROADSIDE DINER/MY GREATEST	VI	26719	N
HARLEM AIR-SHAFT/SEPIA PANORAMA	VI	26731	V+
FIVE O'CLOCK WHISTLE/SHALL BE NO	VI	26748	N
WARM VALLEY/THE FLAMING SWORD	VI	26796	E
PITTER PANTHER PATTER/SOPHISTICATED	VI	27221	N
CHLOE/ACROSS THE TRACK BLUES	VI	27235	E
ALL TOO SOON/NEVER FELT THIS WAY	VI	27247	N
BLUE SERGE/JUMPIN' PUMKINS	VI	27356	N
FLAMINGO/GIRL IN DREAMS (PRE-WAR)	VI	27326	N
AFTER ALL/JOHN HARDY'S WIFE	VI	27434	N
GIDDYBUG GALLOP/BAKIFF	VI	27502	N
JUMP FOR JOY/BROWN SKIN GAL	VI	27517	E
JUST A-SETTIN'/MOON OVER CUBA	VI	27587	N

BENNY GOODMAN

RESTLESS/YOU'RE A HEAVENLY (ORIG.LAB)	VI	25021	N
HUNKADOLA/DIXIELAND BAND "	VI	25009	G
GET RHYTHM/BALLAD IN BLUE "	VI	25081	V
DEAR OLD SOUTHLAND/BLUE SKIES "	VI	25136	G+
JINGLE BELLS/SANTA (T.DORSEY) "	VI	25145	E+
YANKEE DOODLE/NO OTHER ONE "	VI	25193	E
SANTA CLAUS/EENY MEENY MINEY MO"	VI	25195	N
SANTA CLAUS/EENY MEENY MINEY MO"	VI	25195	G+
YOU CAN'T PULL/GLORY OF LOVE "	VI	25316	V
STARDUST/STARDUST (T.DORSEY) "	VI	25320	E
TOO GOOD TO BE TRUE/ALL MY LIFE"	VI	25324	V
WALK JENNY WALK/REMEMBER "	VI	25329	V
ANYTHING FOR YOU/HOUSE HOP "	VI	25350	G+
YOU TURNED TABLES/HERE'S LOVE "	VI	25391	V
LOVE ME OR LEAVE ME/EXACTLY LIKE "	VI	25406	E
YOU'RE GIVING ME/WHEN LADY MEETS "	VI	25434	N
ORGAN GRINDER'S SWING/PETER PIP"	VI	25442	E
TAKE ANOTHER GUESS/GOODNIGHT MY"	VI	25461	V+
TAIN'T NO USE/GOODNIGHT MY LOVE"	VI	25461	V
DID YOU MEAN IT/TAIN'T NO USE "	VI	25469	E
SWING LOW SWEET CHARIOT "	VI	25492	E
JAM SESSION/SOMEBODY LOVES ME "	VI	25497	G+
THIS YEAR'S KISSES/HE AIN'T GOT"	VI	25505	V+
ROSETTA/I WANT TO BE HAPPY "	VI	25510	V+
RUNNIN' WILD/TEA FOR (QUARTET) "	VI	25529	V
CHLOE/IDA (QUARTET) "	VI	25531	V+
CHANGES/SLEEPY TIME DOWN SOUTH "	VI	25634	E
AVALON/MAN I LOVE (QUARTET) "	VI	25644	E
LIZA/SMILES (QUARTET) "	VI	25660	E

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AUCTION

BENNY GOODMAN (CONTINUED)

LET THAT BE A LESSON/I'VE(ORIG.LAB.)	VI	25708	G
CAN'T TEACH MY HEART/SILHOUETTED "	VI	25711	G
OOOOOOH BOOM/ALWAYS & ALWAYS "	VI	25808	E
PLEASE BE KIND/TI PI TIN "	VI	25814	E
YOU TOOK THE WORDS/MAMA THAT "	VI	25720	E
FEELING IS GONE/LULLABY IN RHYTH "	VI	25827	V+
IT'S THE DREAMER IN ME/WH 'D YA MAKE	VI	25846	N
SAVING MYSELF FOR YOU/DON'T WAKE UP	VI	25867	N
COULD YOU PASS/I'VE GOT A DATE	VI	26000	V
WHAT HAVE YOU GOT/YOU'RE LOVELY	VI	26053	N
RUSSIAN LULLABY/MARGIE	VI	26060	V+
YOU'RE A SWEET/I HAVE EYES	VI	26071	N
I HAD TO DO IT/IS THAT THE WAY	VI	26082	N
FAREWELL BLUES/MY HONEY'S LOVING	VI	26095	N
IT HAD TO BE YOU/LOUISE	VI	26125	G+
I CRIED FOR YOU/I KNOW THAT YOU	VI	26139	N
SHUT EYE/GOOD FOR NOTHIN' BUT	VI	26159	N
CUCKOO IN THE CLOCK/HOME IN CLOUDS	VI	26175	E
PICK A RIB, 1 & 2	VI	26166	E+
SHOW YOUR LINEN(1ST MAS.)/LADY'S	VI	26211	N
SHOW YOUR LINEN(2ND MAS.)/LADY'S	VI	26211	N
ROSE OF WASHINGTON SQ/SIREN'S SONG	VI	26230	E+
SUGAR/OPUS 3/4 (QUARTET)	VI	26240	N
BLUES IN MY FLAT/YOUR FLAT(QUARTET)	VI	26044	E+
NITE IN MANH./HERE(WHITE TEST LABEL)	BIG	BR'37	E+
WHO/SOMEDAY SWEETHEART (TRIO)	BB	10463	E
MORE THAN YOU KNOW/NOBODY'S (TRIO)	BB	10723	V+
DING DONG DADDY/DIZZY SPELLS(QUART)	BB	10903	E+
WHERE OR WHEN/I CRIED FOR(QUARTET)	BB	11456	E
COMES LOVE/RENDEZVOUS TIME IN	CO	35201	E+
THERE'LL BE SOME CHANGES/JUMPIN'	CO	35210	E+
WHAT'S NEW/BLUE ORCHIDS	CO	35211	E+
DIDN'T KNOW WHAT TIME/LOVE NEVER	CO	35230	E+
SCATTERBRAIN/ONE SWEET LETTER	CO	35241	V
THOUGHT ABOUT YOU/MAKE WITH THE	CO	35313	N
ROSE ROOM/FLYING HOME	CO	35254	E+
LET'S DANCE/BOY MEETS HORN	CO	35301	E
OPUS LOCAL 802/STEALIN' APPLES	CO	35362	E+
WHAT'LL THEY THINK/WHAT'S MATTER	CO	35374	E+
LET'S ALL SING TOGETHER/BOARD	CO	35396	E+
GONE WITH WHAT/TILL TOM(SEXTET)	CO	35404	E+
NIGHT & DAY/BEYOND THE MOON	CO	35410	E
IT NEVER ENTERED/SKY FELL DOWN	CO	35420	E
BE SURE/SHAKE DOWN THE STARS	CO	35426	E
YOURS IS MY HEART/DOWN BY THE OLD	CO	35445	E+
BOY MEETS GOY/I SURRENDER DEAR	CO	35482	E+
CRAZY RHYTHM/MISTER MEADOWLARK	CO	35497	E+
LIL BOY LOVE/NOSTALGIA	CO	35594	E+
NOBODY/HENDERSON STOMP	CO	35820	E+
HARD TO GET/FRENESI	CO	35863	E
BENNY'S BUGLE/AS LONG AS I LOVE	CO	35901	E+
YES MY DARLING/THESE THINGS	CO	35910	E+
SOMEBODY STOLE/I'M ALWAYS CHASING	CO	35916	E
I LEFT MY HEART/I HEAR A RHAPSODY	CO	35937	E
THIS IS NEW/BEWITCHED	CO	35944	E
LET THE DOORKNOB/PERFIDIA	CO	35962	E
YOU'RE DANGEROUS/BIRDS OF FEATHER	CO	35977	E+
YOU LUCKY PEOPLE YOU/IT'S ALWAYS	CO	36002	E+
MY SISTER & I/I'M NOT COM(EDGE CH)	CO	36022	E+
I FOUND A NEW BABY/BREAKFAST	CO	36039	N
INTERMEZZO/AMAPOLA	CO	36050	E+
SMOOTH ONE/GOOD ENOUGH(SEXTET)	CO	36099	E+
I FOUND A MILLION/GOOD EVENIN'	CO	36136	E+
TIME ON MY HANDS/SCARECROW	CO	36180	E+
SOMETHING NEW/WHEN THE SUN	CO	36209	E+
ANYTHING/FROM ONE LOVE	CO	36305	N
I'M HERE/CAPRICE XXIV	CO	36411	E+
ELMER'S TUNE/BIRTH OF THE BLUES	CO	36359	E+
THE COUNT/I SEE A MILLION	CO	36379	E+
TUESDAY AT TEN/AIR MAIL SPECIAL	CO	36254	E+
HONEYSUCKLE ROSE/SPRING SONG	CO	35319	V+
BUSY AS A BEE/ZAGGIN' WITH ZIG	CO	35356	E+
THE EARL/LET'S DO IT	OK	6474	E+
IF I HAD YOU/LIMEHOUSE BLUES(SEXTET)	OK	6486	N
SOMEBODY ELSE/THAT DID IT	OK	6497	E+
YOU DON'T KNOW/SOMEONE'S ROCKING	OK	6534	E+
CLARINET A LA KING/HOW LONG HAS	OK	6544	E+

BENNY GOODMAN (CONTINUED)

WHERE OR WHEN/BLUES IN NITE(SEXTET)	OK	6553	E+
SOMEBODY NOBODY/LET'S GIVE LOVE	OK	6562	E+
JERSEY BOUNCE/STRING OF PEARLS	OK	6590	E+
ZOOT SUIT/LITTLE COUSIN	OK	6606	E+

LIONEL HAMPTON

STOMP/JIVIN' THE VIBES	VI	25535	V+
CHINA STOMP/RHYTHM RHYTHM	VI	25586	V+
CONFESSIN'/DRUM STOMP	VI	25658	E
BABY WON'T YOU/AFTER YOU'VE GONE	VI	25674	E+
I JUST COULDN'T/EVERYBODY LOVES	VI	25682	E+
JUDY/OBJECT OF MY AFFECTIONS	VI	25699	E+
ANY TIME AT ALL/(REV.,DIXIELAND BAND)	VI	26039	E+
DON'T BE THAT WAY/FIDDLE DIDDLE	VI	26173	N
SWEETHEARTS ON PARADE/HIGH SOCIETY	VI	26209	E+
JOHNNY GET YOUR HORN/I CAN GIVE	VI	26343	E+
AIN'T CHA COMIN'/12TH STREET RAG	VI	26362	E
WHEN LIGHTS ARE LOW/HOT MALLETS	VI	26371	E
HEEBIE JEEBIES/GIN FOR XMAS(PRE-WAR)	VI	26423	E+
CAN'T GET STARTED/MUNSON ST.BREAK.	VI	26453	E
HAVEN'T NAMED IT YET/I'M ON MY WAY	VI	26476	E+
DINAH/SINGIN' THE BLUES	VI	26557	N
FLYING HOME/SAVE IT PRETTY BABY	VI	26595	E
JIVIN' WITH JARVIS/BLUE	VI	26724	E+
MARTIN ON EVERY/CHARLIE WAS A	VI	26739	E+
HOUSE OF MORGAN/I'D BE LOST	VI	26751	E+
LOST LOVE/SMART ALECK	VI	27278	E+
CHASIN' WITH CHASE/NOW THAT YOU'RE	VI	27529	E+

JOHNNY HODGES

QUEEN BESS/THAT'S THE BLUES	BB	11117	E+
TIREO SOCKS/SKUNK HOLLOW BLUES	VO	5533	E+
SAVOY STRUT/GOOD GAL BLUES	VO	5170	E+
DANCE OF THE GOON/HOME TOWN BLUES	VD	4941	E+
YOU CAN COUNT ON ME/KITCHEN MECHAN	VO	4917	E+
SWINGIN' ON THE CAMPUS/LIKE SHIP	VO	4710	E+
DANCING ON THE STARS/I'M IN ANOTHER	VO	4622	E+
WANDERLUST/HODGE PODGE	VO	4573	E+
JEEP IS JUMPIN'/PRELUDE TO A KISS	VO	4386	E+
LOVE IN SWINGTIME/SWINGIN' IN THE	VO	4335	N
JITTERBUGS LULLABY/BLUES SERENADE	VO	4309	E+
JITTERBUGS LULLABY/BLUES SERENADE	VO	4309	V
PYRAMID/LOST IN MEDITAT(LAM.CRACKS)	VO	4242	E
YOU WALKED OUT/EMPTY BALLROOM(V/E)	VO	4213	—
JEEPS BLUES/RENDEZVOUS WITH RHY(G/E)	VO	4115	—

HARRY JAMES

BACK BEAT BOOGIE/NIGHT SPECIAL	CO	35456	E+
HEADIN' FOR HALL E/ALICE BLUE GOWN	VR	8201	E+
FLIGHT OF THE BUMBLE/FOUR OR FIVE	VR	8298	E+
CARNIVAL OF VENICE/HODGE PODGE	VR	8231	E+
OUT OF NOWHERE/LULLABY IN RHYTHM	BR	8136	E+
BOO WOO/WOO WOO	BR	8318	E+
TWO O'CLOCK JUMP/'TAIN'T WHAT YOU	BR	8337	V+
JESSE/HOME JAMES	BR	8350	E+
INDIANA/KING PORTERS STOMP	BR	8366	E+
I FOUND A NEW BABY/FANNIE MAY	BR	8406	E+

GENE KRUPA

HOPE GABRIEL LIKES/SWING IS HERE	BB	10705	E
MUTINY IN THE PARLOR/GONNA CLAP	VI	25263	E+
WHAT GOES ON/WIRE BRUSH STOMP	BR	8166	E
THREE LITTLE WORDS/YOU'RE A LUCKY	CO	35336	E+
YES MY DARLING/BLUES KRIEG	OK	5909	E+
WIRE BRUSH STOMP/HAMTRACK	OK	6106	N
GEORGIA ON MY MIND/ALREET	OK	6118	E+
SKYLARK/HARLEM ON PARADE	OK	6607	N
GREEN EYES/THROWING PEBBLES	OK	6222	N
TUNIN' UP/ROCKIN' CHAIR	OK	6352	N

ARTIE SHAW

FREE WHEELING/SHOOT THE LIKKER	VO	4198	E+
THE BLUES, A & B	VO	4401	E+
CHANT/FEE FI FO FUM	VO	4539	E+
OH LADY BE GOOD/I SURRENDER DEAR	BB	10430	E
LOVE OF MY LIFE/HANDFUL OF STARS	VI	26790	E+
CIANTEZ LES BAS/DAUZA LUCUMI	VI	27354	E+
BLUES, 1 & 2 (PRE-WAR)	VI	27411	E+
WHY SHOULDN'T I/GEORGIA ON MY MIND	VI	27499	E+
DON'T TAKE YOUR LOVE/LOVE ME A	VI	27509	E+
BLUES IN THE NIGHT/THIS TIME THE	VI	27609	E+
IF I LOVE AGAIN/ROCKIN' CHAIR	VI	27664	E+

ARTIE SHAW (CONTINUED)

THROUGH THE YEARS/NOCTURNE	VI	27703	E+
I ASK THE STARS/TAKE YOUR SHOES	VI	27719	E
DON'T FALL ASLEEP/GLOOMY(PRE-WAR)	VI	26563	E+

REX STEWART

LAZY MAN'S SHUFFLE/REXATIOUS	VR	517	V+
I'LL COME BACK/FAT STUFF SERENADE	VO	5448	V+
SOME SATURDAY/SUBLE SLOUGH	BB	11258	E

FATS WALLER

I WISH I WERE/ARMFUL O'SWEETNESS	VI	24641	N
HAVE A LITTLE/THEN I'LL BE TIRED	VI	24708	N
HOW CAN YOU FACE/SWEETIE PIE	VI	24737	N
DREAM MAN/I'M GROWING FONDER	VI	24801	N
OH LOOK A THERE/THAT NEVER TO BE	VI	25255	N
PANIC IS ON/SUGAR ROSE	VI	25266	N
MOON ROSE/GARBO GREEN	VI	25281	N
MORE I KNOW YOU/LET'S SING AGAIN	VI	25348	N
BYE BYE BABY/THERE GOES MY ATTRAC	VI	25388	N
BLACK RASPBERRY JAM/	VI	25359	N
I ADORE YOU/RHYME FOR LOVE	VI	25491	N
WHEN LOVE IS/DID YOU EVER	VI	25537	N
WHERE IS THE SUN/OLD PLANTATION	VI	25550	N
BABY BROWN/I'M A HUNDRED	VI	24867	N
CINDERS/LOUISIANA FAIRY TALE	VI	24898	N
ROSETTA/I AIN'T GOT NOBODY	VI	25026	N
I'M GONNA SIT RIGHT/YOU'VE BEEN	VI	25044	V
WOE IS ME/LOAFIN' TIME	VI	25140	N
BROTHER SEEK AND YE SHALL FIND	VI	25175	N
SAN ANTON/YOU SHOWED ME	VI	25579	N
DON'T YOU KNOW/LOST LOVE	VI	25604	N
YOU'RE MY DISH/MORE POWER	VI	25679	N
OUR LOVE WAS MEANT/I'D RATHER CALL	VI	25681	N
HOW YA BABY/WHAT WILL I DO	VI	25712	N
MY FIRST IMPRESSION/AM I IN ANOTHER	VI	25753	N
MY WINDOW FACES/WHY DO HAWAIIANS	VI	25762	N
YOU WENT TO MY HEAD/LOST & FOUND	VI	25812	N
DON'T TRY TO CRY/SOMETHING TELLS	VI	25817	N
SKRONTCH/YOU HAD AN EVENING	VI	25834	N
HOW CAN I/JEALOUS OF ME	VI	25864	N
WE THE PEOPLE/ON THE BUMPY	VI	25898	N
INSIDE/HOLD MY HAND	VI	26045	N
LIVER LIP JONES/COME DOWN TO EARTH	BB	11010	N
HONEY HUSH/YOU MEET THE NICEST	BB	10346	N
SERENADE FOR A WEALTHY/SWEETIE	BB	10262	N
SWINGIN' THEM JINGLE/PORTER'S	BB	10016	N

COOTIE WILLIAMS

DOWNTOWN UPROAR/BLUE REVERIE	VR	527	E+
WATCHING/CAN'T GIVE YOU ANYTHING	VO	3890	E+
JUBILESTA/PIGEONS & PEPPERS	VO	3922	E+
HAVE A HEART/ECHOES OF HARLEM	VO	3960	G+
SHARPIE/BLUE IS THE EVENING	VO	4324	E+
BLACK BEAUTY/NIGHT SONG	VO	4958	N
BEAUTIFUL ROMANCE/SHE'S GONE(DIG)	VO	5411	N
TOASTED PICKLE/TOP AND BOTTOM	OK	6336	E+
THINGS AIN'T WHAT/RED BLUES	HIT	7084	N
IS YOU IS/BLUE GARDEN BLUES	HIT	7108	N
ROUND MIDNIGHT/SOMEBODY'S (V+/P)	HIT	7119	—

TEDDY WILSON-BILLIE HOLIDAY

EENY MEENY MINEY MO/IF YOU WERE	BR	7554	E
ROSETTA/LIZA	BR	7563	N
CHRISTOPHER COLUMBUS/ALL MY LIFE	BR	7640	V
MARY HAD A LITTLE LAMB/TOO GOOD	BR	7673	G
IT'S LIKE REACHING/GUESS WHO(G/V)	BR	7702	—
MY MELANCHOLY BABY/I CRIED FOR YOU	BR	7729	G
SING BABY SING/YOU TURNED THE TAB	BR	7736	V
HERE'S LOVE IN/YOU CAME TO MY	BR	7739	E
WAY YOU LOOK TONIGHT/EASY TO LOVE	BR	7762	G
THAT'S LIFE I GUESS/PENNIES FROM	BR	7789	V
WITH THEE I SING/WHO LOVES YOU	BR	7768	G
WHERE THE LAZY/RIGHT OR(G/V)	BR	7797	—
TEA FOR TWO/I'LL SEE YOU(V/G)	BR	7816	—
CARELESSLY/HOW COULD YOU	BR	7867	V
IT'S SWELL OF YOU/THERE'S A LULL	BR	7884	V
I'M COMING VIRGINIA/HOW AM I TO	BR	7893	V
YOURS AND MINE/SUN SHOWERS	BR	7917	E
FOUND A NEW BABY/I'LL NEVER BE	BR	7926	V
REMEMBER ME/YOU'RE MY DESIRE	BR	7940	G
BIG APPLE/YOU CAN'T STOP ME FROM	BR	7954	G

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I'M LOOKING FOR TULIPS/(BOWY.B.,REV)RO 788 N
DUKE ELLINGTON
LAZY RHAPSODY/BLUE RAMBLE CO 35834 N
OUCKY WUCKY/SWING LOW CO 35683 N
JIMMY OORSEY (CLARINET & SAX SOLOS)
PRAYIN' THE BLUES/OODLES OF NOODLES CO 36083 N
JOHN KIRBY
THEN I'LL BE HAPPY/COQUETTE CO 35999 N
RED NICHOLS AND HIS FIVE PENNIES
IDA!/FEELIN' NO PAIN BR 3626 E+
ABE LYMAN'S CALIFORNIA ORCH.
ALL ALONE/OUT OF A M'LLION BR 2742 E+
VINCENT LOPEZ CASA LOPEZ ORCH.
4 WALLS/SING SONG SYCAMORE TREE BR 3803 E+
ROGER WOLFE KAHN HOTEL BILTMORE ORCH.
YOU TOLD ME TO GO/MCENELLY,REV.;E+/C)VI 19851 –
JACK HYLTON ORCHESTRA
RHYMES,1 & 2 (NOVELTY RECORD) BR 6275 E+
PAUL ASH ORCHESTRA
OUT OF THE DAWN/10 LITTLE MILES CO 1531 N
NEW MUSIC OF REGINALD FORESYTHE
LULLABY/DODGING A DIVORCEE CO 3012 E+
EARL BURTNETT L.A. BILTMORE HOTEL ORCH.
HERE COMES THE SUN/REG.CLUB.ORCH,REV)BR 4861 E+
SIX JUMPINC JACKS
TRICK IN PICKIN'CHICKEN/POSITIVELY BR 3582 E+
JACK TEACAROEN ORCHESTRA
PERSIAN RUG/SHEIK OF ARABY BR 8370 N
TED LEWIS
I'M WALKING AROUND/MAYBE WHO KNOWS CO 1854 E+
BE SOME CHANGES MADE/BARNYARD BLUES CO 170 N
PAUL WHITEMAN
SUNSHINE/BACK IN OWN BACKYARO VI 21240 E+
LINGER AWHILE/(J.RAYMOND,REV.,;N/E+) VI 19211 –
ANDREWS SISTERS (UNIV.PICTURE RELEASE)
AURORA/SLEEPY SERENAOE UNIV 208 V
BEBE OANIELS
DREAM SHADOWS/HOLLYWOOD HOLIOAY
(CLIGHT CRACK CEN.INAUDIBLE(N/E+) BR 7402 –
NIGHT WINDS/UNTIL LOVE COMES ALONG VI 22283 E+
JUNE PURSELL (ROY FOX)
FROM SUNRISE/I'M (LABELS REVERSEO) BR 4412 E+
RUTH ROYE
BIG HEARTED BENNIE/DANCIN' DAN
(LAM.IMPERFECTION, SLIGHT) CO 63 N
EDITH EVANS
CET UNDER MOON/YOU HAVE NO IOEA BR 3999 E+
LENA WILSON (PORTER CRAINGER ACC.)
'TAIN'T NOBODY'S BIZ/TRIFLIN'BLUES VI 19085 E+
NORA BAYES
MY BARNEY LIES/COOO BYE FRANCE CO 2678 E+
SATURDAY/YOU'VE MADE A CHICKEN CO 3471 E
TEA LEAVES/WYOMING CO 3416 E+
OVER THERE/LADDIE BOY VI 45130 E
MARION HARRIS
COOD MAN IS HARD TO FIND/FDR JOHNNY VI 18535 E
JAZZ BABY/(A.FIELDS, REV.) VI 18555 E+
MAN I LOVE/DIO YOU MEAN IT VI 21116 E+
TEA FOR TWO/BLUES HAVE GOT ME(E+/N) BR 2747 –
I'LL SEE YOU IN MY OREAMS/WHY BR 2784 E+
NO ONE/WHEN YOU & I WERE 17 BR 2836 E+
LOVEY CAME BACK/CROSS-EYED PAPA BR 2494 E+
BEFORE YOU GO/NASHVILLE NIGHTINGALE BR 2539 V
I CAN'T REALIZE/DOES MY SWEETIE BR 2807 E+
AILEEN STANLEY
FLAMIN' MAMIE/SWEET MAN VI 19828 E
NAY! NAY! NEIGHBOR/CONNA GET A GIRL VI 20511 E+
SWEET INDIANA HOME/V.ROBERTS,REV.) VI 18922 E
ROSE COLORED GLASSES/6 FT.PAPA VI 20198 E+
BROKEN HEARTED/(V.DELEATH,REV.) VI 20825 E+
UNDER THE MOON (WITH J. MARVIN)/
(VAUGHN DE LEATH, REVERSE) VI 20878 E+
RED LIPS/SIDE BY SIOE(W.J.MARVIN) VI 20714 E+
KATIE,KEEP YOUR FEET(W.B.MURRAY) VI 22040 E+
COLDEN CATE ORCHESTRA (BILLY MURRAY,VOC.)
CROSS ROAOS/ME AND MAN IN MOON VE 1778 E+

PARAMOUNT-PUBLIX REC. ORCH(B.MURRAY,VOC.)
EGYPTIAN ELLA/(B.HARING ORCH.,REV) PE 15452 E+
BILLY MURRAY-WALTER SCANLON
OH BABY WHAT A NIGHT/(AILEEN
STANLEY, REVERSE) VI 22040 E+
VAUGHN DE LEATH
SING ME BABY SONG/(STANLEY-MARVIN,REV)VI 20787 E+
WHO ARE YOU FOOLING TO-NIGHT?/
AILEEN STANLEY,REVERSE) VI 20825 E+
SONG OF WANDERER/(E.SHAW, REV.) VI 20600 E+
BABY YOUR MOTHER/(H. BURR, REV.) VI 20873 E+
LEE MORSE
YES SIR THAT'S MY BABY/OLD PA 25146 E+
LIBBY HOLMAN
MORE THAN YOU KNOW/HAPPY BECAUSE BR 4613 E+
COLONIAL CLUB ORCHESTRA
FIND ME A PRIMITIVE MAN(LIBBY
HOLMAN, VOC.) BR 4666 N
YOU'RE GOT THAT THING (DICK
ROBERTSON, VOC.) — ——— –
DICK ROBERTSON
ALL THAT I'M ASKING/CEORGIA PINES BR 4534 N
CENE AUSTIN
YOU'RE ORIVING ME CRAZY/CRYING VI 22601 E+
JEANNINE/THEN CAME THE DAWN VI 21564 V
TAMIAMI TRAIL/BUT I OO (¼ INCH
INAUDIBLE HAIR CRACK) VI 20084 E+
THINKING OF YOU/SUNDAY VI 20411 E+
NICK LUCAS
JUST LIKE A MELODY/OLD TIMES SAKE BR 3965 E+
FOUR LEAF CLOVER/HIGH HIGH HIGH
(OIG ON SECOND SIDE) BR 3439 E+
TIRED OF EVERYTHING/MIGHT HAVE KNOW BR 2940 E+
WHEN YOU SAIO "GOODNIGHT"/YOU'RE BR 3966 V
BROKEN HEARTED/BABY SONG BR 3602 E+
JUST ANOTHER KISS/DREAMS COME TRUE BR 4390 N
MAURICE CHEVALIER
IT'S A GREAT LIFE/MY IOEAL VI 22542 E+
YOU BROUGHT NEW KINDA LOVE/LIVIN' VI 22405 E+
MY LOVE PARADE/NOBODY'S USING IT VI 22285 E+
WAIT TILL YOU SEE"CHERIE"/LOUISE VI 21918 E+
JAMES MELTON
SHEPHERD'S SERENAOE/SACRED FLAME CO 2084 E+
MAURICE J. CUNSKY
BREAK THE NEWS/JUST AS SUN WENT OOW VI 20376 E+
RAMONA/THE DESERT SONG VI 21342 E+
BERT WILLIAMS
MOON SHINES ON MOONSHINE/SOMEBOOY CO 2849 E
GET UP/WANT TO KNOW WHERE TOSTI WENTCO 3305 E
EDDIE CANTOR
NO ONE KNOWS WHAT IT'S ALL ABOUT CO 196 N
HAPPINESS BOYS (JONES AND HARE)
OH MY YES/(EODIE CANTOR, REVERSE) CO 196 N
ON MY UKULELE/HOW DO YOU DO(E+/N) BR 2791 –
AL AND PETE (THE INSPIRATION BOYS)
MOONLIGHT MARCH/ON THE ALAMO BR 4436 E+
FORO AND CLENN
OON'T MEAN A THING/FORGET-ME-NOTS CO 1928 E+
THE HAPPY CHAPPIES(HOWARD & VINCENT)
TIME TO SAY ALOHA/MELLOW MT. MOON
(FINE LAM.CRACK, INAUDIBLE) CO 2296 E+
ENO OF THE LANE/PRETTY QUAORON(E+/N)CO 2252 –
BEVERLY HILL BILLIES
HILLS OF COLORAOO/PEEK-A-BOO BR 462 E+
STANLEY ROPER (ORGAN SOLOS)
IMPRESSIONS OF LONOON/ST.MARG.CHIME VI 20629 V
JESSE CRAWFORD
SONNY BOY/I LOVED YOU THEN VI 21728 E+
MILTON CHARLES (ORGAN SOLOS)
RUSSIAN LULLABY/AT SUNOOWN CO 1079 E
LEW WHITE (ORGAN SOLOS)
BLUE SKIES/HONOLULU MOON BR 3488 N
ARTHUR PRYOR (TROMBONE SOLO)
OH ORY THOSE TEARS/(C.MORGAN,REV.) VI 16800 E+
DR. EUCENE ORMANDY (VIOLINSOLO WITH HARP)
AVE MARIA(BACH)/(WM.ROBYN, REV.) CA 611 E+
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SWEET MAMA(CHIP 10 GROOVES) BR 4760 V .75
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CHEW CHEW CHEW VO 4928 C+1.25
REX STEWART
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JOHNNY HODGES
DOOJI WOOJI/MISS(C+/V) VO 4849 – 1.25
HOME TOWN BLUES VO 4941 C 1.00
WOODY HERMAN
THREE WAYS TO SMOKE DE 4076 V+1.50
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COPENHAGEN VO 14926 E 1.50
LIONEL HAMPTON
EARLY SESSION HOP VI 26393 V 1.50
BENNY COODMAN
I'M HERE/CAPRICE CO 36411 E 1.75
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THAT'S A PLENTY(F/C) CE 5105 –.2.00
JIMMY LUNCEFORD
WELL ALL RIGHT THEN VO 4887 V+ .50
LIZA/I USED TO(V+/C+) VO 5276 – .50
JIMMIE NOONE
APEX BLUES VO 1207 V 3.00
CLARA SMITH
KITCHEN MECHANIC BLUES CO 14097 V 1.50
CLARENCE WILLIAMS BLUE FIVE
WILO CAT BLUES OK 4925 G+11.50
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SINGING THE BLUES OK 40772 V 2.00
SUNNYSIDE UP OK 41313 V 1.25
E. TAYLOR (ACC. C. WILLIAMS)
DOWN HEARTEO BLUES OK 8047 V 2.00
FROM NOW ON BLUES OK 8069 E 2.25
MAMIE SMITH AND JAZZ HOUNDS
THAT DA OA STRAIN OK 4689 V+2.00

LOUIS ARMSTRONG

I GOTTA RIGHT/HUSTLIN'	BB	5173	N	2.00
DON'T PLAY ME CHEAP/MIGHTY RIV	BB	5409	N	2.00
GOT WORLD ON STRING/CABIN IN	BB	6910	N	2.00
HUSTLIN' & BUSTLIN'/SITTING	BB	7506	N	1.75
IN MOOD FOR LOVE/GOT BRAN NEW	DE	579	N	1.75
LA CUCARACHA(N)/MY LUCKY(V)	DE	580	-	1.50
OLD MAN MOSE/WAS I TO BLAME	DE	622	N	2.00
I'M SHOOTING HIGH/GOT MY FING	DE	623	E	1.75
ON TREASURE ISLAND/RED SAILS	DE	648	E	1.50
THANKS A MILLION/SOLITUDE	DE	666	E	1.75
I HOPE GABRIEL LIKES/SHOE	DE	672	E	1.75
I'M PUTTING ALL MY EGGS/YES	DE	698	N	1.75
SOMEBODY STOLE MY BREAK/I	DE	797	N	1.75
RHYTHM SAVED WORLD/MAHOGANY	DE	824	N	2.00
LYIN' TO MYSELF(E/N)	DE	835	-	1.75
ON COCOANUT ISLAND/TO YOU	DE	914	N	1.75
SKELETON IN CLOSET/HURDY GURD	DE	949	N	1.75
WHEN RUBEN SWINGS THE CUBAN	DE	1049	N	1.75
HAWAIIAN HOSPITALITY	DE	1216	N	1.75
DARLING NELLY GRAY(MILLS BROS)	DE	1245	N	2.50
PUBLIC MELODY NO.1/RED CAP	DE	1347	N	1.75
CUBAN PETE/SHE'S THE DAUGHTER	DE	1353	N	1.50
OLD FOLKS AT HOME(MILLS BROS)	DE	1360	N	2.50
YOURS AND MINE/SUN SHOWERS	DE	1369	N	1.75
IN SHADE OF APPLE TREE(M.BROS)	DE	1495	N	2.50
ONCE IN A WHILE/ON SUNNY SIDE	DE	1560	N	1.75
TRUE CONFESSION/JUBILEE	DE	1635	N	1.75
DOUBLE DARE YOU/SATCHEL(E/N)	DE	1636	-	1.75
SO LITTLE TIME/MEXICAN SWING	DE	1822	E	1.50
ON SENTIMENTAL SIDE/IT'S WON	DE	1841	E	1.50
LOVE WALKED IN/SOMETHINGS TELL	DE	1842	N	1.75
SONG IS ENDED/MY WALKING(M.BRO)	DE	1892	N	3.00
POCKETFUL OF DREAMS/NATURA(E/N)	DE	1937	-	1.50
I CAN'T GIVE YOU/AIN'T MISBE	DE	2042	N	1.75
SAINTS GO MARCHING/AS LONG AS	DE	2230	N	1.75
JEEPERS CREEPERS/WHAT IS THIS	DE	2267	N	1.75
SAVE IT/HEAR ME TALKING(N/E)	DE	2405	-	2.00
IF IT'S GOOD/WEST END BLUES	DE	2480	N	2.00
SAVOY BLUES/ME & BROTHER BILL	DE	2538	N	2.00
CONFESSIN'/OUR MONDAY DATE	DE	2615	N	1.75
BABY WON'T YOU PLEASE COME	DE	2729	N	1.75
YOU'RE A LUCKY GUY/YOU'RE JUST	DE	2934	N	1.75
BYE AND BYE/POOR OLD JOE(E/N)	DE	3011	-	1.50
GOT ME VOODOOED/HARLEM(N/E)	DE	3092	-	1.75
SWING THAT MUSIC/WOLVERINE BL	DE	3105	N	2.50
WPA/MARIE (MILLS BROS.)	DE	3151	N	2.50
HEP CAT'S BALL/LAZY 'SIPPI	DE	3283	N	2.00
MARIE/SLEEPY TIME(MILLS BROS)	DE	3291	N	2.25
I COVER WATERFRONT/LONG LONG	DE	3700	E	1.25
HEY LAWDY MAMA/NEW OD YOU	DE	3756	N	2.00
STRUTTIN'/CONFESSIN(N/V)	DE	3795	-	1.25
EV'YTHING'S BEEN DONE/IN GL	DE	3825	N	1.50
I'LL GET MINE BYE & BYE/YES	DE	3900	N	1.75
CASH FOR YOUR TRASH/I NEVER(V/G)	DE	4229	-	1.25

MILDRED BAILEY

WHEN THAT MAN/JENNY(D.R.BOYS)	DE	3661	N	1.50
I THINK OF YOU/MORE THAN YOU	DE	4267	N	1.50
LONG ABOUT MIDNIGHT/MORE THAN	VD	3378	N	1.75
MY LAST AFFAIR/TRUST(N/E)	VO	3449	-	1.50
IF YOU EVER/HEAVEN HELP	VO	3615	N	1.50
MOON GOT IN/NATURAL THING	VO	3626	N	1.50
BOB WHITE/STONE'S THROW FROM	VO	3712	N	1.50
LOVING YOU/RIGHT OR WRONG	VO	3758	N	1.50
I SEE YOUR FACE/THANKS FOR	VD	3931	N	1.50
DON'T BE THAT WAY/CAN'T FACE	VD	4016	N	1.50
IF YOU WERE IN/MOONSHINE OVER	VO	4109	N	1.50
WASHBOARD BLUES/ROUND MY OLD	VO	4139	N	1.75
BORN TO SWING/SMALL FRY	VO	4224	N	1.50
AS LONG AS YOU LIVE/SO HELP ME	VO	4253	N	1.50
USED TO BE COLOR BLIND/LOVE IS	VO	4345	N	1.50
LONESOME ROAD/MELANCHOLY BABY	VO	4474	N	2.00
THEY SAY/I GO FOR THAT	VO	4548	N	1.50
WHAT SHALL I SAY/BLAME IT ON	VO	4632	N	1.50
LOVE'S NECESSARY/I CAN READ	VO	4749	N	1.50
LAMP IS LOW/TIT-WILLOW	VD	4845	N	1.50

BING CROSBY

MY WOMAN/LOVE YOU FUNNY THING	BR	6268	N	4.00

BING CROSBY (CONTINUED)

WHERE THE BLUES OF THE NITE	BR	80055	N	.75
SWEET AND LOVELY/I APOLOGIZE	BR	80057	N	.75
LET ME CALL YOU/SOME DAY SWEE	DE	101	N	2.00
JUNE IN JANUARY/LOVE IS JUST	DE	310	V	.75
IT'S EASY TO REMEMBER/SWANEE	DE	391	E+	1.75
DOWN BY THE RIVER/SOON	DE	392	N	1.75
LOVELY LADY/WOULD YOU(N/E)	DE	756	-	1.50
EMPTY SADDLES/ROUNDUP LULL	DE	870	E	1.50
ME AND THE MOON/BEYOND(E/N)	DE	912	-	1.50
SO DO I/I Q BUTTON(N/E)	DE	948	-	1.50
WHAT WILL I TELL/TOO MARVELOUS	DE	1185	N	1.50
MOONLIGHT AND SHADOWS/I NEVER	DE	1186	N	1.50
THE ONE ROSE/SENTI(V/N)	DE	1201	-	1.25
NATURAL THING/ALL YOU WANT TO	DE	1376	N	1.50
REMEMBER ME/I STILL LOVE TO	DE	1451	E	1.25
CAN I FORGET YOU/THE FOLKS	DE	1462	N	1.25
WHEN YOU DREAM ABOUT/SAIL	DE	1518	N	1.50
MISSION BY SEA/GOLOMINE IN(N/E)	DE	1565	-	1.75
DANCING UNDER STARS/PALACE IN	DE	1616	N	1.50
MOON OF MANAKOORA/MY NIGHT	DE	1649	N	2.00
DON'T BE THAT WAY/LITTLE	DE	1794	N	1.50
SWEET HAWAIIAN/LITTLE(V/N)	DE	1845	-	1.00
DARLING NELLY GRAY/WHEN MOTHER	DE	1874	E+	1.50
POCKET FUL OF DREAMS/BLUES(E/N)	DE	1933	-	1.25
DON'T LET THAT MOON/LAUGH	DE	1934	N	1.25
SWEET LITTLE HEADACHE/JOOBAL	DE	2200	N	1.50
LONELY TRAIL/WHEN BLOOM IS	DE	2237	N	1.50
AH SWEET MYSTERY OF/SWEET(E/N)	DE	2315	-	1.75
I'M FALLING IN LOVE/GYPSY(E/N)	DE	2316	-	1.75
I SURRENDER DEAR/IT MUST BE	DE	2535	N	1.75
START DAY RIGHT/NEIGHBORS IN	DE	2626	N	2.00
APPLE FOR TEACHER(C.BOSWELL)	DE	2640	N	2.00
MAN & HIS DREAM/GO FLY A KITE	DE	2641	N	1.25
CIRIBIRIBIN/YODELIN'(N/V)	DE	2800	-	1.25
WRAP(BING & CONNIE(N/V)	DE	2948	-	1.50
SINGING HILLS/DEVIL MAY CARE	DE	3064	N	1.50
DREAM OF JEANIE/GIRL WITH PIGT	DE	3098	N	2.00
HAVEN'T TIME TO BE/APRIL	DE	3161	N	1.25
CAN'T GET INDIANA/FOUND MILL	DE	3321	N	1.50
WHEN I LOST YOU/LONG LONG	DE	3477	N	1.25
NIGHTINGALE IN BERKELEY SQUARE	DE	3584	N	1.75
NEW SAN ANTONIO/MAKES(N/E)	DE	3590	-	1.75
IT'S ALWAYS YOU/YOU LUCKY PEO	DE	3636	N	1.25
YOU'RE DANGEROUS/BIRDS OF A	DE	3637	N	1.25
DOLORES/DE CAMPTOWN RACES(G/N)	DE	3644	-	1.50
WITH EVERY BREATH/EASY TO	DE	3731	N	1.25
BE HONEST WITH/GOODBYE(E/N)	DE	3856	-	1.50
TILL REVEILLE/OLD KY (G/N)	DE	3886	-	1.50
PALE MOON/WHO CALLS(E/N)	DE	3887	-	1.50
MOMENT OF LIFETIME/NOTE IMPOR	DE	3965	N	2.00
DAY DREAMING/CLEMENTINE(E/N)	DE	4033	-	1.25
DO YOU CARE/HUMPTY DUMPTY HEAR	DE	4064	N	1.25
SING ME A SONG/REMEMBER(V/N)	DE	4173	-	1.00
SANDS OF ALAMOSA/DRIFTING(E/N)	DE	4339	-	1.25
CONCHITA/OLD OAKEN(G/N)	DE	4343	-	1.00
HELLO MOM/BOY IN KHAKI	DE	4367	-	1.00
LILY OF LAGUNA/WAIT TILL(V/N)	DE	18278	-	1.25
THING OF BLUE EYES/WANT MY(V/N)	DE	18316	-	1.25
MARY/WALTZ OF MEMORY	DE	18360	N	1.50

BUMBLE BEE SLIM

STEPCHILD/SAIL ON LITTLE GIRL	BB	5475	N	3.00
WORRISOME WOMAN/GUILTY WOMAN	BB	6559	N	2.50
MEAN BAD MAN/YOU GOTTA CHANGE	BB	6612	N	2.50
CLIMBING ON TOP/AIN'T IT(N/E)	DE	7031	-	2.75
MEAN BLOODY MURDER/WALK(V/N)	DE	7079	-	2.50
WHEN SUN GOES DOWN/GOOD(V/N)	DE	7089	-	2.50
DEATH OF LE ROY CARR/BLUE BL	DE	7098	N	3.00
SAIL ON SAIL ON/WHAT'S(V/E)	DE	7101	-	2.00
SMOKY MOUNTAIN/HEY LAWDY MAMA	DE	7126	E	2.25
NEW WHEN SUN GOES DOWN/HAPPY	DE	7138	N	2.50
B & D LINE BLUES/SOME OLD	DE	7145	N	2.50
I'M GONNA TEAR YOUR/HONEST CON	DE	7208	N	2.50
CRY ON CRY ON/FUNNY FEELIN'	DE	7214	N	2.50
UPSIDE DOWN/HARD DRIVIN'	DE	7220	N	2.50
EASE ME DOWN/LADY FRIEND(E/N)	DE	7232	-	2.25
SANTA CLAUS BRING ME/CHRISTMAS	DE	7239	E	2.25
BOOGIE BED/HEAD WHIPPIN' PARTY	DE	7249	N	2.75

BUMBLE BEE SLIM (CONTINUED)

MUST I KEEP ON CRYING/LETTER	DE	7273	N	2.50
EVERY GOODBYE/BLUE EXPRESSION	DE	7300	N	2.50
I'SE GONNA BREAK EM DOWN/PAST	DE	7343	N	2.50
PLEASE BABY/THE JIVE OF MINE	DE	7423	N	2.25
IF I COULD SPEAK/GREEN COUNTRY	DE	7440	N	2.25
COLD BLOODED/SAIL ON#2(N/E)	VO	02865	-	3.50
LEMON SQUEEZING/FATTENING FROG	VD	03005	N	4.00
I KEEP ON DRINKING, 1 & 2	VD	03037	N	3.75
COLD BLOODED/SAIL ON #2 (N/E)	VD	03165	-	3.50
CAN'T YOU TRUST ME/WHEN THE	VO	03209	N	3.50
HARD ROCKS IN BED/NO MORE	VD	03328	N	3.50
MEET ME AT/I'LL MEET YOU(N/V)	VO	03384	-	3.50
RISING RIVER/12 O'CLOCK MIONITE	VO	03473	N	3.25
WOMAN FOR EVERY MAN/12 O'CLOCK	VO	03582	N	3.26
I'M NEEDING SOMEONE/ROUCH(N/E)	VD	03637	-	3.00
UST YESTERDAY/YOU SURE(E/N)	VD	03698	-	3.00
THIS OLD LIFE/I CAUGHT MY OEAT	VD	03767	N	3.00
WHEN YOU DEAL COES DOWN	VO	03870	N	3.00
ROCK HEARTED WOMAN/GOT TO LIVE	VO	03929	N	3.00
RAMBLIN WITH THAT WOMAN/IF I	VD	04042	N	3.00
RIGHT FROM WRONG/WHERE WAS YOU	VO	04661	N	3.00

HORACE HENDERSON

CHLOE/CHLOE(JOHN KIRBY)	DK	5632	N	2.50
KITTY ON TOAST/OH BOY I'M IN	VO	5433	N	2.00
SHUFFLIN' JOE/I GOT RHYTHM	VD	5518	N	2.00

FLETCHER HENDERSON

LIMEHOUSE BLUES/WRAPPIN' IT	DE	157	N	2.00
WILD PARTY/RUG CUTTER'S SWING	DE	342	N	2.00
LIZA/HOTTER THAN 'ELL	DE	555	N	1.50
RHYTHM OF TAMBOURINE/WEARIN'	VO	3487	N	2.00
'POSIN'/IF YOU EVER SHOULD LE	VO	3627	N	1.75
LET 'ER GO/WORRIED OVER YOU	VO	3713	N	2.00
IT IT'S LAST THING/YOU'RE(V/N)	VD	3850	-	1.50
SING YOU SINNERS (E/N)	VD	4125	-	1.25
SAVING MYSELF/LITTLE THINGS(E/N)	VO	4154	-	1.50
NOTEN STOMP/DON'T LET(E/N)	VD	4180	-	1.50

CLAUDE HOPKINS

MARIE	CO	2904	E	1.00
JUST YOU JUST ME/WHO	DE	185	N	1.25
MANDY/DO YOU EVER THINK	DE	353	N	1.25
CHASING ALL BLUES/JUNE IN JAN	DE	441	N	1.25
ZOZOI/MONKEY BUSINESS	DE	674	N	1.50
SUNDAY/SWINGIN' DOWN(E/N)	DE	1153	-	1.00
JUNE NIGHT/CHURCH ST.SOBBIN	DE	1286	N	1.25
HONEY/MY KINDA LOVE	DE	1316	N	1.00

CLYDE McCOY

NIGHT MARE/CREOLE LOVE CALL	ME	60803	N	2.50
SUGAR BLUES/READIN RITIN	CO	2389	N	2.00
NIGHTMARE/BLACK & TAN FANTASY	CO	2466	V	1.25
JAPANESE SANDMAN/TEA FOR TWO	DE	382	N	1.50
BE SOME CHANGES MADE/WHISPER	DE	461	N	1.50
OLD FASHIONED LOVE/12TH ST.	DE	509	V+	1.00
DRY ICE/WAH WAH LAMENT	DE	566	N	1.75
NIGHTMARE/MAPLE LEAF RAG	DE	681	N	2.00
RIDIN'ON A TRUMPET/YOU GAVE	DE	758	N	1.75
BLUE SUGAR/ROSELAND STOMP	DE	833	N	2.00
THE GOONA GOO/WHEN YOU'RE SMIL	DE	1109	N	1.50
BLACK AND TAN FANTASY/MOOD IN	DE	1152	N	1.75
DOODLE DOO DOO/I CAN'T GIVE	DE	1230	N	1.50
TOOT TOOTSIE/DOO WACKA DOO	DE	1297	N	1.50
GYPSY IN SOUL/ONE MORE DREAM	DE	1766	N	1.25
TEN LITTLE MILES/MY PILLOW	DE	1788	N	1.25
BLUE PRELUDE/BLUE FANTASY	DE	1917	N	1.75
YA GOT ME/TEN PENS IN SKY	DE	2149	N	1.25
TOM PIPER'S SON/OL' MAN RIVER	DE	2217	N	1.50
DON'T LOOK NOW/YOU ARE MY DR	DE	2630	N	1.25
SHADES OF GRAY/LONELY GONDOL	DE	2737	N	1.25
I WANT MY MAMA/I WAS WATCHING	DE	2995	N	1.00
SURRENDER TO BLUES/TELL ME	DE	3633	N	1.25

SLIM AND SLAM

SLIM SLAM/TIP ON NUMBERS(G/N)	DK	6135	-	1.75
TI PI TIN/WHAT YOU CALL ROMAN	VO	3981	N	2.25
FLAT FEET FLOOGIE/CHINATOWN	VO	4021	N	2.50
8,9,10/LADY BE GOOD (E/N)	VO	4163	-	2.25
TUTTI FRUTTI/LOOK A THREE(E/N)	VO	4225	-	2.25
JUMP SESSION/VOL VIST (E/N)	VO	4346	-	2.25
HUMPTY DUMPTY/LAUGHING IN RHY	VO	4461	N	2.50

AUCTION AUCTION

WILLIAM RUSSELL

647 MEANS AVE., PITTSBURGH 2, PENNA.

Minimum bid $1.00. All records new. Winners will be notified and records shipped Express, C. O. D.

LOUIS ARMSTRONG
TIGHT LIKE THIS/HEAH ME TALKIN DK 8649 N
YOU RASCAL YOU/SLEEPY TIME DOWN SO DK 41504 N
COME ON COOT(GRANT & WILSON) JI 6 N
NOBODY KNOWS DE TROUBLE/GOING TO DE 2085 N
SAVE IT PRETTY MAMA/HEAR ME TALK DE 2405 N
HEY LAWDY MAMA/DO YOU CALL THAT DE 3756 N

SIDNEY BECHET
JUNGLE DRUMS/HOLD TIGHT VO 4537 N
CHANT IN THE NIGHT/WHAT A DREAM VO 4575 N
OKEY-DOKE/CHARACTERISTIC (SISSLE) VO 3840 N
SWEET PATOOTIE/VIPER MAO DE 7429 N
SAT.NIGHT BLUES/BECHET'S STEADY BN 502 N
PREACHIN' THE BLUES/INDIAN SUMMER BB 10623 N
OLD MAN BLUES/NOBODY KNOWS THE WAY VI 26663 N
SLEEPY TIME/I AIN'T GONNA GIVE VI 27447 N
TEXAS MOANER/LIMEHOUSE BLUES VI 27600 N

ALIX COMBELLE
AVALON/AL'S IDEA SW 24 N

BOB CROSBY
GIN MILL BLUES/IF I HAD YOU DE 1170 N
LITTLE ROCK GETAWAY/FIENI VIENI DE 1552 N
FIDGETY FEET/STUMBLING DE 1593 N
PANAMA/BIG APPLE DANCE DE 1615 N
JUST STROLLING/IT'S WONDERFUL DE 1670 N
MILK COW BLUES/SQUEEZE ME DE 1962 N

EDDIE CONDON
MAKIN' FRIENDS/I'M SORRY I MADE Y DK 41142 N
THE EEL/HOME COOKING BR 6743 N
I'M GONNA STOMP/THAT'S A SERIOUS BB 10168 N
MEET ME TONIGHT/DIANE(TEAGARDEN) COM 505 N
BALLIN'THE JACK/I AIN'T GONNA GIVE COM 531 N

COW COW DAVENPORT
COW COW BL/STATE STREET JIVE VO 1198 N
ALABAMA MISTREATER/DIRTY GROUND HOG VO 1227 N
TEXAS SHOUT/WE GONNA RUB IT VO 1291 N
CHIMES BLUES/ATLANTA RAG CH 50033 N
SLOW DRAG(BAT THE HUMMING BIRD) VS 6068 N
RAILROAD BL/I AIN'T NO ICE MAN DE 7462 N
THAT'LL GET IT/DON'T YOU LOUD MOUTH DE 7486 N

RDY ELDRIDGE
AFTER YOU'VE GONE/WHERE LAZY RIVER VO 3458 N
FLORIDA STOMP/WABASH STOMP VO 3479 N
HECKLER'S HOP/THAT THING VO 3577 N

BUD FREEMAN
CRAZEOLOGY/CAN'T HELP LOVIN' DK 41168 N
THE BUZZARD/TILLIE'S DOWNTOWN DE 18112 N
EASY TO GET/FOUND A NEW BABY BB 10370 N
CHINA BOY/THE EEL BB 10386 N
MY HONEY'S LOVIN' ARMS/I DON'T(TRIO)COM 504 N
BLUE ROOM/EXACTLY LIKE YOU(TRIO) COM 513 N

GENE GIFFORD
NEW ORLEANS TWIST/NOTHING BUT BLUES VI 25041 N
DIZZY GLIDE/SQUAREFACE VI 25065 N

BENNY GOODMAN
GEORGIA JUBILEE/EMALINE CO 2907 N
BODY AND SOUL/AFTER YOU'VE GONE(TRIO)VI 25115 N
BLUE SKIES/DEAR OLD SOUTHLAND VI 25136 N
JINGLE BELLS/SANTA CLAUS(T.DORSEY) VI 25145 N
MADHOUSE/DEVIL & DEEP BLUE SEA VI 25268 N
GET HAPPY/CHRISTOPHER COLUMBUS VI 25279 N
CHANGES/SLEEPY TIME DOWN SOUTH VI 25634 N
VIENI VIENI/HANDFUL OF KEYS(QUARTET)VI 25705 N
CAMEL HOP/LOCH LOMOND VI 25717 N
LIFE GOES TO A PARTY/IF DREAMS VI 25726 N

JOHNNY HODGES
RENDEZVOUS WITH RHYTHM/JEEP'S BL VO 4114 N
JITTERBUG'S LULLABY/A BLUES VO 4309 N
THE JEEP IS JUMPIN/PRELUDE TO KISS VO 4386 N
WANDERLUST/HOOGE POOGE VO 4573 N
DANCING ON THE STARS/I'M IN ANOTHER VO 4622 N
LIKE A SHIP/SWINGIN' ON CAMPUS VO 4710 N

FLETCHER HENDERSON
STOCKHOLM STOMP/HAVE IT READY BR 3460 N
VARIETY STOMP/ST.LOUIS SHUFFLE BB 10246 N
MOAN YOU MOANERS/ROLL ON(CONNIES) VI 22698 N
BLAZIN'/WANG WANG BLUES CO 1913 N
SUGARFOOT STOMP/NAGASAKI VI 3322 N

FLETCHER HENDERSON
COMIN & GOING/HOT AND ANXIOUS CO 2449 N

JAMES P. JOHNSON
WEEPING BLUES/WORRIED & LONESOME CO 3950 N
CRYING FOR CAROLINES/WHAT IS THE BR 4712 N
JINGLES/YOU'VE GOT TO BE MODERN BR 4762 N
TODDLIN'/SCOUTING AROUND DK 4937 N
HOW COULD I BE BLUE/NEW BABY CO 14502 N

JONES COLLINS ASTORIA HOT EIGHT
TIP EASY BL/DAMP WEATHER BB 10952 N
DUET STOMP/ASTORIA STRUT BB 8168 N

CRIPPLE CLARENCE LOFTON
STREAMLINE TRAIN/HAD A DREAM SA 12003 N
PINE TOP'S BOOGIE/I DON'T KNOW SA 12009 N
STRUT THAT THING/MONKEY MAN VO 02951 N
CRYING MOTHER/STREAMLINE TRAIN DE 7171 N

LOUISIANA RHYTHM KINGS
MEANEST KIND O BLUES/SWANEE BR 4845 N
SWEET SUE/SQUEEZE ME BR 4953 N
LAZY DADDY/THERE'S EGYPT IN EYES BR 6838 N

WINGY MANNONE
CAT'S HEAD/SADNESS WILL BE GLAD CO 14282 N
ISN'T THERE A LITTLE LOVE/(NOONE) HRS 1138 N
TAR PAPER STOMP/TIN ROOF BLUES CH 40005 N
SHAKE THAT THING/UP THE COUNTRY CH 40054 N
SWEET LORRAINE/FORMAL NIGHT IN BB 6816 N
IN THE BARREL/ROYAL BARDEN BLUES BB 10331 N
BEALE STREET BLUES/FAREWELL BLUES BB 10401 N
SAINTS GO MARCHING/SUDAN BB 10560 N

JIMMY MACPARTLAND
PANAMA/MASON DIXON LINE HRS 1003 N
ECCENTRIC/ORIGINAL DIXIELAND HRS 1004 N

RED NORVO
KNOCKIN ON WOOD/HOLE IN THE WALL BR 6562 N
IN A MIST/DANCE OF THE OCTOPUS BR 6906 N

CHARLIE PIERCE
CHINA BOY/BULL FROG BL UHCA 1/2 N
SISTER KATE/JAZZ ME BLUES UHCA 71/72 N
NOBODY'S SWEETHEART/SISTER KATE CO 35950 N

RHYTHMAKERS
WHO STOLE DE LOCK/SOMEBODY STOLE DR 2593 N
IT'S GONNA BE YOU/A SHINE ON YOUR PE 15689 N
OH PETER/WHO STOLE THE LOCK CO 35841 N

SHARKEY
OLD FASHIONED SWING/BIG BOY BLUES VO 3450 N
SWING LIKE A RUSTY GATE/SWINGING VO 3470 N
HIGH SOCIETY/SIZZLING(MONK HAZEL) BR 4181 N
IDEAS/GIT WIT IT(MONK HAZEL) BR 4182 N

BESSIE SMITH
TICKET AGENT/PINCHBACKS CO 14025 N
RECKLESS BLUES/SOBBIN'(ARMSTRONG) CO 14056 N
YELLOW DOG BLUES/SOFT PEDAL BLUES CO 14075 N
WHAT'S THE MATTER/I WANT EVERY BIT CO 14129 N
DIRTY NO GOODERS BL/WASTED LIFE BL CO 14476 N
CAKE WALKING BL/YOUNG WOMANS BL CO 35673 N

FRANKIE TRUMBAUER
LILA/BUNGALOW OF DREAMS DK 41019 N
JUBILEE DK 41044 N
SENTIMENTAL BABY/HIGH UP ON A DK 41128 N
LOVE AFFAIRS/TAKE YOUR TOMORROW DK 41145 N
FUTURISTIC RHYTHM/RAISIN'THE ROOF DK 41209 N
LOUISE/MA CHERIE DK 41231 N

DICKY WELLS
HOT CLUB BLUES/FOUND A NEW BABY SW 3 N

COOTIE WILLIAMS
DIGA DIGA DO/I CAN'T BELIEVE VO 3818 N
SHE'S GONE/BEAUTIFUL ROMANCE VO 5411 N
DELTA MOOD/THE BOYS FROM HARLEM VO 4574 N
MOOTIE BL/GAL-AVANTIN VO 4636 N
BOUDOIR BENNY/AIN'T THE GRAVY VO 4726 N
BLACK BEAUTY/NIGHT SONG VO 4958 N

TEDDY WILSON
BREAKIN' IN A PAIR OF SHOES/FEATHER BR 7599 N
DON'T BLAME ME/DEVIL & DEEP BLUE(SO)BR 8025 N
ALL MY LIFE/SHRISTOPHER COLUMBUS BR 7640 N
TOO GOOD TO BE TRUE/MARY HAD LAMB BR 7673 N
MELANCHOLY BABY/I CRIED(HOLIDAY) BR 7729 N
IF I HAD YOU/A NEW KIND OF LOVE BR 7960 N

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WAITING AT THE END OF THE ROAD BWY 1306 G .90

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LUCILLE HEGAMIN
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FLETCHER HENDERSON
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COQUETTE DK 5841 V 1.50

GENE KRUPA
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FIDGETY FEET/SENSATION BR 3521 V+

BILLIE HOLIDAY
PRACTICE MAKES PERFECT DK 5806 V
GETTING SOME FUN OUT OF LIFE VO 3701 V
JIM/LOVE ME OR LEAVE ME DK 6369 E

KING CARTER
LOW DOWN ON THE BAYOU CO 2638 E

SARA MARTIN (WALLER)
TAIN'T NOBODY'S BUSINESS IF I DO DK 8043 G

JELLY ROLL MORTON
SWINGIN' THE ELKS/DIRTY DIRTY GL 1711 N

MILLS MERRY MAKERS
YOU OUGHTA KNOW CA 9201 V

NICHOLS FIVE PENNIES
WHISPERING/THERE'LL COME A TIME BR 3955 V+

LOUIS PRIMA
LET'S SWING IT/GYPSY TEA ROOM BR 7479 V+
BREAKING THE ICE BR 7320 V

TEN BLACKBERRIES
WHEN YOU'RE SMILING BA 0607 G

JIMMY BRACKEN
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LOUISVILLE RHYTHM KINGS
IN A GREAT BIG WAY DK 41189 V

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MILDRED BAILEY
SOMETIMES/WHEREVER YOU ARE DE 4252 E
JENNY/WHEN THAT MAN IS DEAD AND DE 3661 E
LOVER COME BACK TO ME/IT'S SO DE 3953 E
ALL TO SOON/EV'RY THING DEPENDS DE 3888 N
MY REVERIE/WHAT HAVE YOU GOT THAT VO 4406 E
BESSIE BROWN
SOMEONE ELSE MAY BE THERE/CHLOE BR 3817 V
CHICK BULLOCK
PLAIN OLD ME/LULU'S BACK IN TOWN ME 13448 E
ERSKINE BUTTERFIELD
FOO-GEE/YOU SHOULD LIVE SO LONG DE 8869 E
BENNY CARTER
SCANDAL IN A FLAT/SAVOY STAMPEDE VO 5112 E
COTTON PICKERS
WISH I COULD SHIMMY(DIG ON REV.) BR 2338 V
GEE AIN'T I GOOD TO YOU/WHEREVER BB 10249 E
JOHNNY DUNN
VAMPING SAL/SWEET LOVING MAN CO 3893 G
DUKE ELLINGTON
DEAR OLD SOUTHLAND/DAYBREAK EXPRESS VI 24501 E
TAKE THE A TRAIN/SIDEWALKS OF NY VI 27380 E
SWEET JAZZ O' MINE/SWEET DREAMS OF VI 38143 E
BUGLE CALL RAG/BREAKFAST DANCE GR 6948 N
SOLITUDE/MOOD INDIGO CO 35427 E
CREOLE LOVE CALL/BLACK AND TAN VI 24681 N
SOPHISTICATED LADY/STORMY WEATHER CO 35556 E
HONEY LAND JAZZ BAND
PINOCLE/STEVE GE 7645 E

HORACE HENDERSON
AIN'T MISBEHAVIN/SMOOTH SAILING DK 5900 N
MINNIE THE MOOCHER/RHYTHM CRAZY DE 18171 E
HUSK O' HARE
CLOVER BLOSSOM BLUES/NIGHT GE 4921 E
HARRY JAMES
TUXEDO JUNCTION/PALMS OF PARADISE VS 8194 E
ONE O'CLOCK JUMP/TWO O'CLOCK JUMP CO 36232 E
LULLABY IN RHYTHM/OUT OF NOWHERE BR 8136 N
THE SHEIK/EXACTLY LIKE YOU EL 5036 N
LONNIE JOHNSON
ROAMING RAMBLING BLUES/MEAN OL DK 8497 V
JIMMY LUNCEFORD
UPTOWN BLUES/PUT IT AWAY OK 5362 E
HELLS BELLS/FOUR OR FIVE TIMES DE 3515 E
AIN'T GONNA STUDY WAR NO MORE CO 35567 E
MAMIE SMITH JAZZ HOUNDS
CRAZY BLUES/IT'S RIGHT HERE FOR OK 4169 F
SARA MARTIN
ACHIN HEARTED BLUES/SUGAR BLUES OK 8041 V
MEMPHIS FIVE
SNAKE HIPS/WHO'S SORRY NOW VI 19052 V
MOUND CITY BLUE BLOWERS
BARBWIRE BLUES/YOU AIN'T GOT BR 2648 V
PHIL NAPOLEON
CLARINET MARMALADE/ VI 20647 V
KING OLIVER
ST. JAMES INFIRMARY GRF 6153 –
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SWEET MAMA/BROADWAY ROSE VI 18722 V
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ORIGINAL DIXIELAND BAND
PALESTEENA/MARGIE VI 18717 V
DJANGO REINHARDT
YOU RASCAL YOU/SWEET GEORGIA BROWN SW 35 E
MARY STAFFORD
CRAZY BLUES/ROYAL GARDEN BL CO 3365 V
DOWN WHERE THEY PLAY THE BLUES CO 3390 V
BESSIE SMITH
DOWN HEARTED(BAD SCRATCH 1") CO 3844 V
GOOD MAN IS HARD TO FIND/MEAN OLD — ——— –
TRIXIE SMITH
DESPERATE BLUES/TRIXIE'S BLUES BS 2039 V
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K.C. BLUES/ALCOHOLIC BLUES CO 2768 V

TAMPA RED
TIGHT LIKE THAT/GREIVEN ME BLUES VO 2116 E

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MAKIN' FRIENDS BA 6360 V

VARSITY EIGHT
LAST NIGHT ON THE BACK PORCH CA 626 V
YOU KNOW ME ALABAM/I CAN GET THE CA 1026 V
HAPPY/DOO WAC KA DOO CA 1255 V
JOE VENUTI
I SENT HEAVENLY/B.COTTON TIGER RAG CO 2783 N
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